

## Campolina

Am Anfang zählt sie zum Tontest Vorurteile über Brasilianer auf und unterhält sich über die Bierflasche auf dem Tisch. Bis 2:26 (Ich habe alle Filmtitel und Personennamen einfach nach Gehör geschrieben, das heißt ziemlich sicher vollständig falsch...)

K: So, prepared question number one. (lacht) What, what I really find astonishing is ähm the way you find ähm your ähm ähm like your photographic eye you got for images.

C: Mhm...

# CAMPOLINA

# FILM

K: Ähm it is, it is your your is really of high beauty. So I wonder how you work. Ähm do you go outside or do you have a draw or... and then look for nice images you want to shoot? Or ähm do you go with your camer... do you go with a camera and do your shoot while being outside and and how do you come to this point that an image, that an object, starts to speak from inside to you? Because all in your images is about also when things open up and start to speak.

C: Mhm...

K: To you and to the audience.

C: Ja, I think I, I ... **I** my inspiration thing is in the daily life and I have to go out to encounter, a place or someone else, to be able to create. And after this movement to go out, I think, in a way I come back to myself. So, and I really believe, the space construct the people and the people ähm reflect and can change the space as well, äh with their presence or if their gaze or their point of view. So I'm trying to put all these thinkings together and äh to make the image. And in a way for me the image ähm the shape, the color, the light could tell about - or a character, or my point of view, or the the image itself could ähm have a lot of feeling and sensations. So in a way the the narrative of my films, they they always come with the image not before. And to create of course I, I'd like to read a lot, read books and think äh go out and read the newspaper, and new other realities, and other people, other lives, other way of life. And I think this can like change myself of my comfort zone and of my ähm of the way that I was. Like the way that I was building my whole life and the way that I usually look at the world and at the things, and ähm...

K: But you didn't, you didn't tell yet, you spoke now about the interaction between you and the space.

C: Mhm...

K: But you didn't tell yet how you find the images. And how you wake the images, so the frames, really like open up and make speak to the one who is looking.

C: I don't know if I can (lacht) if I can answer this. Yeah, I, I have, I have...<sup>2</sup> when I go out to shoot I had half the idea. What I shoot, do, or what I'd like to do. And äh I always work with ähm open script. So I have, I have like the guideline, but a lot of things can happen in between. And this, for sure, this ähm make me feel äh more alive, when I'm doing my work. Because I like this challenge to do with, to deal with, unexpectebin, unex... unexpectebin? Bling? (lacht) Unexpectable things! Sooo I always, like when I go out I always know, more or less, what I'd like to shoot, and äh I think this feeling of openness to the world and to the other and to what is happen in front of me, ähm combine with this...this way to ähm contemplate something, a space or a person, ähm make the images ähm doing this. I don't know.

K: Ähm I think here we can proceed, because one of the äh one of the main elements of your film is going out into space, be in space and then you said just a word, I think which is very characteristic, contemplation.

C: Mhm...

K: So does much on on the inner world, so the images you put? And I was wondering, well or for me, when seeing the space you're going into and then the images that are taking us through, it is like a chain, like a guideline taking us through...

C: Mhm...

K: ... so these two. And then I was thinking of, is this the way you, you create a landscape or you create a space? Does it... would this mean anything to you? The idea of creating a space?

C: <sup>3</sup> Yeah. I think for me cinema cine... film is in a way you mhm, when I'm creating a film, I am creating a world ähm a landscape. And when I'm editing, I'm, I'm really concerned about the, the flowing of the images and how the images could speak by themselves and create in this kind of chain, that you just said, ähm the flux (Uli hustet) of the space. I think I, I'm dealing a lot with atmosphere in in the films. The atmosphere äh can can create the space and the feeling of it. And I'm very interested in it, because ähm, as I said before, I believe that we are all together äh in the, the person, the character and ähm the space. They, they could ... I'd like to, to picture them in the same frame.

K: How do now come the human beings in? You just spoke about, about space, about a typical atmosphere and ähm the films you did alone, there are not many human.

C: Mhm...

K: Ähm it is more like a, like a contemplation on a place, now ähm... why was Gerimunho important, as it was shot, as it was shot, and why were the two ladies...

C: Mhm...

K: ...needed. For example.

C: Mhm. As I said before 4 I think I have this feeling to go out and then know, and know the other. The other landscape or the other person. And in a way ähm the image, that I create, and I didn't said this before, they have a lot of documental äh statement, because of that. And ähm the other always can, can like destabelize myself and my gaze. So I'm very interested in it and to, to change some thinks. Ähm when I meet someone, so when I meet someone and I know this person deeply, äh for instance I I think this happens in Passage and this happens in Gerimunho as well, because we spent a long time with our characters. And they could ähm show a world that I didn't know before. I knew some things from the books or from other films äh for for example when I'm talking about the old ladies in Gerimunho but I ... I'm not part of that space and that culture. Soooo to, to encounter them and to live for a while in their village and in äh listen their stories ähm changed myself and changed my way of look to the world and ähm change my way as well to to create together. Because I think in this two films we created together with our characters. Of course we have the... what we would like to do, but they always show us different things, that could be part of the film. So I think this process when we, I am de dealing with ähm characters they are very rich, because, and takes more time, because even if I ähm stay like six years with Pastu and Maria I read there a lot of things that I don't know about them, because they are other. They are the other, so I have...

K: But then your films are never about storytelling but they are like äh research or contemplation on questions you have or contemplation on life?

C: Yeah. I think ähm Gerimunho äh we learned about life, with the old ladies and the way that they deal with the world ähm dialogues with that landscape that they live and they have this this contemplation thing in themselves. But I think this exercise to know the other you must have this to, this contemplation, because I believe that I can communicate and I can learn, in the silence. And for me the silence is a kind of meditation thing that you can learn about with it, because we leave empty spaces to, when you don't say anything, we leave something emp something empty. And this emptiness could tell you a lot of things. Aboiut the others and about yourself as well.

K: What do you need the image for then? Because for contemplation you also could write for example. Where is the ne ne necessity of the image?

C: Ähm I don't know, 5 I think for sure I'm better doing image than saying things. That's why it's so difficult for me to stay in this position tel äh talking about my work. Ähm but I think the image äh has itself. This atmosphere that I'm, that i was äh telling tell I told you about äh I think all all of this, the light and the color and the shape and the ähm perf hm I really don't know the name in english, the light, the shape, the color, they could express without words. And could make tthe silence in time. So, I think, when I'm I am able to express an image, because we are dealing, in films, we are dealing with space and time as well. And I don't know how to to get this in the writings, for instance.

K: So we're spaeking about time, ähm the braeth of slowness is very important in your films, in all your films, and this has not only to do with the way Pastu and and Danemaria for example are moving in a slow way, but is also a decision of you, an artistic decision, ähm making the film like this. Could you speak about the importance of slowness?

C: Yeah, I think nowadays ähm we have this ... 6 kann weggelassen werden like way of life we are always very, the images are like just push äh push into us and everything äh seems loud and crowd and and I ... I think when I'm I'm doing films I try to avoid this to, so ... even I have some worls that I I use like ... they are less, the images are less contempla....

K: Contemplative?

C: Contemplative. Äh like in the end of "TITEL ?" they are just common before to. But ähm

K: Do you have the sense that the spectators are still able to follow the slowness of your films? Because many have difficulties in following for example films of the japanese film director Ozu because it is so slow.

C. Mhm, yeah, I think a lot of people could loose the interest in the film, because of the, the time that takes this contemplation thing. But for me it's important äh to to this ... this meditation thing, that I just said, and in Gerimunho the characters andtheir space, they really ask to this kind of things. So in, for sure, I'm looking for subjects that I could as ähm as an artist I'm looking for subjects, that I could ähm äh deal with this extemble time.

K: So how did you find the passenger? In Tejo?

C: Trecio?

K: Mhm. How did you find him?

C: We found him in a ... we are researching, we would like to do a short film with

homeless, but it was ähm script already. We read a book and we make an adaptation for a short film about the story of the book, but we would like to work with a non actor, a non professional actor. And we went to the streets, to know home homeless people and we made this huge research for more than sen six month, and we met Liberio. And he was very interested in what we were doing, but when he start to tell his story, I said ok we have to gave up of our script and we have to go for this story, because ähm for me his story tel tell tell us about ähm much more about what we would like to say, about this äh mar marginal way of life, but without äh with a lot of ähm powerful. So we, yeah we left the script by side and we start to to work with Liberio. And during the shooting, that spent one month, I think all the the walkings, that we were doing through the roads between Belarisonsche and Peanamboku and this silence thing that we had to deal with... all the silence coulkd change Liberio as well. During the, so we started with one thing, one history that he told us, and we went, we end with another one. Because he was other when we finish the film. And not just him, we were different as well, so...

K: I have two last things I would like to speak about with you ähm one thing is cooperation.

U: 25 Minuten haben wir.

K: Gut. Wusst ich, ahnt ich doch. So one thing is cooperation, on one one hand contemplation is very mucha thing for just one. For yourself and your inner thoughts. But then you are working in a collective.

C: Mhm...

K: And you used to work together with Helvetio but also with others. How does this go together, the contemplation and being with yourself but then also this community idea and then how do you understand which role you want to play now, because you are permanently shifting roles.

C: Mhm. Ähm I think it's almost it's very similar from the what, with the question that you ask about how I create, because this encounter with other could be a corrector/co-actor (?), but could be another person as well and could be how to to construct this family. this family that I share my deepest feelings and äh the way that I see the world and to recieve the way that they gaze to, so I i think when I create with another person, I have to to to get out of my comfort zone as well. So even in Porto when I'm doin I'm dealing with space but I'm dealing behind the camera with Three others. So this thing, this this way to to to get in touch with the others could be behind the camera as well. Not just in front, when I found a corrector/co-actor (?). So i don't know, I think, when I I started ähm we we create Teja, when I was äh when I was 19 years old and this this way to to share a space and some ideas and äh to learn with the others to äh a way to do films without all the the ähm all the roles that the production, the industry production needs, I don't know if I, I think I'm not ähm

(beide)

K: Would you...would you think

C: Made me clear.

K: Would you think this is typical for your generation? In Brasil? I would say the generation before wanted to express themselves with their own handwriting, but not in interaction.

C: Mhm. Yeah maybe. I think äh a lot of things ähm happens. Because in 90ties we...

(Telefon klingelt)

U: Das ist meiner.

C: in Brasil we

K: We have to start a new one.

C: Ok.

U: Sorry.

C: It's fine.

K: I think this might be important as a facet, because this could maybe also make this interaction with space or with others clearer, to better understand what is your part or your reflection and what is the interaction. And maybe this is in your generation.

C: Yeah, I think in a way could be a generation thing. I think I can be ... because we ... when I start to do the, all this new technologies came out and we could have a camera and ähm computer to edit, but it's still a little bit like axoensive, so we start to share equipments and share equipments made us possible to talk about our films and our desires, what we would like to do. And äh beside that if I have a a camera, that I don't need an assistant to help me with the film, and I can I can start to exersize myself and I can start to shoot my own films and äh we start to do ähm a crew, very small crew, to create our films, and very like ähm we're full of friendship and ähm I don't know that was the waythat I started and this way äh for sure ähm construct the way that I still doing things. Because I like to share, I like go to the other and I like after that to come back to myself and to make the image and edit and everything, sooo in a way I could play all the roles in a film and I could do by myself a lot of films, that I think about. Not all, but a lot. But in in the other hand to have äh someone to share and to discuss and to like move myself äh really interest me. **7** It's

funny because when I, I'm I'm thinking about and I'm talking about my work, I can see that there are very, I have very different pieces, but it's all about movement and transformation. It's about movement from a character or ähm in Passage Liberio's in movement and the film as well. In Gerimunho Pastu just loose his, her husband and she has to transform her life and äh in Pochtu the landscape is completely different ähm in like a hundred years, I'm dealing about, I'm dealing with this this transformation of the landscape. Ähm in in in a Dochmesidus I'm dealing with the transformation as well, because in a way the the billboards they, in the end they äh became empty and so I think all of... Adetsch is in movement as well. So I think this... don't be in the same place, looking for the world in the same way, this really touch me.

K: Thank you. Marvolous finishing.

# MAZEN

# IMPRO. MUSIC

(Abschrift der Fragen zusammenfassend, allgemein alles ohne Füllwörter usw.)

J: Mazen let's talk about some essentials of your work and your different languages you use, which I had the impression are not much separated, like visuals and music, also some projects which link the two. Like the piece you presented at Micromusik, where time was involved in your visuals. Maybe start not necessarily with the trumpet, but your musical thought, your interest in music and what you do with your trumpet and your concepts.

1:40

M: Yes. well my first interest in music, in music playing, came very late, so I was around maybe 17 when I discovered Free Jazz and Free Improv. First of all as only a listener, then I have a very good friend and collaborator since, who is Sharif Sachnhawi (?) guitarist from Beirut, who said: I have a trumpet, do you want it? I said Yeah sure, and it started a joke, I mean I never thought I will really arrive to be a musician, because I started just wanting to play Free Jazz very loud and for two years this is what I did. And then, little by little, I got hooked somehow to this thing and I became much more serious about it. So I started to investigate how to... instead of how to play the instrument, how to make it play what I want to play, so to investigate a new language or a new vocabulary lets say, discovering new sounds or new ways to produce sounds on the trumpet. And then of course after developing the vocabulary for years, lets say 3 or 4 years, came the time to invent a grammar to use this vocabulary together. So it took me maybe 5, 7 years to arrive to somewhere where I felt I'm having a language for the instrument, a personal language for the instrument and from there I started to play with other improvisors, but also...always from the improvising door. I mean I went to music to play improvised music and of course I played some composed music afterwards, mostly graphic scores or something with instruction, but I really never was interested to play the instrument how it is intended to play, but rather to take it wherever I wanted to take it. Or to discover where I could take it, or where it could take me.

J. And do you write compositions for yourself or your collaborations? What are they like? You once said "Stay away from composition".

4:00

M: Yes somehow I, somehow I always stayed away from composition as a concept and as a mean of producing music, because I do not like this idea of imposing something to another musician. I don't feel he's a musician anymore, but rather an interpreter, which I wouldn't like to be. I mean I really like the fact in improvisation, that there is as much musicians as people on stage. So if we are 5 we are 5 musicians, there's no leader, somehow the music we produce is the natural leader of the group and there is no clear instruction, so everybody is responsible. For the failure or, how to say it, I mean if the music is good or bad, it's the responsibility of the 5 persons in

the thing. **And I like a lot this collaborative way of doing music.** Of course there is some composition that comes into this thing sometimes, so sometimes it's as basic as we decide: Ok let's, you start in Duo and then we two join after. Or just simple instructions. This is typical for large improvisation usually. Were as for solo work, it's not composed at all, but it's also very composed in the sense that I totally know my instrument, I know the language, so I throw myself somewhere. But then I'm not throwing myself in the total unknown, it's very difficult to fail while playing a solo, it's much more difficult to fail when you play a large ensemble, but a solo is really...you know, I mean it's I would say the most difficult thing in a solo is to surprise yourself actually, is to throw yourself somewhere and really to arrive somewhere where you didn't expect it before. But since you know your instrument and your language, there is a kind of composition, because you know what is happening, you know when you're going there, where it could take you.

6:00

J: You told me about a composition in this way that you will produce in an electronic studio working with loops. What is the difference between such a concept of procedures and a composition for you? For me a concept can also be a composition.

M: the only way, the only times I would do compositions, it's usually ideas or concepts, so it's just one idea. Of course it is a composition, I mean as much as all the instructions of John Cage for example are compositions, so it is a composition, but for me the composition stops at the idea. so for solo work I have this composition or this idea to work with loopers so I know what is the beginning of the work or how it will go, but of course all the rest is left for the moment were I play. Even for larger groups, I mean I have sometimes a idea like "Let's do that" or "Let's work on graphic thing" or whatever, but of course when I say composition, when I say I would like to stay away from composition, it's mostly composition in its old fashioned way or its most classical of understanding it. Which is to give clear instruction to everybody what to do and this is what I try to avoid. Or, if I want to do this I would really go the extreme way, where everything is put. But it's mostly notation and really clear instruction and the fact of having one chief, or one leader or one composer, or one God, like I would like to call him, and then a factory of people who are here to produce what God decided. This... it's the relationship between the composer and these interpreters that I don't like actually.

8:12

J: Here also comes into play that you paint/draw, which you also do in-time, real time notation.

8:37

M: Yes, as a visual artist, or comics also, and a musician it has been always a question for me how can I do visuals in performance style. It took me maybe ten years to discover a very simple, very basic way of doing it, because I always wanted to avoid to have a camera and then we see my hands and then I draw and then I'm drawing, I'm drawing, I'm drawing and then I finish the drawing, so this is where it exists, only when it's finished, and then I remove it and do another drawing. So the idea was to arrive to a point where I could draw or paint in real time as really like music, so the drawing doesn't really exist, it's always alive like music. So music is not this moment in time, it's... music is time passing by. I think it's in a book of Eddie Prevos (?), I read it once and I think it's clear what music is. So it fills the whole space and the whole time, you could feel the time passing by while hearing music, so I try to do the same thing with drawing, so I found this very simple thing, it's an inverted light table and I just put inks and solvents and then work with them. But they really are totally ephemeral, they don't really exist, and at the end there is no result. So they exist only in the time where they are created and they exist like the music that is I companion it. So I usually improvise with another musician, usually Sharif Sachnahwi (?), because we created this project together, but also I did this with other musicians. The idea is, he could stop his guitar by just putting his hand on the strings and with one gesture I could also go back to white or to black, so it's really the idea of keeping, of finding a way of drawing that is just existing in the time that it's done. And of course 'time passing by' is maybe the only clear common denominator between my music and my work in comics or even in painting, I mean, of course in comics it's just the comics that you read, but the theme of 'time passing by' and the way time passes in a comic is something really very interesting. Most probably my theme, my recurrent theme in all my work.

11:16

J: Can you talk a bit about your time concept? A concept of the moment one could say or of circles. Elaborate this...

11:37

M: My interest in time is of various levels. Of course there is the first interest and the biggest one, most probably which is time as a theme or as a fact. So it's time passing by from our birth to our death. Time passing by is taking us of course to our end and I think for a non-believer like me it's really the only thing I would believe in. So... it's the only fact that really exists. So I'm very interested in this, sometimes I use it a lot, in my comics it's clear that I'm interested in this theme and you can follow it or understand it. Of course in music or in painting or in live drawing it's very difficult and it's a different relationship to time. So it's time passing by in this specific medium and in music as I said, it's really, time passing by is music, somehow. So I'm mostly interested in how to fill this time. Of course there is the space that you fill with music, but space is somehow, I don't know how to explain it, but somehow secondary problem for me, I mean secondary... time is really the most important thing

and how to fill this time with music is one thing and how to fill it with drawing is something else. Of course for comics it's really very different way. So to produce one book of comics it takes one year maybe, roughly, and to read it it takes half an hour. So it's really very different... you have a very different relationship to time. The time you are creating in and the time the reader is reading the work. Also the fact that you are not here anymore, you are living in another time, so whenever you finish your work the work is dead for you and it's born for the audience at this moment. So whenever.. you don't have any relation, anymore to do with the work... this is where it exists actually. So the death of a work in painting or in writing or in comics is its birth for the audience, while in music it's the total contrary. The music is born for me and the audience in the same time and specifically when it is improvisation. We go back to this thing where I'm creating the music in real time, so it didn't exist before and it's just existing now and won't exist after. Of course it could exist on recording, but this is another story, it's not the specific time where it was created. But this chance or this, I always like to call it the superiority of music as an art, or it's inferiority, I mean you could see it from both sides, it's the fact that it doesn't exist but in the time that it is created. And it exists for everybody in the same way. So the listener is receiving what I'm giving him in this time and when I stop it's finished. So I like the fact that the life of music is shared by its receiver or by its audience and by its creator.

14:59

J: Another aspect is that you sometimes give political commentaries. In your drawings but sometimes also in your music. How do you refer to politics?

15:38

M: Politics is usually what I would really love to avoid talking about or even dealing with, of course in my drawings, specifically in the cartoons I do for newspapers, of course there is a lot of politics, but mostly it's social critique rather than real politics. But unfortunately living in a country like Lebanon politics invite themselves in your work without prior notice. so of course sometimes I go crazy with what is happening in Gaza or in Beirut or in Syria, so I have to react to this, and unfortunately I would have never thought, I mean I always thought about music as a total abstract art - also this is part of its inferiority and superiority, it's a total abstract art by essence, so when Beethoven says it's *lim a la jouare* (Irgendwas französisches...) you could hear it and say it's very said, nothing is fixed in music, there is no meaning to music, usually, unless it's *musique concrete*, and this is why it's *musique concrete* of course - but I never thought I would approach politics in music until really it invited itself in my work, mostly in July 2006, when Israel declared war or bombed Lebanon heavily for 30 days, so this is where I play... I felt it as an urge, not for, I didn't think about it as an act of resistance or anything, but just as an act of fighting my own insanity, I mean to stay sane, so the things I used to do normally, which is drawing and playing music, I continued to do and of course to do by reaction...or to what was happening. So my drawings were really involved in showing what is happening day to day in Beirut

back then and my music, of course there is this small excerpt of 6 minutes called "Stary Night" were I was on the balcony playing music while the Israeli planes were bombing Beirut. This 6 minutes I put on the net back then and of course it will stay for all my life the piece of music that I will make that will be the most listened to, I mean it's really heard everywhere. Unfortunately I never talk about it, but there is 9 hours of this kind of recordings. So I recorded, each time I would hear planes I would go and record them. I never listened back so far. I'm counting on doing it in my year here in Berlin, I have some time to work on this thing. I don't know if it's good music or not and I don't know if it's important that it is good music or not. And this is what drives me crazy. So when it is politics invite itself in music, music arrives to another level of... i mean I'm saying this fina... I'm saying something finally in my music clearly, it's not abstract anymore, but in the same time is it still good music or bad music? I don't know. I mean this are concepts that are very difficult to deal with. It's not as easy as when I record a solo and then I say "Ok this piece is bad" so I record it again or I remove it from the album or whatever. Or when I play a concert, sometimes I go out and I say "Ok, we played a bad concert" I mean it's things you could really feel, you could explain why etc, but here this concepts become very blurry, you don't understand what it is anymore. Specifically for me, I mean, many people looked at this "Yes he's resisting the bombs with his trumpet", but it's bullshit, I mean of course in the battle between art and war, I'll bet on the war of course. So it's really difficult to deal with this thing.

19:38

J: There is one question that we ask all our guests. What for you is the relevance of art? Why is it important and what is art?

19:58

M: Yes. What is art, is a big question of course, that we all ask ourselves, that we are always asked actually as artists, of course, I say it bluntly, I have no answer for this question, but many times in my fights with many people and many friends, I know what is not art of course. Or I have very clear ideas of what is not art. And then I fight a lot with people about, yes, if creating good cuisine is art or if creating nice clothes is art etc. of course I would say it's self expression, this is very like the basic of art, but I really don't know and so far at 40 years almost, I still don't know clearly why do I do that. And, I mean i have many reasons, but non is really definitive. So if you have other guests who have better answers please let me know.

21:02

J: To finish up two more things, the extension of the trumpet, so that one could say you could not hear the trumpet anymore, it sounds like something else, you told me in this piece at ADK it sounds more like a electric guitar, so maybe just talk about the sounds and relation.

21:55

M: Yes, my work on the trumpet is mostly by ways of extension, so I rarely play with... I mean I play with en bussure (?) sometimes, but it's extended techniques, like many others of course who developed this, but most of my work is on preparing the trumpet, so it's really with big extensions and it doesn't sound like a trumpet and it doesn't look like a trumpet anymore. So it's hold upside down or something. I think this I developed by being very jelous of guitarist and pianist, who could really easily prepare, like when I see a pianist or guitarist putting a screwdriver between the strings and then just moving it and making a crazy sound, or taking a fan or propellor and... so I was very jelous. It tooks me years to understand that the trumpet is very easily preparable somehow. In the beginning I would say "Oh I have very austere thing and there's just one way to blow" and it's not even like a saxophone where you have many many options of opening it and closing it. It's just closed all the time and unidirectional and then you have just 3 options or all the combinations of this 3 valves. Then of course, when I begin to discover how you could extend it, it really opened a huge world for me. which lend me to what I like to do most. So of course you rarely hear trumpet sounds, I mean sometimes there is a couple of notes, but you barely hear them. Sometimes I play a whole solo with no real note of a trumpet. And fortunately, because I'm not a good trumpet player. So it's good that I don't play this I think there is many people who do it very well. My research is always, and has always been, towards sounds taht sound electronic. So many people also when they hear my solo or... specially my solo, because they understand it's only a trumpet, they'd not believe it's not amplified and then with pedals or with effects it's effectless. So all the effects are done accusticly. And when I say, when I try to describe what I do, I would say I play electronic music, but accusticly. So it's really sounds that are very close from electronic, maybe old synthysizers and stuff like this, and I like the idea that it's music, which... It's electronic music somehow, which could have played 100 years ago. But then again it couldn't because, because this music is directly influenced by the creation of electronics. So it's music influenced by electronic music, but getting it back to accustic, which in the first place influenced electronic music. It's really the snake, how to say, biting its tale. So it's taking the history of music, of the developement of instruments backwards or taking it back after all the steps we arrived somewhere and then taking it back, but with the knowledge of all this steps. So this is how I would roughly describe the sound that I do. And of course I'm really glad to play with people...I mean I'm not of course the only one, far from here, I mean there is a huge amount of great musicians playing this kind of... I mean I don't know if they think about it like that, but this kind of electronic music or electronic sounds, or very weird sounds of course it's been years and years, decades, that people are developing this. I just hope I developed it in a way that is personal and different.

25:45

J: There is a Libanese improvisation scene, that you founded with other people, would you say that this scene is including different influences? Is it special? You also play with rock musicians (Toni Elie ?). Can you talk about the scene?

26:19

M: Yes. When we started as a scene... I mean the Libanese improvising scene is really very small and very new. So with my 40 years old I'm the grandfather of the scene I'm the oldest. Just because the two others with whom we started are one year younger, or something. But when we started back in 2000 it was really a desert in terms of music. Somehow after the war, after the 90ies, Libanon started developed theater and poetry and painting, but music was always, and has always been, so even before the war, it was never something, contemporary music, was never something important in Libanon. I remember, I mean I don't remember, I know by my father and mother, when Stockhausen came and did this piece for the Jaid al Grotto (?), which is a great natural grotto, I mean people said it's not music of course, and like it's shit and etc etc, but there was never, even in the conservatoire, I mean they would study maybe Stravinsky as contemporary music, which is contemporary music and it's the beginning maybe of contemporary music, but of course I mean they would maybe take one course of one hour of John Cage and it would stop here. So there was never a development of the practice of contemporary music. So improvisation was even less known, it was not known at all. So when we started we were really very pessimistic about the future of this thing, but of course we wanted to play this music and we knew we have to play it in Beirut and to develop a scene, because we can not just play it outside. And to be known outside you have to start somewhere, so we started mostly with Sharif Sachnawhi and then we did a festival and then little by little the scene grew up with people coming from contemporary classical, like Riet Jassin (?), or from the rock scene, or punk rock, like Toni Elie (?), so like many people began to mingle and it made a scene that is very interesting in the sense that it's very different from european scene, from like lets say Berlin or Paris or London, where everything is really compartimented, so the improvisors don't play with the Free Jazz players, who don't play with the classical composers, who don't play with the rock musicians. And when they do it's really something like a very... like it's for one project or it's a all star thing, or whatever. And even in the improvising scene the reduction is to don't play with etc, so there is schools and it's really very compartimented. which is nice in a way and it's very bad of course in another way, because it makes it very sect like. So I like the fact that in Beirut I would play with friends playing Rock, and I would go to them, I mean I would play more rock, like I'm really happy to play in Rock groups, or Improvrock groups, and also they would come, I mean sometimes we would play their music somehow, and sometimes they come and play total Improv with us. So the fact of mingeling all this people creates really a nice scene... because we are so little as a number of people interested by alternative and experimental music, we are doomed to play together. We are obliged to play together and I think it's very good. But then there is a question, is there a libanese school or is there a Libanese sound or something? I always say no, course. I

mean it's a joke for me this Improv thing is exactly the contrary of a sound, like it's exactly the music you could take, like could bring a guy from Zimbabwe, another from Indonesia, one from the United States and one from Libanon and put them together and they play music that is...that has no roots, and this is what I love with Improv music. Which is different from Free Jazz lets say, that is really typically rooted in the States and then there is the European Free Jazz, the German or the English one. So I like the thing, but of course there is schools. There is the Berlin school of Improv that is very minimalistic for for... and now it's very different, and there is the English scholl etc. And after years of refusing to understand or to see the reality, i think there is a school or a way of playing Improv in Beirut and I would say this is mostly... I mean the best represented by the "A Trio" (?), which is Sharif Sachnawhi on accustic guitar, Riet Jassin on double bass and myself on the trumpet. And it's really some... I think it's a journalist, who described it as textural Free Jazz or textural Swing, or something like that. So it's really something not minimalistic at all, it's really a kind, I would describe it as a train. It starts, the train is already... it doesn't start, I mean when the music starts the train is already on its way and when it stops it's like just taking this part of a train-trijjectory (?), so it's really crusing somehow and it's very based on, it's heavily based, on textural sounds or the kind of electronic sounds I was talking about. So there is no real developement in scales or in notations or this kind of things. And I think this describes a little bit the Beirut sound or the Beirut Improv scene.

32:00

Ich habe die Dauer der Antworten jeweils oben dazugeschrieben. Es wäre ideal für den Schnitt längere Passagen aus weniger Antworten zu nehmen, also Anstreichungen je nach Länge in 3 - 6 Antworten zu machen

# FILM

*K: I'd like to start with your background. Born 1972 in Libanon, 3 years before the war, you were 18 when the war was over, then came some smoother years, now again instability. Did your years as a child during wartime influence you as a filmmaker? Or was the war more concerning your parents generation and you were concerned with your parents trying to cope with war? In which sense was it formative for you?*

1:28 **Antwort ca. 3:20 Minuten**

E: Ah, many questions. Ok. I was born in 72, gentleman, I I was born in 72 and it was 3 years before the war, so I spent all my youth in Libanon during the war and I guess it was like a film itself, because when you're very young you don't understand what's happening, you're just like hear sounds and see people afraid, see expressions, hear some things on the television and see people running in the streets, so like it's all movement and sounds for you. And you don't understand when you're a child. So I guess it was more like an impression than reality for me to really be like political and understand what's happening and debate it or not. But it was very strong and one of the reasons I guess why also I was influenced to make films, is that my grandfather had a cinema. A cinema, a movie theater, in a province in Libanon and we used to go to this province called Sachle to hide when there was real harsh bombing in Beirut, so we escaped many times to go to Sachle. And Sachle at that moment was safe, so... and cinema were working normally, movie theaters, so we all used to go to this movie theater with the war in the background, like far somewhere, and seeing many films that come from the world and being in the light and darkness. So I guess that was the first passion about darkness and light for me, is to be in this cinema. I used to really watch many films and it was happiness for me to go there. So I think cinema and war started to be linked in this movie theater. That closed after maybe ... after the war it closed, because at the end it became a porno movie theater, because only soldiers or militia men, not soldiers, militia men would go to the cinemas, because Sachle then was occupied by the Syrian army and the militia man that Libanese that are allied to the Syrian. So it became like a place more for them, to see sexual movie and...

4:47

*K: And when did you become a person who wanted to ask questions and clear things, to decide that you would shoot?*

5:21 **Antwort ca. 2:30 Minuten**

E: after the war, of course, in 1990, I was 18 and I had finished school and started first year of university, which was the university of cinema and theater. And it was brand new, a new university for this kind of field, so I guess all came in the same time, the university, the film, my own questions, the discovering of the other parts of Libanon, which were separated, divided, so we couldn't see it. The discovery of

people who lived other realities than mine and of course all these impressions of war, which I lived, I wanted to know more about them. Like what happened in this year, because I have a memory of something that happened, I had a lot of questions after the war. It was really... The year 1990 or 91 were I really started to wanting to know what's happened and of course to all these questions there was no answer, because it was a time when everybody was saying let's forget about the war, let's start a new era, and we don't want to talk about it. And it was with this amnesty of Libanon that let's not talk about it. But I didn't understand what it is, amnesty, at that moment, what does it mean? for me, everybody became silent, I don't know why, so it was more and more questions and the way to discover the answers was not easy. You would have to ask people, specific people, and go and find your own answers. So it was not like you ask and you get an answer, which made it more challenging and this is why I insist, when you ask me why do you insist in your film on questions that maybe people don't want to answer, because ja it was never easy to find answers. So I guess it developed a way for me to insist on having an answer, being curious.

7:55

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*K: Were you also as a child so insisting? Is it part of your character? Or did you also have filmmakers as models for this way of shooting documentaries?*

8:17      **Antwort ca. 1:30 Minuten**

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E: No, I don't know how I was when I was a child, because now I don't know that part of me, I know other parts of me, that I was a tommy boy. You know, I was fighting all the boys in the streets and (lacht) always looking strong. Showing that I was strong, like I had to be strong, I understood very quickly that my father is not that person who can fight, he's a doctor, very peaceful doctor, and whenever he sees a fight, he goes away, so I always felt I'm not protected. So when you're all in a mess in a country where there's no rule, when you see that everybody is fighting and you have to be strong, I guess I developed this strong attitude, which made me tough in some situations. But I don't know if I used to ask a lot of questions or not, I was hyperactive. And maybe I was curious, yeah, to ask many questions, but I was also let's say, clumsy, you know? Like to leave everything and being very messy.

9:41

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*K: I think it's quite normal that a society after such an experience doesn't want to speak and would like to go back to normal. In Germany it took 20 years... But another point, Belarussian prosewriter Svetlana Alexjewitsch on the necessity, that the individual stories of the people need to be told so that a society can grow together. And an example, when there's no space for the stories, is Russia today, not speaking about labour camps, Stalinist time, but the opposite, it's glorified. And a kind of retro-utopia came out, not looking to the future, but back, glorifying Stalin and the empire. The situation is completely different, but you make people in your films speak up and share their experiences against a climate of silence and silencing. Can you tell us a bit about this moment of silence in a society or trauma that's not spoken about?*

11:22 **Antwort ca. 2:30 Minuten**

E: Yes. Maybe it was... let's say a platform, the silence gave birth to many films and many theater plays or even literature to challenge it. So I don't see it on the artistic side as a bad thing. The contrary, it challenged us to try to find answers and try to make art out of it. But of course as a citizen **2** evt. Weglassen wenn der Anschluss funktioniert I feel that the silence made the Libanese people like amnesic and they forget very quickly the harm that happened and they do it again. So they are in the circle of repeating the same things and not having any lesson out of this pain and violence. So... and it's due to the lack of official discourse or history. No work on the national level has been done to talk about this period and really try to find a closure. To make encounter between perpetrators and victims. Nothing has been done on this level, on the official side. So this let people to not respect, we don't respect our leaders, but we know that they are there because it's a sectarian (?) country and the cotars (?) make that, they are there, the leaders. Nobody respects them, but nobody judges them in the same time. And this is very frustrating, because then they will keep doing the same things and now we are in a crisis again, and we have the Syrian crisis around us and 1,5 Syrian refugees in Libanon, so it's like going to explode at any time. So on the citizen level the silence was really bad.

4

13:57

*K: You're facing all these questions in your films, doing research and opening wounds, with strong characters, is it first the characters or a question you have? Or all together? how do you proceed?*

14:30 **Antwort ca. 3 Minuten**

E: Sometimes it's a question that brings a character and sometimes it's a character that strike me and he brings with his story the... he reflects or... Do we say in English resonates? Ok. It means that his story resonates with what I'm searching for. **3** For example, the question I had after the war, were about, of course, why we did this. How come we did this? And the people, let's say 20% of the Libanese people were fighting, suddenly they became citizens again, like somebody told them "Well, stop the fight and now you have to be back". Ok, but what about all the acts they did? What about killing? is it normal to become a killer and then to become a citizen again? What about the 17000 disappeared people? So I always had these questions and then with the character of Assad Tschaftari (?), who is in my film "Sleepless Nights", he was talking about his acts, like he was the person I was searching for, but without having a film, I was searching for to tell me about all my questions, to answer me. And first time I saw him, it was in 2000, he was on TV, he made a public apology... But the film came in 2012, which means that it was not like on the spot. I kept having him in mind and having my answers, but not feeling that it's time for me. Of course, I had to be more mature for the film. I couldn't have done it like after the university, when I was still 21, cause this is a film that needs to be strong, be thoughtful, to analyze, to read the body language, to really feel that this is a strong character - so I have to be strong in all levels, to be cinematic strong also, or professional enough, to do this film. And to face situations, were I would be really

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shocked, but I would look like a pokerface, because I have my team who is also protecting me. The cinema is protecting me from being let's say very emotional, and I would really look professional and keep my feelings for after. So...

17:35

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*K: And what has made you start shooting then?*

17:38      **Antwort ca. 1 Minute**

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E: In 2008 there was little mini civil war in Libanon, again. And one of the students who was working with us in Libanon in an NGO, we have a cultural NGO in Libanon, he suddenly became a fighter, you know, from a day to another. And he starts saying "Yeah, I went yesterday...I killed, I...", so for me it was how come from one day, you know, you change? And then I said, well maybe it's time to make this film with Assad Tschaftari. And in the end of 2008 I contacted him and then slowly, like we made the research and fundraised for the film, and this is how it was finished in 2012, took three years and a half to do it.

18:41

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*K: Would you say being a woman helps in your situation, to do the work you're doing?*

18:52      **Antwort ca. 2:30 Minuten**

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E: It depends on the kind of film you want to do. Like, 4 evt. Weglassen, wenn alles viel zu lang ist I don't want to generalize, to say, a woman is more strong in the absolute or is more, you know, courageous. I never saw my womanhood being neither an obstacle or something to, like, to talk about or to raise, when I make a film. I just think that I'm making a film and then after I analyze if being a woman was helpful or not. So it's not on the opposite way. And I think with this film, "Sleepless Nights", because I was a woman interrogating, let's say ex-fighter, there was something more intimate about it. There's no macho, there's no a man versus a man talking about violence or talking about how you are, when you are in the war with the weapons. No it was a woman who could be his daughter, the age, asking him questions in a more let's say friendly way and not judging or putting my masculinity, you know manhood, in front of him. Because I felt Assad, whenever there was, there were man, or young or not, if they are young he would like automatically to preach them, thjat they don't have to go to the war. You know, he had this emergency to preach to the young people, especially man, to stop going to the war. So hehad a message whenever there was young men. And not for me, you know he was not going to preach me about this. And whenever there would be man having his age, of course it's more... he would feel about from which side they are, did they fight or not, so it would be more a generation issue, you know, "you're like me, we lived the same era", so... So it was completely different, I was coming from a different generation and I was a woman. And it made me even closer to his wife. You know, who is a secondary character in the film, but there is, you know, something very nice between me and

her. Like I understand you, you are the wife of this fighter and I feel you, even if you're not... and you never have been a leading character in this family, because you're always the wife of this fighter, you have to follow what he decides, you know, but I feel you and I would like to make a nice homage for you in this film. So I think this is where my womanhood came more in this film.

22:21

*K: In this last film you also integrated fictional elements. Why? Is it a way to widen the horizon of documentary?*

22:36      **Antwort ca. 3:30 Minuten**

E: Ähm räuspere, sorry. 5 I always liked fiction. You know, when I wanted to make cinema I wanted to make fiction more than documentary, but when I started being political, then I preferred to go to documentary. And of course, if you saw my first film, it's more simple and more, let's say, you know, ok, it's a documentary, but it's not sophisticated documentary. I asking children about the war, about everything, about Palastine, so it's more like a simple film. Then I learned, again through documentary, how to bring back the fiction. You know. It's when you really think that: Ok I want to be political, but this is a film and this is cinema. So I'm dealing with an issue that is important, I am more aware of the situation and the reality, but I'm having real characters instead of having actors. But if I want to be cinematic I have to deal with them as if they are characters in a film. So then I have to know more about their background, I have to film them more like real people with psychological layers. I have to film them also silent sometimes, when they just walk in the space, when they go somewhere. I have to give them the time to develop their own story with a dramatical line. So this is how the fiction was integrated again in this documentary. And my producer in this film wrote a script, he wrote a script, out of the research and out of everything so it was like, you know, we're having a script, now what remained of this script is maybe 40%, because what's challenging in documentary is that you write the film all the time, till the end, and the editing is really where you write the most the film. So we were aware that some scenes will be constructed, we will deal with them as actors, like in the sense that they're just moving like actors and they're not always talking think, you know like in a think dialogue with a camera sometimes it's a voiceover only, like having an internal voice, you don't know the voice is coming from the research or from the... which minute, but it's there and it says something about the specific time of the film.

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25:55

*K: Can you say something about the importance of authorfilm in Libanon and other countries? Why film, fiction, to widen the horizon, why not for example literature?*

26:51      **Antwort ca. 3:30 Minuten**

E: Authorfilms have developed a lot since, let's say the end of the 90ies, documentary has played a lot of role in the developing of the author cinema, because it's more free to be fundraised. And you can do it with little means, so it makes you more free from

the market or from the constraints of commercial cinema or from co-production let's say. So I think that many people like me, in Libanon and in the region, understood the power of cinema in that specific moment, the end of the 90ies, because the TV and the commercial cinema were both making our image very flat. On TV it would be official discourse or talk shows or very commercial, you know, programs of reality TV or whatever, and in the commercial cinema it would be really films made to bring money from the box office... with no political layer, because then the censorship would be more harsh and, you know, producers of commercial films they just want to make money, they don't want to fight with the censorship, they want to please the state, so both TV and cinema were not really helping us to really reflect what we felt at that moment. And I think all of us in this region are really political, because you're born and there's something happening and then it... and now it's going worse, I mean it's really everywhere, the region, all the region, is having a war. So everyone is always political. And it's a frustration for not having our image on the screen that made us feel that we want to fight the image that has been broadcasted, which is wrong or not talking to us or not really reflecting our reality, to a very more author, coming from us, image that would really talk to people like us, to ordinary people, in this region. This is how I think for all of us it started and also because the numbers, let's say 50 person died today in Irak or in Syria, 200, what are these numbers? We became numbers, you know, there's no identity. So it's the need to have your identity back to you. As an individual living this chaos in this region, trying to say: I have something to say also? You know? And I want to deal with things, simple things, the TV is not showing or the cinema is not showing. This is how it started and then now it's more sophisticated, because, ok now people have more means to do this cinema and more experience, so it's becoming much more important and sophisticated.

30:36

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*K: Two last questions. One: In a film critic of your film on Al Jazeera, there was a lady who wrote about the difficulty filmmakers in the region have, to deal with the fact, that with money from the west put in their films, they have to face colonial demands of how western production companies wanted the region to be presented. But she said it would be more important to start an inner arabic dialogue among film directors, intellectuals, to understand who you are now, to be able to go to the future. Do you agree and what does she mean?*

31:42      **Antwort ca. 3:30 Minuten**

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E: She means that when you don't know yourself, and yourself is not only yourself as an individual, narcissic, but as you, you in the society and you in the region, then you start having, you know, an image, or spreading an image, which is not really dealing with the reality of how you can really build your identity. I give you an example. I used to see Tunesian films, you know. In Tunesian films there is always one ballet dancer and there is oppressed woman, that the husband or the sheik or whoever beats her, and it's always dramatic and always, like, having this image. I go to Tunisia the first time in 2003, I think, and then I see a very modern country and I see woman, very strong woman, having many rights and being aware of their rights, and having

rights in the parliament and.. which is completely what I have never saw in any Tunesian film, that is made in the 90ies. Why? Because most of the Tunesian films made in the 90ies were co-produced with France. And there was a cliché that started, I guess, from the Tunesians themselves, what would please the french audience. Usually the colonial west, specially the people who really colonized you, like French colonized Tunesia, or the region, need to show you as a victim. Always victim and yes the woman is like this, to give them the right to colonize you again. You know? Like saying these are not people who are responsible, these are not strong people, the man are backwards, the women are beaten, we have to help them. And this would really please the cliché that has been vehiculated since a long time. Now there's a new generation of Tunesian people. And really documentary, once again, helping, is helping the situation, cause at that time in the 90ies, documentaries were mostly banned, if they're not coming from the ministry of tourism or if Ben Ali wouldn't have approved them. Any critical documentary, anything, was really banned. So now there are more documentaries and the one... there are good documentaries showing a different reality, fiction can not then imagine a situation which could really be like cliché anymore. Because there are other films that respond and delete this image. So it challenges fiction to be more, let's say real. Real in the sense that: Why are you creating this cliché about us? So...

35:17

*K: And the inner arabic dialogue?*

35:19      **Antwort ca. 2:30 Minuten**

E: Yes. Poor Tunesian, I smashed them. (lacht) But they did a revolution, so they are great. Which we didn't. We didn't do. Yes, 6 I think we lack of dialogue between us in the region, because we have been so much divided. there are many borders and we don't get to travel so easily. We don't have like you know Schengen space or... I have to have a visa to go everywhere in the Arab world, so it's more and more difficult. Films also. They don't travel easily, because censorship and borders make them more difficult to be just seen like this. Ok today the You Tube makes it more easy, but in this lack of dialogue between us, because we don't get to really talk... we talk about an Arab nation, but we don't know the inside of each country of this nation. And what is the problem or the good thing about it. We just talk about it as a logo, as a, you know, cliché. And all the problems that are today, are really between the Arabs themselves, of course the west come to take advantage of the situation, but I mean the problem between Laic, Islamist, ethnic problems, you know, the acceptance of the other, the regimes that have been dictatorships, it's our problems and if we don't know how to deal with them, I don't think we can be strong enough to talk about an identity in the west. I will have to please, you know, the people who are in the west, because I think, if I am like this, then they will love me more. And I would really feel inferior all the time to the white man, if I'm not like proud of myself to be who I am, I will always feel inferior to the others. And I think a dialogue in the region would be really helpful for us to... first to solve our identity.

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37:51

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*Kurze Regelung wegen Zeit, eine letzte Frage...*

*K: After you showed the suicide film there was a man in the audience who said: The invasion of the US in Irak was the beginning of the Arabic suicide. You agreed somehow with it. How?*

**38:32      Antwort ca. 3 Minuten, mit sehr viel Stottern**

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E: Well, it's complicated to summarize in a minute, but let's say after 2004, three, sorry, 2003, many Arabs accepted the invasion of the Irak by the Americans, because they saw a way to finish with this dictatorship or whatever. And many of these people who accepted had, let's say, leftist background, they were the previous communists or previous socialists, so for me it was the real time where there was no space anymore for anything leftist. Because the leftist people either became islamists or became very pro-american. And they were the ones who still save the middle class or the values about justice or ... they were still the one, the ones you feel are much more having in mind all the good values that could really help the region to be balanced in a way. And that moment allowed people, because they were, again, in those cliches and "saving Irak" or ... the people who are divided, either you go and kill yourself in Irak to save it, you know, or you go with the American project and that's it. For me both sides were going to suicide. So... and the people in between, we don't have any third power now, today it's always divided, because we don't have any third power, who can be balanced. You have to be either with the army or with the islamist, you know, you can not be a normal person anymore, you are either with the dictator or with the islamists who are fighting. There's no space to, or real power to be... to bring a third opinion, which usually the left people, the middle class people would have brought it. So this is why in this sense for me the invasion of Irak by the USA and the consensus, or the agreement that "This is a good thing" or "This is a bad thing, we have to kill the Americans", were both entering, allowing the region to enter in the chaos. And this is what's happening now on a much more dangerous level and, you know, it's divided like this, military versus islamists.

41:42

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Questions for Ellen

HINSEY

LYRIK

I'd like to start with three terms that – in my understanding – seem to be key words to your work. And it would be marvelous if you could explain what they mean to you.

The first one is – **disappearing**. (I think not only of the disappearing places and experiences in the former “East”, but also of what you told me about your grandparents’ slides of Germany between the two wars that used to be part of your childhood, and then disappeared.)

2  
+3  
The term of **salvage** is a key word to what you are trying to achieve, the **archiving of fragments – in poetry as well as in photography**. “Without them”, you say, “we might never have a sense of the whole.” Could you perhaps, please, explain this necessity you feel “shoring up vestiges”? (I have the Parmenides fragments in mind, but also your images of the last blackened wall in Dresden that remained from the February 1945 bombing, or your various trips through Central and Eastern Europe and the way you salvage life stories.)

Another central term is **wholeness, oneness** – one of the key words in your last book “Update on the Descent”. **“To reconcile what was arbitrarily broken.”**

\*\*\*

On November 9, 1989, having learned in the news about the fall of the Berlin wall, you took the last night train from Paris to Berlin – and started your second artist’s life as a photographer. **Where does your interest for photography originate from? And what does it add to poetry?**

Y  
~~You work in~~  
Your third identity as an artist – is **essay and reportage**. Your traveling Central and Eastern Europe for more than 25 years now, and you are writing about it. **Is this part of your way of “vita activa”?**

I think of poetry less as an art, and more as a responsibility and mission—

It is a mistake to think that form is arbitrary or imposed from the outside (which it can be) but instead something that emerges from the responsibility of the poem.

When I wrote *The White Fire of Time — the Vita Contemplativa*—it took me seven years to find a way to match form with content, precisely because I did not want to impose an "artificial form" on the book.

I wanted the forms to emerge in concert with the book's mission.

In the *White Fire of Time* I needed forms that could carry both lament as well spiritual renewal, a baroque exuberance of affirmation.

In *Update on the Descent* in part came out of my experience at the international criminal tribunal for the former Yugoslavia. It deals with the *Vita Activa*—or what we do to each other down here on earth—Here I was interested in lyrical *and* anti-lyrical forms—a tonality of lament, sometimes rage—but on the far end of the scale from joyfulness. A stoic, unflinching examination of our human nature, of our ability to commit radical evil.

In terms of both form and content, these are driven my private, intimate, existential concerns, things I need to solve for myself.

I think we have arrived at a dangerous moment—I believe we are at the threshold of what I call "The Illegal Age" —where we have not only lost our ethical compass, but we no longer know how we might construct one.

Salvage is about trying to recover things that can affirm our humanness—But salvage is a complex affair as the scope of what we need to salvage is vast. Maybe, in poetry, it is a forgotten word—I am particularly interested in the word "mercy"— or a turn of phrase. Or is it the way a working man holds his shoulders with dignity, or is it the fact of the beauty of light in a certain doorway?

Many things were lost in the last century, peoples, books, whole cities, sometimes countries.

Then we had 50 years of totalitarianism.

In 1989 the Czech playwright and dissident said Havel said, before you come and overlay your culture on us, try to find out what we learned during totalitarianism.

We need to have a sense of our barbarity, as well as our potential for compassion.

Vita active—is about being a witness to one's time. One cannot do this without going out into the world, entering into dialogue, listening. The French philosopher Simone Weil said that our most important human act was to say to another human being "tell me what you are going through."

I have traveled, not only in Central and Eastern Europe, but extensively there. We are coming to the end of the grace period that we were given after 1989. Things are in the process of changing, Europe is currently at war, in the Donbass. There is a rise of illiberal regimes.

After 1989 the west believed that the situation with Central and Eastern Europe was "solved" but that is not the case.

After the Second world war there was a rejection of the idea of ethics—what did ethics serve if they did not keep us from our barbarity. But as Hannah arendt said, we must not confuse a dictatorship of criminals with the whole of humanity. During the communist period, a whole new type of ethics developed, what I call "ethics at the bottom. This is also a question of salvage. The eastern and central European dissidents —people like Jan Patochka and Vaclav Havel—found a way to renew a form of essential ethics. How one can live with dignity under extreme circumstances.

This was a complex poem for me. When you begin to write a poem, you don't always know exactly what you think about your subject. Regarding the topic in general, I tend to agree with what the Lithuanian poet Tomas Venclova wrote in his poem "Verses for a Child's Birth": "it's best to keep silent/ because we don't know yet if God hovers/ above the empty featureless waters." However, it seems fair to say that until we arrive at that unknowable moment, we are entirely responsible for our actions here on earth and it is to our peril that we look for recourse or justification for those actions in any kind of afterlife. In this life, devoid of an afterlife, we are condemned to exist in time—and time and historical conscience become our only judge—the terrible white silence of time. We can allow ourselves to be lost and brutally consumed in time, or we can salvage a sense of rightness from that abysee.

Hinsey

K: Composition is of highest importance for you. "Update on the Descent" is a piece of music, has its architecture, exposition of the topics, setting of the frame, examination of two corresponding parts and conclusio. How do you compose and find the perfectly balanced form?

H: I think of poetry less as an art and more as a responsibility and mission. It's a mistake to think that form is arbitrary or imposed from the outside, which it can be, but instead something that emerges from the responsibility of the poem. When I wrote "The white fire of time", the Vita Contemplativa, it took me seven years to find a way to match form with content, precisely because I didn't want to impose an artificial form on the book. I wanted the forms to emerge in concert with the books mission. In "Update on the descent", which came in part out of my experience at the International Criminal Tribunal for the former Yugoslavia in the Hague, it deals with the Vita Activa. What we do to each other down here. Here I was interested in lyrical and anti-lyrical forms, a tonality of lament, sometimes rage, but on the far side of the scale from joyfulness. A stoic, unflinching examination of our human nature, our ability to commit radical evil. In terms of both form and content these are driven by my private, intimate existential concerns, things I need to solve for myself.

1.7  
-2.7  
64.5  
6.7  
4.4  
72

A

K: Now comes the "Salvage" (?) question, is this right? Ok. Es wird darüber gesprochen ob sie auch einfach da stehen kann, um den Text nochmal zu wiederholen. Just read as if for the radio. Ok, just go once more.

1.1  
10.6  
66.8

H: I think of poetry less as an art and more as a responsibility and mission. It's a mistake to think that form is arbitrary or imposed from the outside, which it can be, but instead something that emerges from the responsibility of the poem. When I wrote "The white fire of time", the Vita Contemplativa, it took me seven years to find a way to match form with content, precisely because I didn't want to impose an artificial form on the book. I wanted the forms to emerge in concert with the books mission. In "Update on the descent", which came in part out of my experience at the International Criminal Tribunal for the former Yugoslavia, this deals with the Vita Activa or what we do to each other down here on earth. Here I was interested in lyrical and anti-lyrical forms, a tonality of lament, sometimes rage, but on the far end of the scale from joyfulness. A stoic, unflinching examination of our human nature, of our ability to commit radical evil. In terms of both form and content these are driven by my private, intimate existential concerns, things I need to solve for myself.

8  
15.4  
66.8  
-4  
-2.4  
89.5

A

K: The term of salvage (?) is a key word to what you are trying to achieve.

-1.8  
14.6

H: I think we have arrived at a dangerous moment. I believe we are at the threshold of what I call the illegal age where we have not only lost our ethical compna...compass, but we no longer know how we might construct one. "Salvage" is about trying to recover things, that can affirm our humanness. But "Selvich" is a complex affair. Ok.

65.1

B

B: Do you want to repeat it?

H: Ja. I actually wanted to, I realize I wanted to find somebody. Where did she go? Here. Can I move around? U: Sure sure. H: No? Yes.

Katharina wiederholt die Frage ab 5:14

B  
H: I think we have arrived at a dangerous moment (bricht ab) I just keep doing it. I think we have arrived at a dangerous moment. I believe we are at the threshold of what I call the illegal age where we have not only lost our ethical compass, but we no longer now...know how we might construct one. "Selvich" is about trying to recover things, that can affirm our humanness. But "Salvage" is a complex affair. As a scope of what we need to selvich is vast. In poetry it is perhaps a forgotten word, I'm particularly interested in the word mercy or turn a phrase or is, or is it the way a working man holds his shoulders with dignity or is it the fact of the beauty of a light in a certain doorway? Many things were lost in the last century. People, books, whole cities, sometimes countries. Then we had 50 years of totalitarianism. In 1989 the check play right and dissident Havel (?) said: Before you come and overlay your culture on us, try to find out what we learned during totalitarianism. We need to have a sense of our barbarity as well as our potential for compassion.

6:45

K: Archiving of the fragments.

C  
H: Vita acti... ah... Vita Activa is about being a witness to ones time. one can not do this without going out into the world, entering into a dialogue. Listening. The french philosopher Simon Vey (?) said that our most important human act was to say to another human being "Tell me what you are going through.". I have travelled not only in central eastern Europe, but extensively there, we're coming to the end of that grace period, that we were given after 1989. Things are in the process of changing, Europe is currently at war in the Donbass, there is the rise of a-liberal regimes. (lautes Knarzen im Hintergrund)

7:35

K: Ok, so if I could follow, now we are at the moment that you always start with something very concrete, social, with a political point. So that you went to the Yugoslavia tribunal for example, or that you're now thinking of how lie in everyday lifes get into lie of the big politics and on then, on the other hand your poetry is just like purest essence. And how you are making this shift from being with a very social political to coming to pure essence.

Kurze Klärung ob die Frage über essence oder ethics geht, weiter mit Antwort ab 8:23

D  
H: After the second world war there was a rejection of the idea of ethics, what did ethics serve if they did not keep us from our barbarity? But as Hannah Arendt said: We must not confuse a dictatorship of criminals with the whole of humanity. During the communist period a whole new type of ethics developed. What I call ethics at the bottom. This is also a question of "Salvage". The eastern and central European distance, people like Jan Pototschka (?) found a new way to renew an essential form of ethics. How one can live with dignity under extreme circumstances. This is of crucial importance to me in my work.

9:04

K: Ok, and last question. I wanted to explain you, because I would like to understand it better, ...

H: About the "White Fire" ...

K: About the "White Fire2, yes.

H: Ok.

K: Ich geb dir danach die Fragen.

U: Ok.

E  
H: The poem "Update on the Last Judgement", which is in the book "Update on the Descend", was a complex poem for me. When you begin to write a poem you don't always know exactly what you think about your subject. regarding the topic in general I tend to agree with what the Lithuanian poet Thomas Vinsluwa wrote in his poem "Versus for a child's birth". "It is best to keep silent, because we don't know yet if God hovers above the empty featureless waters. However it seems fair to say that until we arrive at that unknowable moment, we are entirely responsible for our actions here on earth. And it's to our peril, that we look for recourse or justification for those actions in any kind of afterlife. In this life, devoid of an afterlife, we are condemned to exist in time, and time and historical conscience become our only judge. The terrible white silence which is time. we can allow ourselves to be lost and brutally consumed in time, or we can salvage a sense of rightness from that abyss."

10:30

K: Dann sind wir mit den Fragen durch.

(Kurze Zwischendreh, weiter bei 13:17)

F  
H: Interdiction. It is said, that we can no longer use the old words. Either they carry in their script the imprint of our inhumanity, the memory of the naked bodies burned as the classical strains played, or contain their own blueprint of destruction. The way a seed harbours in its cells its final latent corruption. We have become affraid of them, the old words, as if at last we could escape punishment if for once and for all they were forbidden utterance in the public squares. As if we could walk out to where the river joins that final deep, where the tides plow and reap the untouchable air, there

beyond boundaries, voices. Yet even were's silence and the river sticks smurge there remain gestures that must be transcribed. And I have listened to your voice at sundown breaking with grief, undone by the bludgening tool of the eternal sorrows. The way that Priam (?) grieved in the old words the broken body of his son. And heads are still brought openly to the market place, raised as if in triumph. The old words have blood on them, but here under the blackened sun, there are things in the tremold (?), the ruined, the old words, which must still be said.

14:56

(Nochmal, diesmal filmt Uli über ihre Schulter, anstatt ...remain gestures... liest sie ...remain silences... in der 9. Zeile)

F H: Interdiction. It is said, that we can no longer use the old words. Either they carry in their script the imprint of our inhumanity, the memory of the naked bodies burned as the classical strains played, or contain their own blueprint of destruction. The way a seed harbours in its cells its final latent corruption. We have become affraid of them, the old words, as if at last we could escape punishment if for once and for all they were forbidden utterance in the public squares. As if we could walk out to where the river joins that final deep, where the tides plow and reap the untouchable air, there beyond boundaries, voices. Yet even were's silence and the river sticks smurge there remain silences that must be transcribed. And I have listened to your voice at sundown breaking with grief, undone by the bludgening tool of the eternal sorrows. The way that Priam (?) grieved in the old words the broken body of his son. And heads are still brought openly to the market place, raised as if in triumph. The old words have blood on them, but here under the blackened sun, there are things in the tremold (?), the ruined, the old words, which must still be said.

(17:37)

(Sie liest nochmal)

H: Interdiction. It is said, that we can no longer use the old words. Either they carry in their script the imprint of our inhumanity, the memory of the naked bodies burned as the classical strains played, or contain their own blueprint of destruction. The way a seed har... I knew this was gonna happen.

K: Just go, just go. Because you're sitting in a marvolous position now.

H: ... or contain their own blueprint of destruction.

K: Neee....

H: All the way to the beginning. That's ok. It's after two times reading it normally it

usually comes apart, so.

(Uli erklärt es ist kein Problem zwischen den Versionen zu wechseln.)

19:10

H: I just...The thing is the meaning dranes out of the poem. When you don't feel the meaning anymore, so I just have to wait a second while it comes back.

(nohmal, diesmal wieder gestures)

F Interdiction. It is said, that we can no longer use the old words. Either they carry in their script the imprint of our inhumanity, the memory of the naked bodies burned as the classical strains played, or contain their own blueprint of destruction. The way a seed harbours in its cells its final latent corruption. We have become affraid of them, the old words, as if at last we could escape punishment if for once and for all they were forbidden utterance in the public squares. As if we could walk out to where the river joins that final deep, where the tides plow and reap the untouchable air, there beyond boundaries, voices. Yet even were's silence and the river sticks smurge there remain gestures that must be transcribed. And I have listened to your voice at sundown breaking with grief, undone by the bludgening tool of the eternal sorrows. The way that Priam (?) grieved in the old words the broken body of his son. And heads are still brought openly to the market place, raised as if in triumph. The old words have blood on them, but here under the blackened sun, there are things in the tremold (?), the ruined, the old words, which must still be said.

KOVANDA

BIL. KURST

Uli: Ok

?: Ok lets go. Ähm tja, maybe ähm can you please start to explain mmh how you started to work as an artist, ähm and the specific situation there was in Prague at the time, in the seventies, when you actually...

Jiri: Hmmmh.

Uli: Excuse me, could you please look at me, so at the camera not at her.

J: Ah ok.

Uli: I know, that she's a lot more beautiful as the camera or I am.

J: Yeah it's true.

U: But for the film it's better...

J: Ok. Yeah, I started mmhm making ... art around my ah fifteen. It was ah, it was end of ah sixties, and first of, first of all it was some ah poems or drawings. Of course everything at the time it was very childish. because I was too young. But to my first serious works ah begun ah around ah half of ah seventies with my... then when I started ah too too make performances. And ah ah at the time it was for me very important too, too hmmm to interest about conceptual art at the time.

?: Ähm maybe can you also speak about the limits and the possibilities of this special context in which you were? Because it's not like exactly comparable to the art scene in the western world at that same moment.

**2:09**

J: Yeah. Yeah ahm when I ahm when I was six sixteen it was just after ah invasion of ah Soviet Union to former Czechoslovakia at the time in Czechoslovakia was quite ah quite quite ah free situation about ah about ah art and everything. At a time ah ah I I could ah see ahm a quite lot ah good exhibitions for example in Prague, but very early after this ah polotical situation was changed and ah of course ah the situation on art scene was changed ah changed very dramatically. And ahm ... ah ah everything was, everything what is like ahm I don't know, contemporary art ah it was possible to do only in ah prvate ah situation, in private spaces, and it was impossible to see ah to see modern and contemporary art ah ah at ah in ah public ah galleries for example and ah museums.

**3:35**

?: But still you did do a lot of works in the seventies on the street?

**3:42**

J: Yeah of course ah... when I was ah ahm when I started my serious work about, about ah performances, it was ahm 1976 ah the situation was very strict and ahm only possibility to do it was ah ah in private spaces or or on public spaces for example ah on streets and ah squares and ah... but I think it's hhm the the political situation wasn't the only ah reason for for change ah for change my ahhm way of ahm making art. It wasn't only because of the bad political situation. Because ah the ah the reasons was more, more complex. Yeah. Because I wanted, I wanted to ah to work with another people, with people on the streets ah not only in in ahhh in art art ah ah spaces. I wanted to ah to work publicly.

**5:16**

?: Mhh actually this ahm how ... there is a certain tension ah in your work between community and solitude, or looking for contact or isolation in away.

J: Hmmh.

?: Maybe you can speak about that?

J: Yes. It's ah very important part of my work, because ahhh my performances at the time ah ah was mainly about this ah problem about ah situation of one person between ahm among ah ah ah a lot of people in streets about ahm contacts with ah with ahm contacts that puhh ... caontacts between ahm people and ah about ah I don't know. (lacht)

?: Like individual and group? You mean this conflict?

J: Yeah it's complicated for me. In English, I don't know how to say.

?: Hmmh. Ahm maybe we can also speak about this specific situation now in Berlin because ahm residence is always very special moment of of in a way being part of a community and also being on your own.

J: Yeah.

?: And how do you perceive this here maybe more in general also, how do you perceive Berlin? As an art scene or as a city?

J: Yes. Of course, of course. I am here in Berloin only not not so not so long ahm ahm time, I have not ahm so many friends here and ah for me ah most important is ah possibilities of ah ah to see a lot of events a lot of contemporary art, to meet ah

people in galleries and ah this contact with ah very living art scene, of contemporary art, it's for me ah very important, it's absolutely different in comparison with Prague, because art scene in Berlin is ah of course it's ah it's much ah bigger than in Prague.

And ahm and ... the the ah living contact with with everything is much better than then some informations from second hand or something like this. it's very very different ah situation for me... Because Berlin is is ah big city of course, in comparison with Prague, it's ah the atmosphere is more open ah more complex more hmmm rich for mmmm a lot of things.

?: Mhhh. Do you have also a critical point to Berlin? Like something you ... you're missing actually which you haven't...

J: Yeah. Yeah it's not ah it's not a critique but ah but ah of course Berlin is more raw, more mmmh something like I don't know how to say, Prague is quite beautiful and and nice and ah slow and ah here is more more mmmh it ah...

?: Rough?

J: More rough yeah. It's more ah rough and and ah yeah it's ah big ah big streets, ah everything is boig and and hmm and flat (lacht) Prague is not so flat.

?: Ahm yeah do you like a like a space ah a place that you prefer, especially like in Berlin? Is there something you discovered, like a spot, a location somewhere?

J: Yeah (lacht) special, I like speci... yeah I don't have ah still I don't have very special ah places ahm maybe Zoo Garden is very nice. (lacht) Yeah, it's ahm I like I like ah zoo gardens and ahm and here in former West Berlin the ah Zoo is very nice for me. And of course a lot of a lot of museums and galleries of course. And of course Tiergarten also the park is very nice.

?: Mmh speaking about galleries because you, I know you visited a lot of places ahm like when you look back to maybe over the years of your development as an artist ahm can you maybe tell a few names that were important for you?

J: You mean...

?: Other artists?

J: Ah you mean about my ah mmh all my all my life yeah?

?: As you like, maybe once ... or what is interesting for you at the moment ...

**11:02**

J: Yeah yeah yeah. Yeah ah at the moment ah I have no ah no ... no one very important ah artist but ah in the past ah for me ah ah ... there were very important artist, for example ah during seventies ah there were I don't know Vito Acconci and ah Chris Burden for example, Marina Abramovic and also also ahm for example Carl Andre (?) is very important for me ah for ah for his ah his hmmm thinking about ahm various space (?), about ah space and situation in in ah space and ah of course ahm, for example, Frank Stella (?) and yeah a lot of lot of artists and ahm on my very beginnings it was of course Surrealism and ah I like surrealist art till now.

**12:10**

?: Ahm in your exhibition here in Berlin ahm you also actually spoke about this, that like in a way this strange still life situation in the gallery that it's ahm it also has this realist touch? Is still life something you're, you have been looking a lot at?

J: Sorry?

?: Still life, is this something you've been ahm a lot interested in?

J: Still life, you mean ahm...

?: Still life painting...ah.

J: Yeah. Hmmm ah (lacht) yeah not so much ah ahm still lifes ahm hmm no I, I, I have no no no ahm hmmm ah connections with ah still lifes...I don't know.

?: Hmmh....because ahm yeah, I ask the question, because you're working a lot with objects, of what kind ahm but specifically, there is a lot of objects coming constantly back, always in your work, like ahm fruit...

J: Yeah, yeah.

?:...for examples or ahm vessels of all kinds, like vases or pots (?) or ahm...

J: Ahhh

?: Ja and also furniture so it's it's a lot of the work seems a bit like this, like interior or still life

J: Yeah.

?: ...related...

J: Yeah of course and ahm last last show... yeah it ahhh ah looks like ah ... ah still lifes. But I know, I don't ah don't ah think about this ahm like still lifes, for me it's ah some things. Some ahm situation ah on a table, yeah it's ah...but it's not, not ah still life, I don't know. It's ...

?: Because you mean ahm you seem ah in a way I think you don't want to give like symbolic meaning to ahm to the objects. But it's more...

**14:22**

J: Hmm I don't know if if the objects ah have a symbolic meaning, but of course if if i U, I'm using for example an apple, yeah it's ah it has some symbolic meaning of course, but, but ah ahm I don't have on my mind ah some mmhh the only one meaning of this, yeah? I, I mmhh it's not, it's not aaaah the situation is not ah closed, yeah? I, I would like to, to open it, to, to hmmm every possible meaning, yes?. There is ah ahhh no only one ah meaning, yeah? It's ... I don't know, but, but ahm my thinking about ah my installations, my objects, it's not, not ah symbolical hmmm it's more about hmmm about the thing, about this object ah without ah without ... any ah very precise, exact symbolical meaning. But of course it's, it's ahm difficult to see, to to say ... something like this, but, but ah I would like ah ah ah ... hmm I would like to be very open, not ah on one side or ah another side but ahhhh I want to be somewhere ahm mhh (lacht) on the third side for example, something like not ah yes and no, but somewhrer hmm in ahm over this ah, how to say, ah, contradictions!

**16:35**

?: Mmh maybe we can speak also a bit about your working method, like, because you usually work with existing material...

J: Yeah.

?: ... and things that you find in, in a space?

J: Yeah.

?: Which is quite unusual ahm so and a special economy in way also.

J\_: Yeah I like use ahhh very ordinary objects, objects, things, very ordinary materials, ah not ah not ahmm so expensive ah yeah, because ah, because ahm ... hmmm I like also resiclacion (?). I like to use old things ah because ah I wanted to to give ah ahm them something like new ah new life, new ahm new meaning in a, in ah, different contexts. Ah I think art is not about ah about ah mmhh how to say ah, ah ...

pfff if something is cheap and ah something is ah

?: Value? Art is not about value you mean?

J: No value ah ... ach hmm, I don't know.

Uli: I think you mean you can do art with plastic...

?: With whatever, yeah.

Uli: Ahm ...bags and gold and diamonds, it's...

?: Hmmh, it doesn't matter...

Uli: It doesn't change.

J: Yeah, how to say about ah I don't know, about diamonds about gold about ahm what is it, it's ahm pre...

Uli: Precious.

J: Precious?

?: Preciousness.

J: Preciousness? Yeah?

?: It's not important what...

J: Yeah, I, I, I ...

?: It's not important how precious the material is...

J: Yeah, art is not about preciousness, about ahm mmh some special ahm mmmhhh, I don't know how to say it. Yeah it's, it ahhhh should be ahhh very ordinary, very mhaa ... ah I don't know how to say it. Ah...

?: Modest maybe?

J: Yeah, it's, it's ah, it's ah part of ah everyday ah living yeah? It's not so, not so special in some ah mmh I don't know the words. Ahm

?: It's not...

**19:23**

J: Art, art should be a part of ordinary everyday life! Not so: Here is art and here is ah mmmh our, our ordinary life. It's, it's not like this, yeah? It should be ah connected! Yeah, it's ahm...

?: Mhm...

J: Yeah of course. I don't like ah ah ... high ahhhh prices for artworks for example, I think ah artworks should be more ahm available for more people, yeah, and ah this is reason for, for using ah very cheap materials ah very cheap ahm ordinary everyday objects, yeah.

**20:18**

?: But often your installations are actually disappearing also after the exhibition and you can't even...

J: Yeah of course ahm...

?: Basically because it's part of the building or part of the ....

J: Yeah of course, my installations ah can disappear after and of ah the exhibition, but ah ... of course it, it ah ah could be ah ... ahm repeated! Ah always, yeah it's there are no, no, no hmmm restrictions about ah ah this yeah it's ah nothing is ah permanent, everything is ah flowing and changing and we can ah come back and yeah it's ah, nothing is in one, ah one way ah only one ah ah right direction, it's ah more, more complex and more hmm, I don't know.

?: Mhh, yourself you've been a self taught artist, like you're an autodidact and...but now for like many years you are teaching at an art school and ... yeah maybe you can tell a bit like about how important this is for your work and the relation to younger artists?

**22:01**

J: Yeah ah, for me, at a time when I was, when I ah, when I was young, for me it was important to be, to be ah quite free and independent, because, how I said, at a time ah during ah seventies the ah situation in former Czechoslovakia wasn't good. And ah... now ah for me ahm contacts with young people, young students, it's ah very important for me, because ahm there is ahm a new energy from, from them, and ah ah ah ... the contact and ahm the ah, how to say, and change ahm changing of ahm energies, it's very important for me ah and I hope it's important also for them. And ... at a same time I think it's not ah absolutely necessary to mh to ahm ... to tea..., how to say?, ahm ... ah I think ah at the same time I think, it's ahm not absolutely necessary

to ah... learn ah at ah schools, because ah you can, you can mmmhh you can be an artist ah, without ah any schools of course, it's ahm a bit ah ah complicated, a bit harder, if you are only on ah ah own feet, but it's possible also, but it's not only, only one possible...way to start ah studying at school, yeah it's, it's ahm ... most ... how to say... ah, ... ah... tz ah ... I don't know (Ausatmen) Something is difficult, something is ... op... ah per...

**24:36**

?: Easy?

J: Yeah yeah, maybe (beide lachen), to be a student ah of ah an artschool it's ah more easy for ah starting to do art of course, because there are ahhhh ah at school you are in, in some ah community, yes, and it's important for better understanding, for mmmh more enrgy and I think it's, it's more easy, but it's not necessary.

Uli: Ok.

?: Maybe we are good, ne?

- Zweiter Teil im anderen Zimmer -

Uli: Ja wir laufen.

?: Parallel to your other exhibition ahm in the (Name) Gallery you had an exhibition in the Czech Center ahm that was curated by two french curators and ahm it was a quite special exhibition (unverständlich), so maybe you can tell a bit about this special exhibition and your relation also with the curators.

**25:54**

J: Yeah, this exhibition ah was in at a sect ah sorry ah the exhibition was at czech center here in Berlin, it was on my ah beginning of my ah stay here and ah the show is a project by two French curators Guillaume Désanges and Francois Piron and it's not my, my ah my own project, it's ah a curatorial project and ah ah it is ahm ah their selection of my ah works from seventies and beginning of eighties and ah ahm my performances or some installations are ahm compared to ah some ah examples of artworks by another artist from ah different part of world, and also with a few ah examples of ah not artistic situations, yes, but, but most of, most of ah pieces are art of course. Yeah. And ah this show is a bit playful, it's not so very serious, it's mmmmostly about ah some associations, about ahm everybody ah can, ah can ahmmmm use his or her own associations, yeah?, it's not strictly ah mhm scientific art historian ah situation.

**27:59**

?: And how did you feel about that? The fact that you have been contextualized in this way? Because it's such strong curatorial ahm impact.

J: Yeah for me this ahm this collaboration with them and ahm their selection of ah pieces by another artist, for me it was very nice, because, because ah in the selection there are ah a lot of ah pieces ah I liked at the time, I, I was making the performances for example yeah, ah so ah for me it was ah very important to see there for example ah Vito Akonschies (?) ammh "Following" piece for example or some, some pieces by Kris Berden (?) or a lot of pieces ah by Marina Abramovic and Ulay (?) and, yeah it's ah, the curators ah ... mhh ahm have a, a, a very good feeling about my ahhh work and, and my, my thinking about works by another artists.

Uli: Excuse me, could you tell us something about what you did ah...

?: ...next door?

Uli: ...next door?

Ton kurz etwas gestört ca 3 Sekunden

Uli: ...where is the, what is the difference between private life and...

J: Yeah yeah yeah.

Uli: ... and art, and meaning, and just ah things? (lacht) laying around?

J: Yeah, this situation ah here in this apartment ah in the room next door ah of course this is not ahhhh some definitive ahhh piece, yeah? It's, it's more like a, like a sketch of something, yeah? Because it's, it's a ...

- Handy klingelt -

J: ...quite new ah... it's quite new situation about a...

Uli: Excuse me! I'm so so sorry that is my telephone...

- kurzes Durcheinander -

Uli: Das war die Katharina.

?: Ah.

Uli: Ich hab gesagt wir machen jetzt noch eine Frage. So I just repeat my question, so...

J: Yeah yeah yeah.

Uli: ... could you tell us something about the installation next door? Where is the dif, what is the difference between private life and art and meaning?

**30:58**

J: Yeah yeah yeah. Yeah this situation next door in this apartment it's ah, of course it's ah not ah something like a definitive work of art, it's more something like ahm a sketch for something and ahm its idea was born here of course it's, it's very depending on the situation, on this apartment ah, because this apartment is ahm it's my, my place for living ah nowah for one year, but ah still is not my personal space yeah? It's, it's something between ah an apartment and ahm ah hotel room for example, yes? It's a ahmmm yeah, it's for me it's aaaa very new situation, yeah? And, and ah we spoke ah just now about ah ahmmm still lifes and ah things ahm I'm using ahm in my installations for example, and ah also this is with ah mhmmm close mhmm connection with my using ah ordinary, ordinary ah things, yeah, because all, all mhmm things there ah are ah part of this apartment of course, there is not, nothing ah from outside, yeah, it's only, only ahm diffffonly different using of ah ordinary things. And ah the difference is ah very very small. It's almost no difference. But a bit! (lacht)

**33:12**

Uli: Thank you.

?: That was very good I think.

# CHAVES

## Textausschnitte Chaves

# LYRIK

1:

0.5

C: ~~Ok, well~~ actually I was writing all along since I was a child I liked to read a lot - my grandmother taught me how to read before I entered the Kindergarden and I was - I loved to read since I was a child. And some - most of the time, so when you read that much, you begin to wonder: what if I tried to write something like this that I am reading and I started to write when I was in High school, loved poems like everyone. And then I just kept going.

2:

8.5

C: ~~Yeah, this has been a have been told since the beginning. I was not aware like I said I started to read at a very young age and~~ what I liked of this readings and what I keep remembering are the stories, the stories that are told there. Also in music, in popular music. You know I love songs and I was always interested in the story they were telling. And when I began writing ~~I can not the same~~ I was telling a story. In poetry you can not tell a long story, so it is like the skeleton of a story you know. And I do not know: it just happened like that - there is a lot of ways you can write poetry for example. I think what I like is the poetry that guides me somewhere, not only because of the sound which I also like in the music but some I am going somewhere with this things, with this words. And at the same time I have always been writing fiction and narrative chronicles that one of the things I do a lot also, and like some phrases - phrases I use in my poetry you find in the chronicles and so in the novel. It is just like a lego thing for me.

3a:

11.0

C: ~~Yeah,~~ I think that every artist or every writer is an observer first of all. Everything that I write is anhand (beobachtet?). It is anhand from me like either memory or something that happened today or something I heard. I never use headphones, when I am go outside because many of the things I use as a writer are things that people say in the street, that I hear attract my attention and so it is like I do not have like a map it is just things that shine sometimes for me. You know if I was a different person some other things would shine for me but it is just like that it is something attracts my attention and has the potential to be used as or is raw material for either a story or a poem or a chronicle.

# SUNG KIM THEATER

Ariane: (Bei den Fragen fehlt mir manchmal ein Halbsatz oder ein Wort, da aufgrund des Geraschels manches sehr schwer verständlich ist, aber die Antworten sind ja entscheidend.)  
Anyways, lets start with how you began to get into the artfield. You studied architecture first and then mathematics....

Sung: I studied mathematics, ah no, yes you are right, I studied architecture first. (lacht) My major, (Ariane sagt kurz etwas unverständliches) yes, when I went to college I was in the engene.... engene.... engineering department, architecture major in Korea, and then when I went to the US, I started studying chemistry... Can we start over? Sorry.

A: Jaja, cause it's good when you repeat, because my question won't be in the film. ... So when you can explain things kind of from the beginning. But I mean the question is really why do you decide or when do you decide to go to the artsfield?

S: Ok, ähm, ... I've been interested in film. I've been always interested in film, and I was doing mathematics and architecture before, and ähm by chance ähm I took a course on video art, because I couldn't get into a film class, because I was not a film major, and that let me into ah looking at contemporary art ähm more in depth, in the school. That was how I first got into contemporary art, but I guess that's not the reason why I started doing art, because I didn't treally want to be an artist then. And then later on ähm yeah... I can't... that's a difficult question for me. (Lachen)

A: It is a difficult question..but that was at the MIT, no? Was it John Jonassons (?) video class?

S: That...That was at Harvard, it was John Jonassons class, ähm, but I was doing, I was documentaring...it's not true, I, I was a math major, but in order to get into architecture graduate school, I had to take some art classes too. So I started majoring in art as well and I was taking painting, sculpture and all the, you know, the core requirements, that you have to do to be an art major. But that was in 1996 to 2000, yeah.

A: And do you feel that these other fields, that you've worked in before, like mathematics or architecture, do they still come into your work today?

S: Yes, I think so. Ja. But... (lacht)

A: Can you give an example?

S: Äh,

A: But of course your fascination with film, that's something that's very obvious, I think, ...

S: Well I see it, for example like...

A: ..but also architecture interventiouons (?), of course, that you have done, ähm in for example the (Name) Museum, I read, ...

S: Yes, I mean also visually one could say that there is influence by architecture, but I don't know if architects think that way, but I think more, like, whenever people ask me about mathematics and architecture in relation to my work, äh, it's more about the way I approach it. When I talked about sections for example or plans or äh the materials or how äh the elevation or whether the, the building is made with a; by a facade and inside are slaps or collumns or what collumn used to be and what collumn is now, a this kind of changes, historic architecture or if you think about, I been, for this project I've been working on right now I been reading people like Charles Moore (?), ähm

for what be, as a Pop architect, I mean, maybe he wouldn't call that, but äh yeah (Flugzeuglärm wird zu laut, Unterbrechung 04:06)

...Kurzes Gerede... (05:37)

A: Ok should we continue with the ... I mean...

S: So I think they are both like a abstract, I think...I've been thinking about this these days, because for the last few years I been watching ähm I been going to operas, a lot, and I also ... the films or literature that I read are not always äh, contemporary, I like to read classical or äh from different culture, both korean or european or american, and I think, I think there's a relation ... I think the relationship that I find, in subjects like math and architecture to the way that I approach art process is that ähm, that I'm interested in ... ähm organize abstract thinking, I think. So ähm the way that for example in architecture as I said, if you want to build a building there is a, ähm, very long process that you have to go through. There is a relationship between the client and the architect, and then the architect and the contractor, the architect and then the, the staffs in the architects firm, and the education you have to go through and then there is a budget and there is a mature process, all these things, and then you have to have different rhythm and different speed of working, depending on which process, that you are in. And ähm in mathematics that also applies. If you want to solve a more complex ah problem you can have not just have one speed of thought or you can not just use one theory, or theorem, or axiom, you have to use many different tactics and strategies äh in order to get to äh äh the conclusion, or the answer, or the result. So, äh, it needs some time, it needs your own individual thinking, but you have to also go through the history of thinking, methods that people have developed, and I find that very interesting. It's a design process, but at the same time creative process, like a drawing. So they're, they're interlaced in a very systematic way, but at the same time, everytime you solve it, it's very individual...it's individual. It's an invention, yeah. So I find that very interesting and I like to use that kind of process, äh in my work, yeah. (abschnitt 1)

A: But now I have to ask the question after all, because that brings me to it, why did you then decide to go into the visual arts? Where for you, I mean this kind of background, lies the potential?

S: Well, but but, I decided, I think, I think I decided to leave... I don't know if I decided to go to the visual arts, äh or if I wanted to... the reason why I ... because I was very hesitant to call myself an artist for a long time. I think the reason why I started to call myself an artist, is because whenever you travel you have to write in the occupation section what your job is, and then I say I'm an artist. And of course whenever you go through the immigration, people always ask you what kind of artist are you, and you have to sort of specify. And this also happens between artists too. People ask "Oh what kind of work do you do?" then äh sometimes I don't know how to answer, still, ähm and so as I said, is, is, I think it's more difficult for me to say why I became an artist, then why I left, for example architecture school, or äh äh, and those reasons are sometimes very personal and ah is far away from the way that I think about those fields now, because I get more interested in architecture or mathematics äh the more distance I have from those fields, ever since, so ähm, But one reason why i left äh mathematics, is because there was a... it was very confusing for me äh the visionary (?) mathematics and ähm there was a melancholia involved in mathematics, that a lot of, a lot of the problems that I confronted, when I was a student, was unsolved question, and I, I didn't really see myself going äh toward a mathematical field were I'm actually ähm äh doing something, that nobody has ever done before. Not that I wanted to do that and not that I'm doing that in art, but äh it was a differ...different ways of äh thinking about what you're doing in the contexts of what has been done or what will be done. So that sort of got, that got me interested in ähm art classes. (lacht)

A: Ok that's great. Ok, I mean, then that brings me to another piece of yours, which is a much older piece, but it's a piece where architecture also I think sort of functions as a symptom for historical changes, and that's the "Summerdays in Kesho"

S: Mhm, yeah.

A: And could you speak a little bit about that piece maybe? Even though I said, rather...

S: Even though you said what?

A: ...it's a rather old piece.

S: Ja, ja.

A: but am, there are several things, that I find very interesting in your work, that come up in that piece. For example this particular way of storytelling where you start with something that seems like a fact and then it goes into a completely different direction, native ähm...

S: Ok.

A: ...an perspective that makes us confused (?), ...levels (?), so maybe you can describe that? (Noch ein Wort, das ich nicht verstehe)

S: So, ähm,

A: This is just an example of this, think of all these things come together in a really interesting way.

S: So I was interested in ähm maybe, ok, I was not interested is not the right word ähm ...

A: Ein Satz unverständlich, dann: the use of a myth, or the reanimation of a myth?

S: Mhm Mhm (Ariane sagt noch kurz etwas darunter)

Oh yeah I think is, I think it's related, because it's a, it's a, you see sometimes, sometimes you go through a time, or it could be a different subject or one could be making a film about modernism (?) in different countries, in different periods and äh äh, I was not... I was interested... I got sort of ja I was taken into a film making or a writing that comments on that instead of ah ah using the same method and then ähm just changing the subjects. So you could be äh äh for example I was interested in, how 1937 text, if I change the way that äh äh, if I change the gender äh or, or the nationality, or the ethnicity or ah the visuals, for example in many cases äh match with the same text that was written in 1937 by this Swedish ethnographer Stan Bergman could be äh very relevant in to some people, who are watching it in 2007 äh but at the same time, the point was not to make irrelevant but the bizarreness of saying something as if you were saying it for the first time, but it's been said before ähm in another year, in the past. So ah, I was interested in that, and that's, and I guess that's related to myth. And ähm allegories, yeah.

A: And that brings me to another one, I don't know if we have so much time to speak about all these older works, but there's another work, where rumour and personal history plays a bigger role, and it's, again, confused with factual history, if you want this, from the (Name) piece, I think where your mother has kind of landed in a telephone conversation. I read only about this piece, I haven't seen it, but about the rumour about the then dictator of Korea...

S: Aha.

A: ...and ähm, this brings me more to your very particular way of storytelling, your very different approach to the personell, the public, the rumour, the fact, it's all blended together, and I think to the effect, that in the end a myth is coming alive again. Somehow, through the piece.

S: Mhm.

A: So that was maybe not at the surface at the moment, something bringing up about history, noone knows it maybe, you're showing another perspective of it. I know it's a bit abstract, but...

S: Ähm

A: But that seems to be a strategy, that use in several of your works. That's not really a question.

S: No I... I I think... I think it has to do with, maybe, maybe I think it... I don't know if it's new, because I see, sometimes I read äh äh classical äh work, classical old, older work, like really old work, you know, it could be thousand years ago, and then I see some kind of relevance or similarity between the way that these writings are or the way that I'm working. So I don't know if it's new, but it has to do with, I think, the access, that I had, growing up, or in my education, or in the culture as äh äh the speed of culture that I'm going through, there is a lot of information and data, that is coming from different times and periods, so äh if you read for example a newspaper, äh that tells a story about ähm, I don't know, what's going on in Iran right now, ähm I'm... I might be talking to, next to me might be a person, who is from that country, where I can ask directly, what does this mean, or what happened or do you think so? Or...or, you don't even have to talk about that, or you sort of sense what's going on in this... how this somehow relates to the information you read in the text, which was a very different ah ah ah experience from ah the way that, I think even my parents experienced ah what was written in the newspaper. So ähm so I think, when you're laying out your thought now äh I have hesistance or resistance to ah writing or making films from a one perspective. Ähm I mean there is a perspective drawing, I mean it goes into... art deals with modernism and perspective on all these things in a very specific way too, but there are... there are actual, actually different perspectives and different speed of talking and listening within one piece and within one experience, for... for the way that I... in the life that I grew up in, yeah I think. So I it just comes naturally äh but it has happened before I think. (lacht)

Kurzes Reden über Fluglärm, aber ich sage It's ok we're running...

A: Ok, but that kind of connects with the question about the different media that you use in your work, because you also (Sung übertont Ariane mit Mhm bei einem Wort) you did that from the very beginning or developed over time, but now you're working with all kinds of possible media at the same time in one piece also I think. Is there a similar idea behind that? That one perspective...

S: Yes I think so, yeah. But in terms of äh not perspective äh perspective is often used for the visuals, but äh it can be also, I mean the similar idea is there, for example in poetry, between poetry and prosis. So prose as something that wants to go forward, I mean I could be defining it wrong, if a writer was listening to this, but a prose as something, a story, that wants to go forward and äh to me it's a little bit speedier than a poetry. Of course there is a prose-poetry that is in between, which is what I'm interested in too, but poem sometimes I think stays in one place and it is cyclical and it makes relati... it's more spatial, I think in a way, than temporal. So ähm so ah for example in the piece that I'm making right now I my first script is a poe... is a series of poems, is of prose-poems, where there are some stories and some characters and they start to reappear äh between different poems. And then ah and then the way, that I'm developing right now, through rehearsals, are ... äh without those texts and I'm just making in the space with objects and lights and äh the people and the people that I meet. So these people, the the people that I had in my script, which is a poem, did

not really have ah ah specs of who they are ah is this ah, I mean there is, there is a black person for example in a script, but there is no black person for example in my theater, right now. Äh so ähm ... So and then, and then I think what I will do for the next äh two month äh would be äh to merge between these two or an or äh invite the prose element, with the text, with the dialogue, which is a very different form of ähm ähm .. receiving data, dialogue, as a form where you're eavesdropping two people talking äh versus monologue where one person is telling the inner thoughts to another person directly. Ähm and so forth. Or poem as a, as a ... a lot of the poems that I read are ähm through a book, I find it very difficult to read a poem by listening to a, to somebody who is reading the poem. So that as a something that is silent and therefore äh äh using texts and visuals äh as subtitles or as subtitles together with the sound, which is different experience äh äh like singing together in the church for example äh with other people, with ah, a prayer. It's very different from reading in silent I mean. Or reading out loud or hearing somebody pray. So all these things ah, these experiences somehow come together and I, I think about which elements should be used in which part next to, juxtaposed with, äh other ways of speaking or showing, yeah.

A: And ähm performance plays a major role also in your work, but I think you said that you use performance a lot, that is the case, but I think you said somewhere that you use performance to kind of prepare the audience for a film that you're going to show.

S: Ah yes.

A: That's not really the case in (Name) not all of your work has this, at least this piece, until I don't know, Interperformance of...how did you, how did you (schlecht verständlich, Geraschel) ..performing yourself äh in your works to, to äh bigger productions where you work with other people and that brings me to the question of collaboration.

S: I think it's similar to the way that we talk about speed and perspectives, different rhythms, different speeds and different ah scale, scale is another thing where where... of rhythm. Scale could be another way of thinking about perspectives, where äh in sizes or in ratios, I think, and ähm ... I I think, I think I got more and more interested. When I started working with another person, for example one more person, ah other than me, äh it's about two people. And then... but it becomes a thr äh three people. There is a dynamic, it's not just, it's not like three of us do things together, it's not like one body with three heads, but there are secret dialogues going on between two and two and two, there are many combination you can make with three, number three, like because five, there is permutation becomes even larger, the grouping becomes larger, so äh äh I got the more that I got interested in the way that, for example in inst institution works, or institution that I work with, and I see how äh I wor, I treat institution, I could treat institution, I could treat institution or country or or political parties or group of people in a certain way but there is a imp impenetrable wall, if I don't get into the way that the system that their minds work with, or work with each other, the group of people outside of me, so äh I äh I got more and more interested in äh äh having different äh groups of people working with me. Äh and that äh became äh... it it ... if I don't ähm the metaphor for example when I said that I write in poetry, I write poems before äh making a performance, äh the metaphor can already exist in the text. But when I work with real people äh they become physical. Äh and the distance between this kind of physical äh and so called reality world and and the textual world that I'm creating becomes sort of it... somehow ... it's not merging, it becomes ah ... it, it's äh it it comes together. During performance process I think and I find that very interesting, yeah.

A: The plane doesn't matter. No. It's good to have plane on the film. And ok, then maybe one last question before we speak about this piece a little bit more, I think, ähm what about the ? of sound in your work? I mean I'm not asking particularly about the different elements in your work, but I think sound and music plays a major role and you collaborate with David since many years now,

how did that develop and how ... why did that become what what ...

S: Mhm

A: ...or what role does it play at the moment?

S: Right now I think ...

A: Now David comes.

S: Ähm. Role of sound... Ähm. Well I... Äh. ...

A: Seems often like another text.

S: Ha?

A: It seems very often like another text element, another poem that comes in.

S: Yeah.

A: Ein Satz, Geraschel darüber...

S: Well it's a very, I think, music is, music äh yeah I äh music is a am ah like when somebody calls somebody, something a music instead of sound or äh opera instead of a musical, or ähm äh ... documentary instead of a fiction film, ähm like visual artist instead of a poet, you know, there's like a some äh some sometime everything seems related but äh äh there is a territorialism. Or a territorialism? There is a boundary so as äh somehow, like toward the edge of it there gets ah blurry and then it goes into another another thing, like the day becomes night all of a sudden. And there is, in between area and ah music ah the way that we use a lot of times music is a very danceform I think äh and äh once you're in it you have to be in it. Äh you go to a concert and you don't look at a concert the way you look at a performance in a gallery or museums. You can enjoy or äh experience in a very different way. Ähm and so I find it interesting to äh to äh that space already has a channel that makes the audience get it tuned to. So it's not like ah I, I change myself when I go to a certain place, an audience does that too, so but sometimes you can create space by äh putting the element in it, it could be a gallery space and then you bring the element from another genre and then space is transformed into... as if ... as if that exists there. And like for example I think in this...this piece I I'm working a lot with time and äh the light äh throughout the day and night. Morning, the dawn and dusk and night and how that is sort of äh how how that can be presented. Äh obviously it's a artificial light but ha ah how ... make believe basically, äh so music I think ähm, when I work with music or David, that's something I think about a lot. Yeah ähm how how music can transform the space that I'm working in. Into a different space. For example there is a scene that I'm working with right now, where people are reading tax/tags, the label be be äh behind that use second hand in to cloth. So a lot of these cloth are from the seventies where when äh a lot of the äh a lot of the cloth from the western world äh western world, Europe or äh usually America, äh were made äh by Korean ähm simstresses (?) ja. Äh so ... so when we are reading that äh äh, we're thinking on making that into music for example. Ähm which is a different thing yeah so. **(Abschnitt 3) Anschließend David mit Musicperformance!**

A: Maybe we talk a little bit more about this piece as last thing, because this is where we met (?). Ähm ... I think if you would mention that we are in Spandau I don't... I think that would be crucial for the audience, cause they don't know the setting we're in when they see the image.

S: Ah ok.

A: And then that you know, you've been rehearsing here, you already mentioned it, but if you could say it again and then it has to be the last ones and ähm that this is for theater performance and we are...

S: Yeah

A: I don't know if that's ja I think that's maybe also interesting in our globalized artworld that's what's happening right now. And then we can maybe also speak a little bit about this particular part of the stage, ...

S: Ja.

A: ...and how you use that.

S: So ähm ähm ähm we're in Spandau (lacht) Äh so I was looking when I, when I came here äh I knew that, like I already got a commission to do this äh by this theater, ja, in Korea, Quang Shou, asian arts theater, and äh I wanted to get a theater that is äh real äh a size of the theater, so I would have a one to one relationship, instead of... because äh I was very interested in the production line of ... or any kind of production line, but in particular in theater or art, äh where the size is sort of ah govern the content. So whether you want to be outside or inside or you brake through or ah there are many methods that äh intervention that people have come up with, but in fact I think what, what is, what is there is a invisible production line that people go through as I, I think I mentioned before, that äh once you, if you want to do a bigger production, äh three producers äh put money together and then they travel the show. So if you want to do that, you have to think about the trans transportation cost, whether ah you want to make a set ah and then put a lot of money from your budget ah moving things around, or you can have a...no set. Or something äh that can be manufactured again very easily and then put money on, for example, labours ah for the people who you work with. So ah I think ah ah mysteriously and interestingly that ähm there is some kind of a trend or ah stream of of ah ah ... similarness, siminalerity, äh that is being formed because of this ah production methods, I think. So ähm when I was ah commissioned by a Korean theater ah, funded by Korean government taxmoney, and I'm in ah Berlin ah paying ah german, or people who are living in Germany, to make rehearsals, I was very interested in this ähm äh brake or distance that I have, ja? So, what to bring, who to work with, or how much do I pay? Äh if I work with ah people from two different economic situations ah for the same role, do I pay the same or do I pay differently? Or is there another way to think of that...think...think of that? Or do I follow the system, which is ah two different systems, that I do not really support anyway, or do I have to invent a new system? Does that become part of the work or not? So things like this ah become very interesting ah to me and the people, artists or writers, who have worked with this kind of issues or ah they created some kind of stories ah based on the problems...problems that they had ah with this issues, ah become very ähm it äh äh it pulls me in, ja, so ähm since I was here, I was ah rereading, rewatching a lot of the theater and ah films ähm writers like Fassbinder or ähm Peter Stein (?), who was involved with Charles Bunuel (?), or his career, äh or their relationship, between different cities in Germany. Things I didn't really know about ah I just knew the work of äh I got more and more interested in. So, that's part of it and that's why äh I'm building these sets in this way, ja.

**(Abschnitt 2)**

33:03 - 33:41 kurze Absprache ob genug Material, dann

A: Or do you wanna say something more about the stage?

S: Äh...

A: Because it's a very specific example, I think it's quite interesting.

S: Ok

A: Then we have to film the stage also...

Sebastian: I could switch camera positions....

S: I could talk about this seat that I'm at

A: Or just about that.

S: Ja Ja

A: That is also nice to just talk about. The exact thing that you are sitting on.

S: Yeah. I can talk about this. (lacht) It's very (Ton kurz weg, 2 Sekunden) (Lachen) Cascading!

A: Maybe he speaks a bit...

S: David Cascading is a word? Cascading?

...David antwortet kurz Ja...

S: So this is a cascading stairs (lacht) Is it on? (die Kamera) Ich antworte Ja.

S: So this is a cascading stairs and that's a word that I first heard in an art history class at Williams college, when he said this art historian, architecture historian was talking about Michelangelo's cascading stairs in the Vatican yeah. And ... I ... I always, I mean I think I always wanted to say I mean this is not what I made, or this is just a wood MDF and all these things. And also like from the audience seats you don't really see this view. You can't see, you only see this part, this two stairs, ja, ah if you are sitting from the right edge seat, which is conventionally not a good seat you have the whole view of this part. But if you're in the middle part or the front part you might not be seeing this. But you have this view from the camera which is over there so that's that's the stairs and I've been sort of like thinking about what kind of texture do, do I want to have with the sides and these are abalone shells made from abalone shells, yeah, so I've been sort of, I was interested in how these were used in a lot of traditional and non traditional furniture for the surfaces. And how something is developed in a long time and then one day it's taken away and then flattened, manufactured, and then it can be used like plastic so easily by the people for decorations. So that, that process reminds me of so many things that happened in history, I'm interested in these things, but I don't really emphasize it, it's just use, I mean it's there. And some people might not even see it as a shiny thing, shiny, shiny things in the camera but I find that kind of process very interesting, if and as result, that I use it but it won't be seen. And ah and that's the way that things are really. A lot of these processes are not being examined or if, and if somebody talked about it, it just appears once in a very short time and it goes away. Ah so I like to use this process in my work, where things are not...things are thought about but not emphasized. And there is something that is emphasized as something else. Yeah.

A: Great. 37:11 danach spielt David Musik

# OLSEN

# LYRIK

0:52

O: I came to Berlin in 2013 and discovered Hefeweizen and my life changed, but when you go back after having had a good Hefeweizen, there's no such thing as beer. So I just waited until this year, were I can drink beer again.

U: *Ok, now we switch to some more serious questions.*

C: *Lance, in America you are best known as one of the most prolific and most eminent authors or writers of meta-modern literature. How would you define meta-modern literature and what makes it so attractive for you as an author and writer?*

**1:31      Antwort ca. 2:30 Minuten**

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O: Well I'm not sure how I would define it, except I think a lot of people talk about meta-modern as a kind of outgrowth of the post-modern that reintroduces a kind of emotional core to the writing and I think that's something I'm really really interested in, but for me, what fiction is, is a kind of possibility space where everything can and should be tried and challenged and investigated. And so it's tremendously exiting for me to launge into a new work and make sure it has nothing to do with the work that I just completed. I'm very interested for instance in how the page has developed. The page is becoming invisible to us as readers and we sort of fall through the words into a world. I'm really interested in reinvestigating the space of the page, the materiality of page, how the page functions as a part of the reading process. And so my last novel "Theories of Forgetting" has one narrative that runs across the top of all the pages and one narrative that runs across, upside down across, the bottom of all the pages, so you become very aware of the act of reading and I'm really interested in that. Of making us aware of what it feels like to read and what reading means and how reading means. So those are some of the things and I always say one other thing that really really interests me is the idea of history. The idea of history as a subside/subset of fiction and how we tell history, who tells history, why we tell history, from what perspective we tell history. So a novel I wrote called "Nietzsches Kisses" is all about the historical problem called Friedrich Nietzsche rather than about Friedrisch Nietzsche. How to we tell Nietzsche, what is Nietzsche, what are the stories or how can those stories be told.

**3:57**

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C: *Actually one of the prejudices against meta-modern or hyper-media literature is, that it's just touching or staying on a surface of things, that it doesn't dive into, as for example, history, that it's unconscious of any cultural or historical roots and conditions. What would be your answer?*

4:19

**Antwort ca. 1:50 Minuten**

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O: That could in fact be the case with many meta-modern writers - this is why, you know, all categories are false categories - what I'm really interested in is all of what I just said, which I think of as actually deeply political and deeply engaged with how we perceive our world and what sort of cultural constraints have been placed on us to see our world in certain ways. But for me, if all literature is, is a series of gimmicks then it isn't... it's something else, it's... maybe it's entertainment, but you know, an entertainment is designed to sort of distract us and get us not to think about anything. What I'm interested in is a mode of writing that actually slows us down and impedes perception in various ways, whether it be through the page or whether it be through bringing up questions, having to do with history or reading or whatever, in a way that makes it so that we can't quickly move through a page, we can't quickly move through the world, we can't quickly move through ourselves. And if we do that right as writers, we began as readers, as writers as well, to unlearn things that we have been taught before and that to me is extremely important. And then, you know, if there's no emotion, if there's no human core to a work it's something else, it's not literature.

6:07

C: *Quotation: "To write within the innovative is much more than a creative choice, it's an ethical imperative." Why?*

6:21

**Antwort ca. 1:50 Minuten**

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O: I have no recollection of having said that, but that means nothing. It... I... What's happened in the US over the course of the last 25 years, is, there's been a tremendous revolution in publishing and a lot of what is being turned out now is by publishing houses who are themselves subsidiaries of large entertainment corporations, and what is being turned out is what I was just referring to as entertainment. Writing that distracts us, to get us not to think, to sort of help us pass our time and so on. And that to me has nothing to do with what real writing is about. For me what writing is about is exploring notions of curiosity, of what it means to be, you know, human at a certain time in a certain place, but then also to help - how to say this? - to really get us to change the way we think about the world. People talk about - you know, literature can't change anything, and I think that is true at a large cultural level, but from person to person to person literature is always changing us. We all remember reading books, that completely altered who we were. And that's the moment that is the imperative for writing. It's to be transformed person to person to person. And to be taught how to unlearn what we been taught.

8:09

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*C: Are there books that altered your life?*

8:12

**Antwort ca. 1:40 Minuten**

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O: Oh so many, so many. And it depends on the day, the week and the time of the day which ones I mention, but one, the very very first actually, was Kafkas Metamorphosis. I remember I was 13 years old and I picked it up and had no idea that literature could do that. Right? You pick it up and, you know, Gregor Samsa awoke one morning to find he been transformed into a gigantic cockroach in his bed, and I... that changed everything for me. That literature could do that, that language could do that and then the sort of deep human connection that you come to feel with Gregor and so on. It was just extraordinary. And there been books like that, they're almost like markers of ones life, right? as you go through life you look back and think "Oh, I was tremendously transformed by..." by, you know, this work or that work. Nabokovs Lolita was another book that completely transformed me, simply because of how every sentence was a poem. You know Nabokov wrote Lolita on little cards and each sentence got its own card. And he went through each sentence and corrected it and rewrote it and restructured it and then when that sentence was done he'd put it on, you know, the card before and he create little paragraphs of cards. And writing at that speed, writing with that sense of love of language was transformative to experience. Yeah.

9:53

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*C: Another quotation: "The unreal is exactly like the real, only more sincere." That says the nameless narrator in "Girl imagined by Chance". How do you then define the relation between reality, which is described by language, and language as the tool of that description? What is language, how do you define the tool of language as a writer? For some people it's the window to truth. How do you define language?*

10:22

**Antwort ca. 1:30 Minuten**

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O: One of the things I'm really interested in and have been for maybe 20, 25 years, is actually the problem of language. Thomas Mann once said that writing is more difficult for writers than for other people, and I think one of the reasons for that is precisely because language is a tremendous problem. It's - and what we do as writers, is every day investigate what you just brought up, the relationship of the signifier to the signified and realize just how complex and always changing and always difficult that relationship is. And so rather than being able to provide an answer to that question, I think it's the question itself that interests me. I remember Roland Barthes once said that literature is the writing that provides the question not the answer and I think that's precisely what I'm sort of struggling with every morning when I get up.

11:49

*C: You stayed in Berlin already 2013 as a guest of the American Academy, two books were the result of that stay, one of them is "There". It's a kind of trash diary of Berlin. What kind of projects are you working on now in Berlin?*

12:04      **Antwort ca. 2:30 Minuten**

O: So two actually right now. First is a novel called "Dreamlives of Debris" and it's a retelling of the zeizios and minothaur myth. But this time instead of the minothaur being a monster with the head of a bull and the body of a man, it's a little deformed girl, who's been hidden by her parents in the labyrinth, out of sight of the culture. And I'm really interested in, how do you say, sort of genderizing that myth and exploring the... what would you say?... resonances associated with that transformation of the myth. The other... and I'm structuring that book by the way, so that every page in the book is a room in the labyrinth, so no two pages will look the same. And the book won't have any page numbers, so you can open it at any point and enter the labyrinth and read backwards, forwards, jump around and so on. The other project that I'm working on right now is a collaboration with my wife Andie Olsen, and that's called "There's no place like time" and it grew out of my novel "Theories of forgetting". There's a character in that novel who is a documentary filmmaker, who's obsessed with a large earthwork by Robert Smithson, anyway she dies in the novel what we're doing is putting together a retrospective of her films in a gallery space. So Andie is working on the films we're collaborating on some of the films, I'm creating a catalogue all around a character who never existed in the world, so it will be a retrospective of a character who doesn't exist. And I like to think of it as a kind of novel that you walk through. So you enter the gallery space and actually learn about her development, learn about what she thinks, learn about who she was as a person by inhabiting a three dimensional space. And if I get both of those done I will be a very happy person.

14:32

## Olsen/Video

1:

1:31ff

for me, what fiction is, is a kind of possibility space where everything can and should be tried and challenged and investigated. And so it's tremendously exciting for me to launge into a new work and make sure it has nothing to do with the work that I just completed. I'm very interested for instance in how the page has developed. The page is becoming invisible to us as readers and we sort of fall through the words into a world. I'm really interested in reinvestigating the space of the page, the materiality of page, how the page functions as a part of the reading process. And so my last novel "Theories of Forgetting" has one narrative that runs across the top of all the pages and one narrative that runs across, upside down across, the bottom of all the pages, so you become very aware of the act of reading ~~and I'm really interested in that. Of making us aware of what it feels like to read and what reading means and how reading means. So those are some of the things and I always say~~ one other thing that really really interests me is the idea of history. The idea of history as a subside/subset of fiction and how we tell history, who tells history, why we tell history, from what perspective we tell history. So a novel I wrote called "Nietzsches Kisses" is all about the historical problem called Friedrich Nietzsche rather than about Friedrisch Nietzsche. How to we tell Nietzsche, what is Nietzsche, what are the stories or how can those stories be told.

2 (könnte auch entfallen)

4.19 ff:

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3:

6.21 ff

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4:

8.12ff

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and I picked it up and had no idea that literature could do that. Right? You pick it up and, you know, Gregor Samsa awoke one morning to find he been transformed into a gigantic cockroach in his bed, and I... that changed everything for me. .... Nabokov's Lolita was another book that completely transformed me, simply because of how every sentence was a poem. You know Nabokov wrote Lolita on little cards and each sentence got its own card. And he went through each sentence and corrected it and rewrote it and restructured it and then when that sentence was done he'd put it on.

5:

10.22 ff

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**Trinh Thi, Nguyen**

**VIDEO KUNST**

Bettina: Journalism, studies, ...

Nguyen: Yes, so I guess I started to go into the direction of filmmaking and in particular documentary films after I had the experience of working and studying journalism photography and finally when I came to ethnographic film I felt that I really found a kind of the work that I fell like really in love with, and I decided that would be something that I would give my full commitment to. And sometimes I thought that because of my interest in pursuing filmmaking but more in kind of experimental and artistic way, I thought that maybe you – it would have been better if I studied something else before like more in the kind of art field. But I then also realized that actually like all of my previous experience in studying different fields like you know international politics or working in journalism and ethnographic film all of these things actually really kind of integrated into my practice now. So in my filmmaking and video installation work I use all of these experiences and topically I have been very interested in exploring and reconnecting to the history and the past in Vietnam in general and sometimes with the region. But I found that the content of the topic what I am interested in exploring always go hand in hand with the form that I want to explore. And I feel like I like to try and use I am not like limited myself in terms of form. But trying to use anything I can. So like in Vietnam I am very close to the visual arts scene and I work with other artists as well. And like to work with performance artists and collaborate with them in my pieces. And sometimes now I am trying to I start going to other field like dance and performance. And I love to see what I can do in different ways. But at the same time I still feel that the practice that I kind of feel most intimate with is a process of editing. So actually like I work a lot alone with editing. I feel like I have the most freedom and I can spend a lot of time being alone and dealing with footage. So I use a lot like found footage, and my work is using a lot of kind of like material in the found footage way.

5.5

B: recent work Vietnam movie ... which was an example how you approached the definition of the nation in this film through the found

footage ... popular films ... how is what was the result of the view of the external view on Vietnam your country.

6.3

N: Yes, I think that with my experience in journalism and working and studying outside of Vietnam I started to observe how there were different perspectives and yeah of different perspective of the history of Vietnam and especially of the war, the Vietnam war, because it is such a important war like for the west, so I have the opportunity to compare all these views coming from Vietnam – that was always something that I was interested in exploring more. And like you think in the US I found it was quite interesting that a lot of people actually wasn't very informed by this war in the process. And it is not – I think it is just like a similar to other wars as well to other events, other international events that maybe the US have had to deal with. And the ongoing wars till now. And I think it is – it is not just with the Vietnam war. So I had this long interest, and anything that in Vietnam I when just like I really wanted to access material like the old archives in Vietnam, but in North Vietnam it is a very controlled country, so it is the access to all this material is very very difficult. And working as a independent person filmmaker or artist you don't really get so much material or access to material and so I just have to try to find a way of like whatever I can get hold of. So for the past of few years the access to material became more and more accessible on the internet, like online archives and you can even find many things maybe on Ebay people selling home movies just like very wide range of materials that now became available. So I just like started to collect many things anything that I can collect, and I do really have no idea at the beginning what exactly I would do with all this material. So I just have them and then when something kind of like speak to me then I start to do something. Like in Vietnam you know when they make a series of classic films feature films that were made during the war available, and I got hold the film and start to reuse them and recut and kind of appropriate and to make my own film – so I already started to collect these materials for some years and I always thought that this .. I thought that like the Vietnam has been always like the symbol or the kind of just the keywords and that try for something like ideology of different size especially during the cold war, but even now, people

outside of Vietnam most of the time they just think of the words of the country as standing for something like a child. (?)

**Folgende Passage notfalls weglassen:**

So I wanted to I came up with the idea that I would look through the different materials and see how Vietnam was mentioned and I think like maybe it is a interesting way to look at the popular culture because like we actually like our collective memory relative perspective has been formed largely by popular culture and war movies or movies that kind of deal with the Vietnam war with a very important part of maybe how public opinion war formed and television the Vietnam war was called the first television war, that the public opinion was really changed because of the television reportage. The war became like to be reported in the living room of everyone. So I first I look through a lot of different kind of materials including fiction films but also television and other kind of films like educational and army films and home movies. Yeah. But finally I kind of reduce it more to I keep mostly fiction film because I think that the fiction films can express all these ideas in a more indirect way but also influence a lot of people.

13.8

B: In 2009 you opened a place called the Hanoi Doc area wich is linked to the Hanoi Goethe – was it the idea also to share a part of this archive ... or teaching research also screening ...

14.4

N: In 2007 I came back to live in Vietnam and I start or I already started to work as an independent filmmaker and I found that there was a kind of lack of communities and support for people who work independently because the history of independent filmmaking was very short in Vietnam because we just started to kind of open up the scene very recently. Before the whole filmmaking was belonging to the government and the state, so the independent scene was very new. So I wanted to do something to kind of help this scene to develop. So I just started to create like filmscreenings and found that the education or the training for people who wanted to become independent filmmaker was very very limited. So very lucky to find this support from Goethe Institut. So we were actually a very unique project that never happened before, that we got together and we had this funding and then we kind of create a new space and that space is located inside

the Goethe and it is the – it offers many different activities from training and workshops to help kind of to help really new beginners who wanted to start with this independent filmmaking. And on the other hand ... we need to have other activities like regular very regular screenings of documentary films and experimental films to create this kind of filmaudience in Hanoi. Because there was not such a kind of understanding of all accessibility to this kind of film before. So we kind of do this two things hand in hand. So we kind of try to do everything in this space – we also have the library of cinema books and films for people and it is really it is different compared to other places in Hanoi, that it was really open to the public. It is very easy to come to either use the library or become a part of it to find help from other people.

18.1

B: In many of your works you address also questions on the role artists on Vietnamese side and questions on censorship ... ongoing project where you speak 1950ies get some background to this.

18.7

N: Shortly after I came back to Vietnam I became very interested in the artist movements in the late 50ies in Vietnam. That movement was started very soon after Vietnam gained independence from the French. And all this artists were they actually fought for the revolution and but after we gained the independence they started to demand their freedom of expression and but the situation in Vietnam in the late 50ies was very complicated and the communist party also had to kind of started to prepare for the war. So they and also would like influence from other countries like China or Russia that they started to really to quiet down on the movement and these kind of artists so – and as a result of that like a lot of these artists had to either go to prison or just completely like stop their practice for many decades and that was like really a huge loss for Vietnam both in terms of artistic continuity and but also in terms of freedom of expression for many decades and it is very recently in Vietnam there was just kind of like one way of making art work, like you know to serve socialism and kind of like propaganda work. And that is the very like strongly influence even now. And it is difficult to get rid of. And also the situation of censorship in Vietnam is still very strong. Both for people to make work and but especially for people to exhibit or to publish their work.

So I was very interested in this movement and I wanted to document the artists who still survive from that period, and that research really influenced me and for other projects that I continue until now censorship and freedom of expression always kind of emerge as the main issue. Many times I didn't plan at the beginning for that issue to become significant but the reality in Vietnam is still in that way and also working as an artist in that kind of situation kind of force me to have to deal with that – myself. So I found a lot of connection and similar kind of issues with the artists even from more than half a century ago.

...

22.7

B: Also confronted with censorship yourself ...

N: Yes yes – with censorship I have experience the restrictions in different ways. Sometimes with the filming, like if I travel around the country I may have problems with the authorities in just like trying to approach people in interview and filming them. And but most of the times the restrictions for me is with showing the work. The control in the public showing works in Vietnam is very strong. Basically they make it really difficult to show any independent work. Especially if it has some kind of political content, so I basically I never apply for permission, because I just know that I would never get it. Maybe once or twice I can't remember, but maybe for works that is like either works that I made in another country and has nothing to do with Vietnam or works that is like so abstract that is that it doesn't show no sensitive content but otherwise I would never apply for permission. And in that way of operating it is you can say that is quite risky in because you just never know when you would have the problem. But I can so far I managed to avoid the problem, because the way I talk about issues and not so straight forward. Maybe even the whole work if you watch very closely may be in a couple of places you can kind of point to it and say something. But usually I don't make it in a kind of a like activist way. Or something that people can say that all this work you have to ban it or something like that. But it is usually it is quite ambiguous. And you kind of have to look closely and you maybe you have to watch in all different layers maybe just one of the layer can kind of be critical but I usually for my work I want the audience who to understand it or to enjoy it in a different way. So it is so maybe in

that way I still avoid to manage to avoid the problems with authorities. Yeah. Like for example like one work that I was very very frustrated about the censorship and the control of the police with a art space that I work with and they banned the exhibitions there, and I was very frustrated at that point and I made this work of videoinstallation and I invited all the artist each one to choose a piece of food and just eat it, for the whole time and I film them, and then in the installation I put them all together and everyone was eating something very quietly and after they eat the food, they say their name and they say what they just ate. Kind of like stating the obvious. So for example that kind of work like actually the police did come but they didn't find any problem with it, and on the surface it looks very quiet and it didn't really say anything much. But actually it was very about the situation of control and censorship. (Filmausschnitt während der Textpassage zeigen)

28.5

B: And the fact that you are showing a lot internationally ... does that help you to ... international institutions and so ...

28.8

N: I don't think that help. If I If the way I made the work it is different it is more obvious. And the authority would find it very critical and you know all the press in or outside of Vietnam if they cover and kind of affects the local the domestic public, then they would then they would care how famous I am. I think the thinks that help me the most, is that my work is more quiet. And ...

29.9

B: ... and I mean a lot of your work is based on a specific situation in the history of Vietnam I was wondering now coming to Berlin and do you have many specific projects to Europe. React to what ... the perspective ...

30.6

N: I think the time I would have in Berlin would be very nice for me, I think I would enjoy the having some distance. I think living in Vietnam you know even if you go once you still have to face the situation every day and all this kind of particular social political situation would affect your work, and would kind of I think in some way I don't want to make a work that deal with the everyday situation I want to have a kind of distance somehow so that is why I like to make work that look at that have the have the time frame kind of

leisure you know maybe something that cover fifty or hundred years or something. Even like in Vietnam so that is the dimension of time it is longer or even when I deal with the Vietnam questions usually I try to connect it with other kind of experiences so people who don't have any particular interest in Vietnam they seem to connect with it. Like I just did a work with about indigenous group of indigenous in Vietnam in this area that now the government is trying to build a new nuclear power plants and is threatening their survival. And there is a kind of particular issue and connection between the majority and the minority in this story but I try to look at it more from a more kind of generalized way. So if you are an artist living in another country and you still have to deal with the same problem like you see if maybe like the way of colonialism the relationship of majority and minority the experience of artist working in this situation what methodology you can use in approaching another culture that kind of issue I think it is not particular to geography. So I would be very curious to see this time being in Berlin and this kind of distance that I would gain from Vietnam and I am not shure, but I am very excited, and I also have a project that I am working on now, collaborating with a dancer choreographer based in Berlin, so I think that would be nice and I really like to explore the area of kind of walking in the performance dance theatre music – so I think this program is so perfect I would love to and so see different kind of artists in this program as well.

U: Wonderful. ...

35.1

N: My answers are .... Difficult to cut ...

BAV

PROSA

C: Zsófia, *Abendsschule/Evening School*, your literary debut, is a kind of primer (?) for adults. It is an encyclopedic textbook, that turns its subject upside down, re-tells the history in unexpected ways. What was at the beginning of this quite unusual book?

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1:27

**Antwort ca. 1:45 Minuten**

Z: Well it came together gradually as I started writing the stories, I didn't have this idea in the beginning, but then when I already had 3 stories, I thought, and since they connected very easily to one specific school subject, I thought why not write the other ones according to this idea and try to write a story around each subject. And so to make it into a kind of indirect reflection on how knowledge is acquired, not in school, but under normal circumstances and how we acquire knowledge in life, how we acquire experience and how that relates to what you learned in school, because as it turns out sometimes what you learn in school, doesn't really help you in certain situations in life, so you need to kind of improvise and try to tap into other forms of knowledge, which means improvising basically. Yeah, so that was the basic idea to sort of make it into a concept book, which would be about scholling, but not in the traditional sense of the word.

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3:15

C: *First story of the book is entitled "Wo ist Mama?". The story could be read as a kind of memory of the deported Jews. You are the daughter of Holocaust survivors, how far and in which way this special aspect of your biography does influence your way of storytelling, your way as a writer.*

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3:40

**Antwort ca. 3:40 Minuten**

Z: Ja well, there was, you could say a culture of silence in our family, which is something that influences me in my writing to a great extent, because I usually like to look into these little gaps and fissures to look at what is behind what is actually being communicated, because as it often turns out you only scratch the surface and what would really need to be communicated is not. And so... that was actually the very first story I wrote, so it's not just the first story in the book, but it was the very first, it was the beginning of this whole series, which is of course partly about the disappearance of the mother. And the disappearance or in other words the death, the death of the mother and the death of all the experiences that she carried, she and her generation, because this is more like an allegorical kind of a story, but also specific. So you could read it both ways I guess. So it's the disappearance of a whole generation, besides the disappearance of a specific mother, who carried their experiences with them and either they talked about it or they didn't, as it happened in my family, they didn't, and that became kind of like a black hole, that everybody was always sort of walking around and it was very obvious that you couldn't ask questions. At least that's how it was in our family. Or if you could then very little answers were coming. So in this story, in my whole book, I kind of try to go around this topic of how to pass on knowledge from one generation to the next, which of course is the basic idea of schooling, right? School is suppose to be about, well,

partly ideology of course, which is something that we don't like to acknowledge, but education is always also about ideology and it's also about passing on experience and knowledge from one generation to the next. And how that's done depends on the different circles of society. The smaller circle within the family, then the larger circle within the school, and then of course within the whole of culture and how memory, either communicative memory or any other type of historical memory, gets to... get sort of inscribed in a country's culture or history. Ja.

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7:18

*C: If nearly a whole generation is dead or deported it's like a disruption of memory, of the order that was there, common to people. I would say that both your models are following what I would like to call an order of disorder or order of non-order. Otlik (?) brought it to prominence in his book. How did he influence your writing and is it something that you would agree? The term of order of disorder? How is this connected with the experience of Holocaust?*

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8:00

**Antwort ca. 3 Minuten**

Z: Well, the Holocaust itself, I mean the concept or the experience of the Holocaust, as it has been communicated to us at least, through either testimonies or works of art or whatever, is a disruption in history. Which on the other hand doesn't mean that I would agree with certain historians and philosophers who say that it's an illogical and unique development in history. That it's a point of discontinuity. And I wouldn't agree with that kind of interpretation, because I do think it is a very logical consequence of a lot of things that happened previously. And I think it's very important to actually look at what it was, what were those steps, that actually led to this moment in history, when finally this eruption came about. So the disorder I think is very inherent to this experience and not just to this experience, but I think also... and I think both my books also deal with the experience of, for instance, living in a communist country, which is also a lot about different kinds of disruptions or in the tradition of a country, in the tradition of a culture, and so yeah I take your point, disruption or disorder, to use your word, is actually quite important for me, because I think that it would be very difficult to actually build a puzzle out of all these fragments, bits and pieces, and to actually make it into a whole, which I think is impossible, because you really only could tap into fragments, I think, and... And this is what I'm trying to do in both my books with the structure not being actually traditional narrative structure, but more like pieces of a collar, you know, individual pieces of a collar, which are individual, but at the same time they're also connected in some way or another.

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10:57

*C: You were born in 1957. One year after the revolution, a historical mark in Hungary, in which way is this a specific year, a specific generation?*

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11:15      **Antwort ca. 1:15 Minuten**

Z: Well for us, I mean as a family, we were not in Hungary at the time, I was born in Brasil, and we were not a part of this moment in Hungarian history. So I don't have any sort of familial memories past on to me like alot of other people whose families experienced the actual events. So it was of course always a question of whether a family thought of it, or referred to it, as revolution or counterrevolution. And in our family it was reflected or or mentioned as revolution, but that... that it had no direct impact on our lives, that's what I'm trying to say.

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12:26

C: *Is this kind of disordered structure you like to give to your books, the storytelling in fragments, could one say this is also an answer to the quite nationalistic tendence, which is dominant, in Hungary?*

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12:44      **Antwort ca. 3 Minuten**

Z: Are you referring to this alternative or mythological history or narrative that is being constructed, then yes in a way... In a way it is against that kind of narrative, which is fake in many ways. But I think it's also a part of thinking about the possibilities of narrative as such in present day literature. And of course I'm not saying that traditional type of narrative doesn't have a place or a role and a lot of very excellent writers are producing that kind of literature, but at the same time I think it also necessarily comes up as a problem. Because our lives have become so fragmented, which is well thanks to a lot of different factors, including the internet, for instance, which I guess is something that you can't really not take into consideration, the way our lives are sort of dominated by that kind of fragmentary aspect or nature, both as far as time and as far as space is concerned. And I think it's very difficult not to reflect on that in some way in your art, in writing in this case. So I think it's also partly because of present day culture and a reflection on this present day culture, but yes I would agree that it's also a kind of implied protest if you will, against this kind of grand narrative, as it's usually referred to, that is being constructed on an ideological basis, a kind of fake re-writing of national history. Which I think that literature as well as all kinds of art needs to reflect on in some way.

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15:42

C: *In your second novel "Als die Tiere lebten", you're referring to the medium of pictures, of photography. The opening story is a kind of capricio and there's one wonderful sentence: The picture is the emperor. How would you explain this kind of reference to the filmique, or pictorial asthetic?*

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16:08      **Antwort ca. 2 Minuten**

Z: Well, you know another commonplace saying nowadays our lives are dominated by images much more than in any other, period I guess, in history. And it's also a commonplace, but also a misunderstanding, that images are much easier to

understand than writing, that images are something direct, that communicate directly. That if you look at the image of an advertisement or a photograph or whatever, that you can decode it immediately because you recognize possibly what is in the picture. But at the same time it's usually not acknowledged that recognizing what's in the picture is not equal to understanding what is in the picture. And I think it's true for other types of information as well. So in that sense what I'm trying to say about images is also true about all kinds of other bits and pieces of information that you need to place in context in order to really be able to understand it, to decode it. And of course when I say context, I mean historical context, cultural context, familial context and so on and so forth. So I use image here actually as an icon for this type of process of not being duped by the idea of immediate understanding.

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18:10

*Uli richtet Mikrophon*

*C: Last question. Which project did you bring to Berlin to work on?*

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18:29      **Antwort ca. 2:20 Minuten**

Z: I brought several projects, the main one is... well, it's supposed to develop into a novel, I think. But it's very difficult for a short story writer to say that, because you never know, at least I never know, into what form it's going to develop into in the end, but what I have in mind is a longer piece that is a kind of historical metafiction. It has historical figures also as well as fictional characters and they are a sort of mixed in a fictitious context. So yeah, actually, E. L. Dogtarow (?) has recently died and he I think was the father of that kind of genre and yeah I think that anyone who writes that kind of fiction nowadays is done in a kind of celebratory gesture to him. Along with others who have also worked in that field. I'm also experimenting with writing plays, actually I'm working on two at the same time, I'm very interested in theatrical performance and so we'll see how it goes. I'm also finishing, sending off, a manuscript, not... well very soon, a book of essays, that is to be published in Hungarian by Mongvető (?), my publisher, and it's focused on visual topics either from the point of view of literature or the point of view of visual arts. So, you know, it all connects in my writing, the essays and the fiction writing, somehow all blend into one another.

20:59

# Acswahl Bā

## Textausschnitte Ban

1:

3:40

Z: Ja well, There was, you could say, a culture of silence in our family, which is something that influences me in my writing to a great extent, because I usually like to look into these little gaps and fissures: to look at what is behind, what is actually being communicated. Because as it often turns out you only scratch the surface and what would really need to be communicated is not. And so... that was actually the very first story I wrote, so it's not just the first story in the book, but it was the very first, it was the beginning of this whole series, which is of course partly about the disappearance of the mother. And the disappearance or in other words the death, the death of the mother and the death of all the experiences that she carried, she and her generation, because this is more like an allegorical kind of a story, but also specific. So you could read it both ways I guess. So it's the disappearance of a whole generation, besides the disappearance of a specific mother, who carried their experiences with them and either they talked about it or they didn't, as it happened in my family, they didn't, and that became kind of like a black hole, that everybody was always sort of walking around and it was very obvious that you couldn't ask questions. At least that's how it was in our family. Or if you could then very little answers were coming. So in this story, in my whole book, I kind of try to go around this topic of how to pass on knowledge from one generation to the next, which of course is the basic idea of schooling, right?

2:

8.00

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3a: (Spielmasse für Kürzung)

12.44 ff

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3b: (Spielmasse für Kürzung)

12.44 ff

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# POWER

# SOUNDSET

Karen (K): When you say beside the camera do you actually want me looking into this corner over here?

Uli (U): Yeah, Ja in this corner, yeah.

K: Like right at the lense or... behind it.

U: Right at the lense yes.

K: Ok. That`s weird.

Julia (J): Not look at me.

K: Ok. Go away!

J: And äh we cut out all questions. So please don`t answer with: Yes you`re right.

K: Ok...Ok.

J: But full sentences as if I had not said anything.

K: Ok. Nooo problem.

J: So when I ask you äh äh...what do you think about art, what is art for, why do we need that. Äh and what is the power of art, then ...

K: Ok.

U: Yeah, let`s go. It`s already ...

K: Oh.

U: It`s running.

J: Can we start with this big question?

K: Ähm...

J: Or do you feel more comfortable...

K: I think maybe a run in?

J: You feel more comfortable about...

K: Yeah, so maybe a like a run in question.

J: Ähhh, last week we heard your new projects "Instruments of Ice". And äh it's a larger project, that has to do with research you did in the arctic. Two years ago. Ähm ... what were the experiences, what did you do in the arctic, and what äh what came out of it. And what was the process to work with this material afterwards, until you showed the concert last week?

K: So I was äh in the arctic in two thousand and thirteen ähm ... the end of october to the beginning of november. So we would have been the last ship to ähm travel up ähm alongside Svalbard (?). And ähm this was a residency, a cross-arts residency, ähm for twenty eight artists. And ähm I was there specifically to record ähm the ice. Soooo... the arctic in particular for me was about finding the largest possible blocks of ice that I could. Ähm so that I could then use this material for different works. Yeah.

J: And äh recording äh is something that you have done, yeah, at many places. And what are recordings, how are they referred to instrumental works, that you have also composed? And äh what experiences concretely did you have in the arctic with recordings?

K: **1** Sooo ähm recording for me I suppose is ähm it's something that I got into through composition and is very much at this stage part, a core part of my composition process. So ähm I suppose if I was to think about where it fits in terms of what I do ähm then it's a bit like sitting down and deciding ähm sitting down with a piece of ähm manuscript. And deciding what materials you're going to use. The only difference is, that I do it äh in location, or I choose a location ähm to find particular sounds. So ähm recording is the starting place. Ähm... and obviously as a field recordist ähm ... my choices around what I record, how I choose to record them, what it is I am looking for differs ähm depending on why I'm there. Ähm ... as a composer this is source material. So unlike field recordists, who are maybe interested in ähm soundscape ähm as from the sort of Schaeffer tradition were ähm a field recording remains intact. So the location itself remains intact and your job as a field recordist is capture the whole location and to be able to identify that whole location, **2** for me it's more about hearing the way particular sounds in an environment behave. And what it is about the way these sounds behave, that I'm attracted to and that I feel I can enhance somehow through instruments, through visual work, through a place ähm and through technology. So really I'm listening for ähm particular äh aspects of a sound, that I feel I can work with. And ähm altered to a certain degree but also remain äh true to their original ähm characteristics.

J: And in the arctic, what did you do concretely? You put a microphones underwater and what was your experience there? You told me that äh outside it was very quiet and then when you stuck in the microphones under, under water, under the ice, there was a äh huge ja... it was very ja loud or intense and different äh can you ... but, describe this change of over water and äh under, underground?

K: 3 So the arctic ähm trip came at a time when I was particularly interested in, I suppose expanding the field of ähm of field recordings. So not just äh focusing on the sound that are all around us on our level, but actually trying to get to harder to reach sounds, harder to hear sounds. So specifically in the arctic I want to ähm get underneath the ice and ähm I think everybody who thinks about the arctic äh and me included before I went, thinks about these vast open spaces and silence ähm. 4 And so one of the most striking things about this place ähm for me was that yes, there is this äh silence and these vast äh spa open spaces, but underneath things are constantly changing and constantly moving. Ähm and it's loud down there! I mean there is ähm they're entire sonic conversations happening between these huuuge huuuge lumps ähm of ice and these galciers that span twenty five, thirty kilometers across! Ähm and if you can imagine, you know, each little bit of this place here is probably moving at some, in some way. Ähm and so once the microphones go underneath, so thes are ähm hydrophones and they record from all around ähm and in water sound will travel much further, 5 so if you manage to get in the middle of all of these huge icebergs and stick your hydrophones all the way down there, then what you're getting is ähm it's, you know, this huge ääh symphony of sound ähm with ice cracking, gases escaping ähm äh air escaping ice äh compacting, ähm a full full äh range of many many different äh different sounds.

J: And äh then you make all this recordings and now this has been come to composition, that you presented äh "The Instruments of Ice" and you had four musicians and yourself performing. And how was the relation, what did the musicians do, how was the relation between instruments and recordings and ähm do you differentiate between the two source of sounds, of music or what is it?

K: 6 So "Instruments of Ice" was finally two years later the first ähm purely musical exploration with these arctic ice sounds. Ähm up to this point I've been doing a lot of cross arts collaborations with some of the other people who were in the arctic with me. Ähm so these have been videos, painting work äh different installations. But they've all had ähm another artform ähm in most cases leading were... or the way you experience ähm the art. Ähm so "Instruments of Ice" was a very important work for me, because it places sound at the center, which was the ultimate aim.

Ähm and in this äh piece, which is written for (Name?) music ensemble (?) ähm because of the kind of musicians and the kind of ensemble, that that ähm that they are ähm they... a lot of the music, that they choose to play ähm and choose to explore ähm ... attempts to open or to invite the audience, to ähm enter different soundspaces. Ähm and this can be ähm in very äh subtle äh ... ways. 8 So in my piece the musicians are given an oral score, which is the quadrophonic ähm soundscape of the arctic and the ice, which is fully composed, ähm and this is a fourty minute oral score, ähm they're also given ähm text, that I wrote about the arctic ähm and they're asked to watch ähm a sort of reflective documentary. Ähm and then they're finally, they're given photographs, that I took while in the arctic. And the idea here is, that each of these different sort of layers, or different ways of experiencing this place might inform their musical approach to the piece. Ähm it is a, what I would like to call it, a guided improvisation, so ähm no notes are written on on the page, there is no score, ähm in a paper sense. As I said there is an oral score. Ähm and we ... ähm once they had done this preperation we then spend sort of two days playing through, listening and basically responding to this oral score. Ähm and over the two days we put a very large sort of canvas shape to the piece. Ähm about the kinds of materials that might emerge at particular times. Ähm but this is not set and this is the kind of piece that will ähm evolve over time. Just like the space itself. So each time the ensemble approaches it ähm their context will change! Their memory of having played it before will change ähm and this is the way the piece is designed. So that each time we loosley know and trust that these musicians will respond to whats been composed. But equally there is a very strong onus (?) on them to bring their individual expertise and their ensembles expertise to bear on the music itself.

J: And now in Berlin you are planning to do, continue with the underground topic, but in a completely different way, because I mean we are now in an urban space and not in a...

Uli schaltet irgendwas wieder an

J: ...and not a nature. And underground in an urban space also means history. And what are your plans there? And ähm what what ja, what is your interest in the underground of Berlin?

K: So while I'm here in Berlin ähm troughout the year ähm, what I ... äh, what I hope to do is to explore ähm I suppose a little bit of Berlins context ähm but through, again through sound. So the aim is to ähm get underneath Berlin in a variety of ways ähm I guess maybe the most obvious one will be o try to get into some of the underground bunkers ähm and make ähm recordings ähm now a lot of the sound that I hope to hear down there are going to be ähm sounds that ähm that are ähm that is äh are .. can't be heard above the ground.

Ähm it's not that they're totally hidden sounds but the context of hearing them underground would be very very different from hearing them above ground. And this is maybe were the, some of Berlins ähm history would come back into these pieces. So ähm a lot of my work with recorded material has begun to really focus on the memory ähm that äh we all have when we hear everyday sounds, so when we hear sound sthat we recognize as being particular things ähm so ... the context of how these sounds would have been heard by someone äh in a particular time of a particular place ähm are important ähm and äh that feeling of being underground, being isolated, being seperated ähm from your life, which is overground ähm and I suppose in those kinds of situations then the power of the sound itself becomes ähm well thats what comes to the four (?) so experincing a sound while you are underground in the dark ähm is very very different from experiencing that same sound while you are above ground in the sunshine. Ähm and so a lot of the recordings that I hope to make underneath Berlin ähm ... will try to take this on board ähm and try to consider how those situations might have shaped ähm the sonic experience. Ähm obviously a lot of these bunkers are, were built in trainstations or beside trainstations so even being able to hear trains from underneath rather than above or beside ähm again offers for me anyway more sonic possibilities. Ähm so I start with the bunkers and then I also am very interested in getting underneath the river Spree goiven it travels all the way through Berlin and has ähm so many different parts and in a sense has obviously helped shape ähm the shape of Berlin. Ähm so I hope to, again, to stick, to put hydrophnes down and see whats under there ähm. In those kinds of contexts again, it's äh even hearing traffic, the traffic of Berlin from under the water offers something very different, like an extra layer to the to the sound that ähm I hope to work with. Ähm now until I actually get down there and hear these sounds ähm I'm sort of slow to say what exactly will äh, will äh, will take place. Ähm so the first thing for me is to start recording and, I've already started listening, but I haven't started recording yet.

J: And is underground also something like the unconscious for you or äh or you said a seperation of life from the from the normal life?

K: 9 I guess ähm for me recording underground ähm there are many different reasons to why I have chosen to got this way ähm firstly the interest was in the notion of ähm such sounds existing and surrounding us ähm all of the time, but because we can't hear them do they effect the way we behave? Ähm we don't know! Ähm äh ... let's take the example ähm so these, these are not necessarily underground sounds, but they are sounds ähm that lie outside of our hearing, so ultrasonic sounds ähm which ähm I can use a batdetector to record. And so these are sounds that are above our frequency range ähm so we can't hear them.

Ähm and you know you hear off people working in certain spaces ähm were there are florescent lights going all day and they äh sort of get headaches and things from the lights and it effects ähm their, their behaviour, their mood. Ähm now this is an extreme example, but 10 I'm kind of interested in ... a non conscion, a non consciouss memory ähm so does your memory of a place change if the sounds that surround you, that you can't hear, are then taken away. Can you feel sound? Ähm and is this connected to how we ähm how we behave? Ähm this is also linked to the notion of a place making us behave in a particular way, so ähm lets take the most, for me obvious example which would be a church! Ähm because of the particular accustics in church and obviously also because of the ähm the ähm of the reference of a church, when we enter a church ähm we lower our voice, äh we whisper. Ähm and I know why this is but I'm constantly amazed by it. Ähm or when we speak of particular things, things that are ähm that hold a sort of ähm a magic, or a mytery, we lower our voice and our behaviour change, our demeniour maybe changes the way we interact with each other changes. Ähm and so underground spaces ähm the most obvious äh ... feeling would be this feeling of ähm being trapped and being underneath something and sort of feeling maybe the weight of the earth ähm overhead äh. And so in those kinds of spaces that I'm interested in once you cut out particular things so we can no longer see the outside world once we're in there. So our senses change ähm and what I'm hoping is that our hearing becomes enhanced once you're in a dark space, because you don't need to use your eyes that much so maybe we begin to think about our ears a little bit more and what we're hearing ähm and I know that this has certainly happened to me, but what I'm not sure about is if it's happened to me, because thaats my inbterest. 11 So a lot of these recordings will be sort of testures to see if ähm these kinds of spaces effect other people ähm the same way that they effect me and whether this is interesting sonic material. Ähm if it's not then I simply won't use it! I mean it has to be, there has to be musical result for me äh that's why I do what i do äh these aren't just sort of äh random äh experiments.

J: Mhmm, what is art for you in general and what do you think makes, from your point of view makes art powerful?

K: 12 for me I think ... is ähm it's a way of creating (Knacken im Hintergrund) time and space ähm that allows us ähm a kind of a freedom, that we don't have in our lives ähm we're always ähm particularly nowadays I think with ähm we're all incredibly busy and ähm there's always things to do, there's always practical lists that need to ticked of and and we're always running somewhere. Ähm for me if I choose to go to an artgallery or choose to go to a concert or choose to sit and read poetry then this is about creating a space ähm to äh perceive things differently and to I think about things differently and to ähm äh possibly even dream, I mean you know, it ähm it doesn't really matter what happens in that space, for me, ähm it's, it's simply about the act

of creating it. Ähm and allowing other people to temporarily sharing it. Ähm that's, that's what's äh important.

U: Danke

J: Äh ich würde gerne soie noch fragen was die Zettel sind und was da ist, aber das könnten wir ja mit ner beweglichen machen und sie hat da noch andere, andere Partituren. Da mit ihr ein bißchen zum zwischenschneiden habt, oder ?

U: Na schau mal das sieht man hier alles wunderbar, das ist ja...

J: Ja aber sehen, aber das sie es zeigt und das man da ein bißchen ranzoomt und auch sieht was sie aufschreibt?

U: Das machen wir in extra Bildern, aber frag sie mal was man hier sieht.

J: Ok. So Karen what do we see on a on the paper, what a, I mean the paper looks as if it's there äh...

U: Ich muss hier noch ein Stückchen weg.

J: ... always and it's next to the keyboard and the computer äh is that the usual working space of you as a composer and what do we see?

K: Yeah, so this ähm well the desk is a bit tidier than it usually is ähm but beyond that this is pretty much äh it. Ähm (läuft kurz herum, rascheln) because it's rarer that there's only one piece of paper. ... Ok so ähm, yes so usually there's ähm there's always a piece of paper on the go ähm I never make notes äh on the, on the computer ähm and the only thing that would differ between this äh set up would be, if I was writing an instrumental piece where I was actually writing the score using sibelius or some notations after all. But even during that, there is always ähm paper. And this is just äh these are just notes ähm (sie blättert) so they can be anything. 7 Like this would be a typical ähm map ähm for me äh the first thing that always comes with a piece is time. Ähm you would have been noticing that time is rather important äh to me ähm and so often times the first thing I would do is map, map time on paper. Ähm so that I have some sense of where things need to happen and and where they need to fish/finish in real time. Ähm and then often times when I'm working with ähm field recordings, like in "Instruments of Ice", then a lot of these notes are simply ähm mapping time ähm knowing ääh how long different segments are ähm what, what needs to happen in those segments ähm and then moving through the piece. Ähm just like a listener would move through the piece. So once, once a piece is in place, then most of my time afterwards is spend ähm listening back and moving through and

taking notes about what I've heard ähm at particular points ähm what I've liked, what I haven't liked, ähm so there's a lot of personal notes äh in here that say things like ähm "look up sequence four plus five add subtract silence" ähm "ten seconds too much" ähm "fade out way too quick" äh they're all just simply ähm notes to äh to myself, ähm that äh ja so unfortunately to a musicologist they mean nothing.

J: You never know.

U: Ok.

# JONES

# PROSA

2:34 Beginn

K: I didn't get completely your interest in the connection between time and space, and the Hiroshima thing and Bagdad. What would be more than just the typical setting of a catastrophe, when something is inevitable and people can't run away.

3:07

J: What I was trying to explain by that... I think what I was trying to say was, that the technology we have now, specifically YouTube, makes the past available in a way that it never was before. And so, and I gave the example of Hiroshima, bring up footage of Enola Gay on its way to Hiroshima, still bouncing across the Pacific skies, and when you're looking at that piece of film, you're going behind history, in a sense. It hasn't yet happened. And that places you as a witness to this event, it places you in an interesting way, in a whole new way. In relation to the world around you, in relation to what has happened in the past. That's what I was talking about. I just shouldn't have said that right? "That's what I was talking about". Yeah. Do you understand?

4:04

K: Was you starting to reflect about this in "The History of Silence", when there's the moment of the earthquake on TV, and nobody looks back or turns around? Was this a starting point?

U: Just a second.

4:29

A J: Ah well, the starting point for "The History of Silence", which is a memoir, is an earthquake. A catastrophic event that happened in Christchurch, New Zealand, in 2011. A place where nobody expected an earthquake to happen. I'm from Wellington, which is considered the earthquake capital of New Zealand and we are the ones supposed to be facing a apocalyptic event. And as a small child in fact we had earthquake drill, you would role under a desk and so on. So when it happened in Christchurch it was a great shock to everybody. But what was interesting was that it has always been a seismic landscape, it has always been prying to really quite significant earthquakes, but 300 years ago. And it had forgotten this piece of history. And so when I went down to Christchurch and started to walk through this completely broken up landscape, a broken city actually, you could smell history, because of the liquifaction rising from the ground., when you smell liquifaction time suddenly has a smell. It's the soil, the substrat that sits beneath the city. And in that city people had forgotten their own history. They knew, back in the mid 19th century, that they couldn't build in this particular area, because it was swampy. But they forgot. And they forgot, because with modern draining techniques they were able to drain the swamps and build over this particular area. And so it became convenient to

6:05

[1 1/2 Min]

A forget history, it was no longer apparently applicable, because of this draining technique that enabled them to build where they couldn't before. So they forgot, they forgot this history of earthquakes, until 2011. And it was a severe earthquake. There was one in September 2010, I think it was September, was September 2010, it was 7.1, that's a very very big earthquake, but the center was towards the foothills, towards the hills of this city, where it's an rural area, and everybody, it happened at 4 o'clock in the morning, which was good, and everybody speculated and said "Thank God such a event hadn't happened in Christchurch in the middle of the day". Well February 20. 2011 guess what. A huge earthquake happens in the middle of the day in the middle of the city. And so 187 people were killed and the city that we know as Christchurch doesn't exist anymore. I went down there looking for something else, but the more I understood that it was a story about people forgetting their foundations, I'd started to look at my own foundations, my own families foundations, and realized we had been involved in this exercise of convenient forgetting. That there was a history of silence in relation to my own families history, but there was also a cultural silence. When I grow up there was no sort of sense where we came from, that story wasn't told. Well just within my household, within my families story, there were no photographs of my children äh äh there were no photographs of my parents children. They never ever mention their parents, cause their parents didn't exist. To some extend they didn't exist.

7:21

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8:14  
[~1 Min]

K: It is a double memoir, on one hand New Zealand's unspoken past, then your family memoir and I wondered how you put it together, when W. Seebald might have had an inspiration in the way how he treated Austerlitz. It was an event out of the blue, when he started to remember. And you're also using the metaphor of the bricks. The bricks of the war that have been constructed around, so Seebald's thinking of memory and deliberate forgetting was this an inspiration for you in writing?

9:23

A J: His writing generally is an inspiration to me. And the whole place of memory and narrative is of great importance to me, increasing importance to me actually. Yes, why do we remember the things that we do, when we do? It's things... it's already there, these events are already swimming around in our subconscious and they need another event to bring them to the surface. And in the case of "The History of Silence" it was an earthquake. I'm, you know, as writers more generally we're always trying to make connections, we're always trying to find connections between disparate events. Bringing the two into proximity that creates something. Sparks. Creates a third reality, some other reality, that wouldn't be apparent if you pull those two events apart. So in a way that "History of Silence" is put together, yes. The earthquake and the seismic event in my own family history, which had gone unspoken. And so then the book is an exercise in retrieval. What happened in the past, so what sits behind me, was never declared to me as a child. that becomes an interesting quest.

10:02

10:51

[~1 Min]

10:51

K: Were you aware at the start that you yourself would also undergo this earthquake? There is this moment when you describe that from time to time you have to look at it, like in the toilet, to look at your own excrements, to face what is lying behind. You use the term that one is usually not aware of the performance that he's doing.

11:33

J: Oh yes. Well no, I think the context of that is I had never realized that life is a performance. I had never realized that... I had never realized the place a personality, that personality actually comes from somewhere else, that to some extent we're being groomed to become the person who we are, in my case those things that apparently were grooming me were never apparent in a way they might be in another family. Another family that speaks of heritage. So somebody who grows up with a strong sense of heritage, is being groomed to be in the world in a particular way. And they behave in the world accordingly. Now if you come from a bastard civilization, something that's thrown together and where the past simply does not exist, you're free to become whatever you will. And you're not so conscious of the performative element of being somebody. Does that make sense? I... it's a bit...

12:38

K: Yeah it does. ... As both your parents made this long crossing over the ocean, and you use the beautiful metaphor of the erasing force of the ocean, could you tell us something about this?

13:09

J: Well, in New Zealand the Europeans are called Pakia (?). A merry term to describe us. And all our stock of course, you know, if they're arriving in the 19th century, came on sailing ships and it was a tremendously long journey. 6 weeks at sea. And usually it was a one way journey. So the whole business of forgetting begins the moment they board a ship, the whole erasure begins at that particular moment. Because if you can not go back to a place, it's easier not to think too much about it, even though they, as soon as they arrive, they're in the business of building a replica. Of what they remember. From the old country, from the source, from the source culture, they're replicating, but it's been replicated according to all the speculative and nature of memory. Memory never... we never remember things quite the way things were and so a whole new culture sort of arises from a floor, a floor in the memory. So I think it became a survival tool, you have to forget, because otherwise your pining for what you forg... what you've left behind. And so all the emphasis goes into progress, of building something, of looking to the future, never looking behind. So that's what the Parkia culture is built on. A culture of forgetting. And my family story is caught up in that same kind of dynamic. But it wasn't my parents who

came from Europe, from the Uk, it was their parents, my grandparents. Whom I never saw, never met. Yeah. Except on film, funnily enough. He.

15:09

K: But what I ask myself then, when imposing after you arrived what you remember, erasing the countries culture, cutting forests... erasure of names of places... forcing the country into a state of silence as weell, now the earthquake. Being forced to look into a abyss, to face what was done to the country, I think this has also a lot to do with what we have to face, what happened with coloniazation. In Australia, Africa, ... when the elementary knowledge of the native inhabitants is gone, how to sense a taifun.... Have you been thinking of this as well?

16:36

J: Yeah. The lesson in all of this is: Nothing is forgotten. it's just parked, it's put in a place. In the first instance, when the settlers arrive in New Zealand, it's this emasculation of the landscape, to make it over into something, from the memory. So the indigenous culture is pushed aside and the original place names are completely sealed over, new names are slept over the top of the indigenous names, but this is just a moment in time. It's waiting, you know, we get into a post colonial situation in the case of New Zealand in the 1970ies, 1980ies, when was surpressed and pushed down arises again. It has its own seismic arrival into our consciousness. And so the names get changed again, the indigenous names come and replace the European names and so on. And Tureau (?), the indigenous language, is resurrected and encouraged. And the forests are growing back, the great lesson in soil is, soil is ... soil contains all the seeds of what used to be there. So all the indigenous forests, even though you may look at a sheep farm and you think what has happened to those trees, if you left that sheep farm, just let it alone for 20 years, the original forest would begin to push up through the ground. So what we're talking about are just moments in time, I don't think anything is ever lost, it's just surpressed, buried for the moment and then it's waiting. it's waiting for the right condition to float to the surface and flourish again. Yeah.

18:29

K: You started with a picture of an artist, a member of James Cooks crew, with icebergs, which can now only be seen with X-ray, because he turned the picture into something nicer, I was wondering, when you are out on your farm, can you sense the icebergs of the Arctis, like they were in the cultural-genetic code of the landscape? Can you sense the forests still being there?

19:13

J: Definetely, yeah. So were I live, were we live, is in a place called

Ruacockapatoona. And that's a merry word, that describes the physical attributes of this place, it literally means where two eels meet. So an eel, you think about the kind of landscape that an eel is, it's a casum (?). So it's where two casums, two river, two river valleys meet. A very accurate way of describing the landscape. Once upon a time the hills were covered in Kanuka and Manuka, and Beech (?) forest, now these, there were pockets, so this Ruacockapatoona is a river valley and it's largely sheepfarm territory, but there are pockets, inaccessible pockets, where the Beech still flourish and the Manuka and Kanuka flourish. And occasionally you will see something selfseeding and starting up in a paddock somewhere, so yes, one is conscious that the past is waiting, it's there, and in case of farming of course it has to be hid. anything that pushes up through the ground, because the past sure is lost, you know. It's like, it's like managing a stage shift in a piece of theater, you know? That other scene isn't yet ready to surface... actually I'm being a wee bit obscure, there are better examples of hill country in New Zealand that has reverted back to the indigenous forests. And that's happening more and more, because it's not economically sustainable to have farms in some of these places, so the land just reverts back. Another example... to get to Ruacockapatoona you have to go over a range called the Rumatakis. When I was a child, when you drive over the Rumatakis, it was covered in Gorse, the yellow flower of Gorse, which is an introduced plant from Scotland, in Scotland Gorse is used for farming purposes, it creates fences to keep stock in, but in New Zealand when they brought Gorse there, it found a climate it just absolutely flourished and took off. It was rampant, took over hillsides. But it's very good for the soil, very good for the nitrogen fixing in the soil, and over time the undercarriage had pushed up through the Gorse and now, you know 30, 40 years later, you have pockets of forests. you know, it looks rather magnificent and yet within my memory, I can remember it as Gorse. So things, as I said, yeah, "as I said" (lacht) these are just moments in time. Nothing is lost, nothing is surrendered.

22:32

K: The crossing of the ocean, your grandparents situation, you described it beautifully as the moment of arrival of illiterate people, not having diaries... That made me think of what's happening in the mediterranean sea right now, the migrant boats coming over, somehow in the same process...

23:08

J: Except that's different. Yes, ok, so my ancestors don't have the means to record the journey, don't have the means to take down descriptions and feelings and record their arrival in the new country, because they are illiterate. With the migrants, refugees, streaming across from Africa, it's an entirely different thing. They're not made welcome. In the 19th century the Europeans going to the new world were in a dominant position. they were the colonizer. in the case of Africa it's the colonized coming to the colonizer, or the original colonizer. And they're arriving in the worst possible way. Like Lemmings swimming across water. It's the... the two situation are

simply not comparable. They're coming to a place that is highly speculative, one that got to get across the mediterranean, there's no guarantee that they will do that, then once they arrive what happens next? they don't know. My ancestors had a fair idea of what to expect at the other end. So in a way Europe has had 500 years of its diasporah, spreading through the New World, Africa hasn't... hasn't been allowed to have the spirit of people going around the world, but it's an entirely natural cause. Except a long time ago they were able to walk to Europe, because there was a landbridge between Africa and Europe, so I suppose that was the first diasporah, but this contemporary one is suprressed. And repressed.

25:16

K: Just this term illiterate (it's not the elite who is taking the boats to come over), if they manage to arrive, it would be the same moment of arriving without having the capability to write it down in a diary, to put it on canvas, so what will they have to do? They won't have this naked land where they could come up with their habits.

25:59

J: I think it's different again, because of the age that we live in, and Africa is not excluded from us, just we wash images, I mean what has prompted them to begin this journey in the first place, is that their imagination. What has fed the imagination? Television. They've seen Europe, they've seen pictures, they've seen films. Which is diferent from the 19th century, there were letters, there was hearsay, but nothing concrete, such as film or images like this. So they are going to a known place, in the 19th century it wasn't really. But yes there's a even greater handicap in terms of language, you know, the 19th century the European settler was going to a place where English was spoken, in the 20th century, 21rst century, the African refugee is washing up on a beach and who knows where it is? Italy, Spain, people probably unlikely to be able to speak their language. Everything is a mystery. Do they have maps, do they know where they're going? Do they have contacts? It's more a kind of Robinson Crusoe washing up on an island and trying to make your way from there. Without having any knowledge of the landscape, or the island or who lives there and how you go about fashioning a life. Much more difficult.

27:45

K: I was just thinking that they too will be silenced. Silenced about their memory, but...

27:57

J: Ah yes. Yeah. Well probably not, because the moment they process the photograph, this documentation accompanying their journey, and I'm not sure the problem of illiteracy would apply to these people. I suspect they're already in a position where

they've had access to television and film and they know about Europe, they know what's possible, they know what's available here. Plus they've had the means to save up the money to make that arduous (?) journey. Even though, as I'm given to understand, a lot are from, you know, failing agrarian economies and fisherman whose waters are being fished out and so on. They still know how to get from the horn of Africa to places like Tunisia and Libia, these places of departure. So they may be better equipped, more adaptable, better educated than the European migrant in the 19th century. Not all, but some.

29:19

K: Coming back to literature. (Kurze Klärung über welchen Begriff beim gemeinsamen essen gesprochen wurde. Truthfulness? Sincerity? Responsibility!) I didn't remember the term, but I wondered how you would put that in relation to what the Russian novelist Andre Bitov (?) does, who goes in favour of mystification or sometimes disorientation or slight untruthfulness, if it is necessary. How do you see the responsibility as a writer compared to his idea of mystification or disorientation?

31:00

J: Mh. I don't know this writer... but how to respond? God. Well, I like the idea of the target being a bit moving, the way you described this writer... Disorientation? That's a good subject. That's probably how we live our lives, you know. Language always tries to make things still, tries to pin things down to some sort of knowable quality, but in fact our lives aren't lived that way. Most of the time lives are lived in obscurity and confusion and so on. BUT traditional narrative, traditional modes of narrative are very secure. It's like a train track lying down the track. It creates order. That's how narrative works, it creates order in the chaos. And things are connected and joined up in a way that they're not when we're living our lives. Our lives are chaos. There's no such thing as time really, it's a human construct, but again the narrative imposes this notion of time, that's what a novelist has a disposal, you know, that's the writer's main task (?) for making scenes of something, and the biggest question. How do you manage time? But again it's an artifice when it appears in a work, in a literary work, it's a complete artifice, so a writer then is seeking to destabilize or question the rigidity of this modes of narrative delivery is interesting. I would like to be that writer. But I'm not operating from the same thing really. I'm trying to do something different.

33:05

K: Which is what?

33:08

J: Well, I'm not really interested too much in writing being documentary. I'm not

interested in documenting the visible world. I mean a camera and film does it so much better, I'm no longer particularly interested in writing stories, because TV does that so much better. So what can the writer do? A writer can bring to the surface the madmaking (?) that's going on in the subconscious, making connections, which is a highly individual act, how we think, the place that we create in our head is not necessarily the place, the physical place, we inhabit. It's not the documented place in which we live. The place we construct in our head is made up of all sorts of things, that are forced to live together, and we... everybody, we're completely different, every individual have this interior space, which would be unrecognizable to the next person. Except through language. language brings it to the surface. that's what I'm interested in doing. In bringing these maps of connected places, but such geography that wouldn't normally suit together in the real world, bringing that to the surface. That's what's fun.

33:35

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34:35

1 Min

# FILIDEI

# MUSIK

1:30

U: What are you doing? Why is music so important to you? (Short introduction to what is important for your compositions)

F: So mainly for me it's not a question of sound, it's not a question of harmony or whatever, the important thing and why I...

Bei 1:49 nochmal Abbruch, weiter ab

2:58

U: Once again... What is so important for you about music?

3:10

F: Ok... For me music is not a question of sound or harmony or whatever, it's really the best possibility I've found in my life to try to understand what I am. And you know there are people that do it with philosophy or math or physics or whatever, I've found in music my opportunity, because the music is something that work in the time and give you the possibility to feel the time going on while you can't perceive yourself at the time that you are living, because you are living, and also it's too long to understand it. So the solution of having a piece of time cutted from one side to the other in a musical piece was the opportunity to have a model of something living and to try to understand better the beginning and the end of myself with the beginning and the end of the musical piece. That's something that you can have not only with sounds, you can color the time, with also gesture, with smells, with visual things that go one after the other, but the only difference between theater or other things and what I feel is music, is composition, is just that in composition you work with few things, few materials, in a sort of contrapunctic way. So you can have a few gesture, that have always the same possibility, like in a chess game, to move, so there are other gestures that go into one sense and the other and so on. And then you can write with them music. I mean music of a gesture, music of a sounds or music of smells or whatever. That's all. The thing is just to have them in a relation that is physiological, in a sort of shape that you can perceive. Something that is growing, and I always have in my pieces a moment that is the climax of the piece, that is there to cut really the time, because this form that give a sort of triangle closed, is something really closed. While if you have several, I mean mountains, in the structure of intensity or whatever, and also a form of blocks for example. You can add blocks from the left or the right, in the time I mean, and will be possible to do it. And that's something that goes against my idea of having something really cut in the time, to understand better my life and the beginning, the real moment were something begin. And the interesting thing with this system is that if you think you found the real moment were the sound begin, the cut I mean, you will always can go inside and find that this cutting is not really precise, completely precise, and you can go again inside and find again

direction by the material you are using or to decide that you need another material to do what you want in this.

12:05

U: In your earlier pieces you used to use a lot of gestures and unusual sounds, could you tell me something about the intention/reason why you used these materials?

12:28

F: Yeah, I think actually the beginning of my composition is this really physical gesture that came from really the first pieces till now in another way. And this is like this one (Geräusch: F. haut auf Tisch). I mean you have from one side the shell, I mean the meat, the Fleisch, ok, something living, and from the other side something that is not living, I mean wood..., and in this connection it's all the thing. And then I really tried to, in the beginning, avoid my mind and just have an erotic feeling with the instrument, really like a, I mean just caressing a big animal, a sea whale, and to do this kind of movements (Geräusche: F. zieht Handfläche über Tisch o.ä.) that, you know, i didn't think about the sound I just was doing the movements. Just touching, having this feeling without any thinking, and then I discovered the sound. And this sound was not something that I wanted. So it was not me who asked to have this sound, maybe was the instrument, this thing that was not living, that had his life in fact. So I was scared in a way that, if it was not me that want it, is it trying to speak with me, saying something? And that was all, i mean after that you can construct on it and sort of poetry binded with a sort of natura morta, still life. Because then you have inanimated objects and you try to give life to them only with gesture that are with sounds that finally are all the time there but are hidden by the sound that we give them, because if you stroke the keys, you know, if you want to get a sound you will have always (F. trommelt mit Fingern) the keys that are touched by the finger, but really you don't hear that, because they are covered by the sound of the instrument. If you get away the sound of the instrument and then you have only this (trommelt wieder mit Fingern), it's like to have the bones of the sound, the skeleton. And this is something that you can work on to have something more abstract, because you work really on the structure. The sound came after, you know? That's why.

15:34

U: So why is the structure, the bones, so important for you?

15:41

F: The problem is always the same, to give life, to try to understand life. So of course from one side you can see more precisely the cutting with just a single strokes, black and white, like a drawing, because really you see the structure, and then from the other side you have this sort of bones of music that try to live while they are sort of

dead, I mean. And that's something that really interests me, because of this necessity of give a sort of similar of (?) life to things.

16:26

U: Not as a but, but some of your pieces are still quite humorous. Is this intentional? Make a joke on stage, clownesque pieces? What is the background of this humorous side?

17:41

F: That's difficult to say now. I think I have to start with memory. with the memory of the past. And to be a composer it's also sort of, if you want, a way of finding a solution to your death (?), being inside a sort of story of the human being. And that you can do trying to evokate with your writing what have been before you. So other composers. Others music of the past. And this is a sort of respect you have to the past and a way to have them living now. But the point is that they are dead and this music really comes from the past. And to address it in a humouristic way is not so to put a mask - to emphasize some aspects that are really against the material, that are something that you can't really feel in a direct way - is trying to give them this life again. So it's like I try to give an electroshock with music of the past. So usually I take some quotes of the past and then I let them live in a different way, a different aspect, and this mask of, sort of sarcasm, is possibility to do it. And let's say for example if you take a quote of Vivaldi Four Season, and they speak about drunk people, I can do the harmony with bottles, with galses, and let play the players in a contrary way or things like that. Then it's also a sort of mask, I'd say, that come at the same time from our culture in Toskana again, again a study of the origin that is, I mean, binded with the problem of the beginning that we were discussing before, I mean, where you come from is you you are, no? And really to try to understand it I was speaking about Pinocchio and also I could speak about Puccini and in fact you find all this kind of solution in Puccini, from one side the erotic way, with "Butterfly", with "La ... ?" , "Boheme" and so on, and from the other side this sort of sarcasm that is really historical and come from Dante too, of "Janiskiki" (?) for example.

21:00

U: So it is not to criticize a serious tardition of music performance to make something joyful, to do something...

21:15

F. No no, ok, it's always the same problem to cut the time from one side to the other. The problem is to create a magic place where to put the things in order to be visible, something special. And there was a moment were for example the possibility of using

noise inside only with noise, and the flute was doing only this kind of noise while you were used to the normal sound, was a good possibility to really create this kind of magic moment. To address the material in this way is another possibility. because really see the thing in another way and suddenly you are in another plane and this help you to really feel the time closed. That's why I think.

22:17

U: In the opera "Force" you use a lot of text. And in other pieces you work with literature. What function does literature have for you? Are there writers that you especially like? You can talk about the opera project to cover this question.

Kurze Klärung, dass er nicht ohne am Klavier zu sitzen gut erklären kann worum es in der Oper geht, dann weiter bei

23:27

F: So let's say that I had a first period working really in a direct way with gesture, I say, and was a gestural notation too, because this kind of sounds (macht ein Geräusch) you really can't fix exactly the moment where the sound starts, and that's something beautiful too, but you can fix only the movement that you do. And so I had to use this kind of gestural notation, in order also to see what was interesting for me, the beginning of the sound. I had also another kind of experience where I understood that you can also have, let's say sound, without movement, or music without movement or without sound. I mean it as just the idea to put ear plugs and to build a music inside yourself, writing really a score that is really closed form, musical form, A B A, whatever, but with all the sound of the saliva or with the breath and also with the experiencing during the time the... your pressure of the heart... I mean of the blood. Or just with movements of the eyes and movements of the pupil, I mean everything written, and sort of music also that... there is no movement sometimes it's just a question of mind I mean, but you have to find inside yourself this duality and also a sort of society inside. You are a theater inside yourself and in this case it's interesting also of concerning this problem that we have, that we know we will be not here for eternity. And to feel that you are not only one thing, but inside yourself you will find several things, it helps you also to understand, to accept it. I mean for me that was this kind of experience. After that I was reaching really the deepest point of this poetry binded with still life or with this kind of gesture, and then the gesture became something abstract and it became part of the title for example of the piece. Like only "Gesture d'amore" or "Finito ni gesto", and of every gesture, every gesture of love, title of pieces that I wrote, that are made on, finally, sounds. And the solution for me to get again inside real sound was, was the scale. A C-major scale or whatever, really that most is the thing, but using only it from the beginning to the end of the piece, in order to have a closed form. So you can have Adoremifasolasifasiladoremfadore... all the time, but for example each note, like in the serial music you come after the other, but in different octaves. So you have a different spectre and you can work on that

really in a interesting way. I mean I think. And so I started write these kind of pieces that are sort of monochrome, while before with the noises for me was just working on black and white, or drawing, I mean like a artist do. This second step inside the sound was to have a seria of monochrome, so first a scale then another and so on. And in this case i wrote pieces that were made on a chromatic scale. All, the form and also the microform inside, so we have a big section in C for example in the second a section in B and then we go down b-flat and the last and so on. We go down till the C at the and and we have all the colour of the scale, I mean, and also something closed. That was interest for me. After this moment, that was really something deeper inside myself, I had to go out and find other solution and I found a different solution in other composer. Also a way to try and to understand different way of thinking, of composing, and to go on. Also a way to be free of my self, I mean. And the solution also was to write 5 pieces for orchestra, that are a evocation of different organs. Why? Because I've been a organist all my life and an organ is something that really represents at best our society, because there are many many things that enter inside, not only the sound of the quality of the pipes, but also the visual aspect where it is and people that have written for it and, you know, you have an Italian organ of the same century, I mean you just have a few pipes an they are sounding very high, very beautiful in a way, and you have at the same time in Germany Silbermann (?) and other things that are really with mixed things, that are really louder or in France Cavalle (?), all totally different kinds of conception. And so to evocate these organ is to evocate all the place, all the society, all the different, you know, and I concieved 5 different pieces for orchestra, one at the beginning was about Italy, because I know better of course, and it was "Fresco Baldi" (?), the organ of the Latran (?) sort of piece that evocate Fresco Baldi playing this organ and also this foreign (?) kind of listen that you can have, because the organ player is inside usually his instrument and really he feel before everything the bones of the instrument, the sound of the mechanic. And also all the sounds are from around him and the experience of the listening is totally different from tfe one you get in public situation. And also is a sort of premature experience, like to be in the body of your mother and feel all this sound of the body around you. This kind of listening I want wanted to put out from this. I mean not everyone can go to an orgen and listen to it from inside as an organist do, so with the orchestra I had also this possibilty to show this kind of listening. And so the second one was about bach, "Killing Bach", I wrote it now, then there will be other pieces about Bruckner, that was a great organist, even if he wrote very few pieces, and about Spain and about France. The piece about bach, "Killing Bach", is something that again can be listened or like a sarcastic piece or humouristic at the beginning but really is a way to deal with someone, that I can say, that got off the composer, I can't imagine something more, more perfect and beautiful than Bach. So the only way to deal with it was to kill him. Otherwise i couldn't compare myself with, of course not, who can? None of us, certainly not me. But so in this way sort of piece that is made with a lot of blasphemy, so I take the most beautiful moment of Bach and just kill him with the, with everything. With guns, real guns, with tazor, with a pet corrector, animal corrector, or with fork, with Mambo, with Wagner, with everything, I mean several several possibilities. But finally at the end, the solution of

all the piece, is really sad, because then you have 4 or 5 counts that are just killing the music and the director leaves the scene and it stay only a metronom instead of himself and the orchestra leave and the metronom stay there alone. That's the way it ends, so I don't if it's humouristic. It's a way also to, you know, at the beginning it's humouristic, but then you feel that it's really not. And then you laughed and then you just give something like this experience I think you're even more stronger.

33:04

U: So you just kill Bach, but by killing Bach you would also kill the whole European music culture...

33:16

F: Yeah, but to kill is also a way to let it live. I mean why we uses... there is in Italy a lot of blasphemy, or whatever, it's just a way to have something again to find again the sense of sacre that you don't have anymore in our society. That's something that I feel really important that come from the past, but who go to church... now the church is not, mean this kind of things is not anymore there. And so this is a way to find again it, to try to find at least, to show that we are trying to find.

33:56

U: So the first idea I had, because once I made an interview with Wofgang Rihm and we talked about that our culture, especially in Germany, is obviously not able, or does not allow, to forget. So when Bach wrote his pieces in 1700 till 1750, well he knew about some other composers that lived 100 years before him, so he studied Vivaldi ... and first Gobaldi, but most of his audience knew just the music of the living composers who are in the town. Other composers were forgotten. And since Bach we have this sort of damned culture to remember everything. ... Thus the space you need to grow, as the archives get bigger and bigger we somehow have not that much space. So a living composer like you has to something that is different COMPARED to 10000 or 100000 compositions made by other composers.

35:55

F: But that's a problem of European composers actually, and you know I can't do in other than that. I'm not Canadian and I'm not coming from a culture that is totally new, where you are free, I'm not free at all, I have too this respect about the past that I need to have. I'm a composer also because of them, because i want them here. You know? It's a sort of way to keep alive something that is dead. It's the same as what I do as a composer. I think it's why I'm doing it, otherwise I would probably be not interested in this system of... sort of religion, if you want.

36:47

Kurze Klärung ob noch Beispiele folgen, weiter bei

37:33

U: So what about the opera? How do you integrate literary texts into your concept of music?

37:46

F: So the opera came after the period with pieces that were sort of continuing monochrome one after the other in a chromatic sphere that was descending. The problem with the opera was to find a solution that, for the form, to have something closed really. So the idea was to have a two-chromatic scale that was alternating scene after scene, so you have the first scene with a note and the second one that go up and then another that go down, so the chromatic scale there is one that go up, one that go down, and they are alternating them. Ok? So finally you will find them again together. That was the solution for the form. But for the text... so I was controlling of course that, and the idea was to go on with a philosopher, Giordano Bruno, that was perfect for my point of view. We were discussing about gesture (haut auf Tisch), again this, so from one side, Bruno is burned by the church, so you have the flesh and you have the wood of the bushé (?), the hor de la fe (?) and then the moment when they just find them together in hushes, in ashes. That is the idea of the opera and it's something that I have from the beginning of my works. from the other side you have also the macroform, as I told you, so it's a sort of really synthesis of what I've done till now, it's huge piece, a lot of work. And every scene stay 6 minutes, 7 minutes till 11 minutes on one note around it. And then you go down or you go back. The philosophy of Giordano Bruno go up while the situation of the process, scene by scene, go down. They are alternating and then at the end they found them in the bushé ..., where it's burned, and there you understand everything, because till there it's too far from one note to the other to understand it. But there, you go back, you have a rewind of all the opera in a few seconds, I mean 3 seconds for each scene, or 6 seconds, and so you can feel all the movement back, going note by note and then you feel really the intervals that are going like that and you come back to the beginning. The problem was that I wanted to construct but also to destroy it, so the solution, because there is no resurrection after the death, that's something that I understood, of composing... because after I put something that go till the noise totally in/totalian. Then to go back to the sound it's impossible. I mean you need something that's still alive to get it. Otherwise you feel a sort of connection that is not part of this idea of closed form, you need to bind something, ok? But in this case I had, the solution was that the piece start with a bell, a sharp bell, because the piece is start with f-sharp, and at the end were till there you had colours, then Bruno is burning and there we can ashes, you have ashes, like noises. While till there you had colours. Monochrome ok? Now you have only noise, but the problem is that I had last scene, were there is a sort

of life that came again, with a female voice behind. The solution was to have these bell from the beginning that stay there, that is the only harmonic... inharmonic sound, while everything become, because they are starting clapping (haut wieder auf irgendwas rum) and everything is becoming noise. And... but this is also a gesture of that, because it's dead, you know, dead bell, dooong, you know. Like that. The same time something living and something dead. And from that you have female voice that are used for the philosophy while normally for the scene of the process you have male voices, that come from behind singing one of the most beautiful texts of Giordano Bruno about God.

42:56

SPONG

**Betreff:** spong**Von:** franziska kramer <dramensatz@gmail.com>**Datum:** 17.08.2015 12:58**An:** uli@inpetto-filmproduktion.de

TANZ

Lieber Uli,

Sriwhanas erster link zu Beach study ist schon eingetroffen. Bettina meint, Fourth Notebook ist der wichtigere. Aber wahrscheinlich spricht nichts dagegen beide Filme in Ausschnitten zu zeigen.

Hier Sriwhanas Anmerkung:

I think there might be a bit of confusion as the text you've included does not refer to the video extract that was initially discussed. Also this text relates to a two channel work, which makes it too difficult to send a video extract of this work for this particular situation.

I am sending you and Uli two we transfer files of the films we discussed using extracts from, and I'm sure that they will work well within the context of the interview.

These films are:

**The Fourth Notebook** 2014-2015

credit if needed:

Dancer: Benjamin Ord

courtesy the artist and Michael Lett

and

**Beach Study 2012**

Camera: Louise Menzies

## Questions Francesco Filidei, Video Portrait

Dear Francesco, to start,

can you give us a short introduction to what is important for you in your compositions and what is your musical aim?

In the earlier pieces you invent a lot of gestures and unusual sound production, you kind of strip of the music of the bones and make audible rhythm and the pureness of physical movements and Geräusch /noise.

What is your interest? What do you like? What is the reality of sound?

Can you show at the piano some examples of these unusual gestures and the sounds that these gestures produce.

Some of these works for ensemble in which no normal instruments are played are very humorous. As you probably know we have the German term: ernste Musik (serious music). What is the background for the humor: Is it playfulness or did you want to oppose to the serious music concept?

In Opera (forse) there is a text. And also in other pieces you work with literature or texts. Which function does literature have for you? And are there writers that you especially like? How about the new opera that will be premiered in Porto this September: Who wrote the libretto and what is the opera about? Are there many gestures in the opera? What is opera for you and what is the relation to your earlier pieces which have theatrical/performative aspects?

How would you describe your second compositional phase? Can you tell us something about the series of ballatas in this context?

Tell us something about your relation to musical history and in this connection you can maybe talk a little bit about the Donaueschingen orchestra piece and the weapons that will be on stage in order to kill Bach. But there are also some other pieces which refer to historical pieces or - very important - to special organs.

Do you have some of the guns here? What is your next step after Bach being killed?

What is art for you? Why is art important? What is the importance of art?  
And music?

Spang

Uli, die blaue Markierung wäre eine weitere Option, aber die Stelle scheint mir etwas konfus in der Beschreibung, vielleicht konzentrieren wir uns besser auf den Rest....

(Nicht wortwörtlich, das heißt Ähs etc und Doppelungen usw nicht mitgeschrieben)

B: Your practice is between a lot of different genres, like dance, sculpture, film, writing and so on, so in a way can this multi talent be also difficult when it comes to decisions in the beginning of an artistic work. You have to choose for a direction. Was that for you a problem in the beginning?

1:16

S: Yeah, I mean I've always worked, I guess, it would be across mediums. So I started painting when I was- my first medium was painting and then I moved into film, performance, sound and then sculpture and then, I had this history of dance. So I guess they're all being tools for me and to kind of navigate through, it was - but it's like, often I have an idea and the medium will, it's about finding the right medium for that idea. And often it presents itself quite clearly. and then I have this kind of - it's about learning the medium I'm working with as well. That can be the frustrating part, it's constantly feeling like I'm also grabbling, as well as grabbling with an idea, I'm also grabbling with a medium. Often feeling like, you know, this is saying kind of like jackable trades in a master of none. Sometimes I feel like that, but then I think I'm very anti idea of being a master. So I feel for me it's much more interesting to be able to be fluid between different mediums and ways of making and to be willing to try things out and maybe fail, but not necessarily to kind of yeah become a master of one medium or one thing.

3:21

B: And in a way this might also help your work with others because you have a deeper understanding of practices. For people your collaborating with.

3:46

S: Yeah it does, I mean it is important for me that the people I work with, they're is a conversation, and it's always amazing what you can learn from somebody coming from a different discipline. So I work a lot with this dancer Benjamin Ort (?) who I met when we were teenagers in Auckland and he since been often pursuid dancing and yeah I kind of see our collaborations as more as this kind of conversation around friendship, around life and around the 2 disciplines that we're involved in. And it's- yeah i feel like it's a conversation, were as this - we've been working together probably for the last 5 years - and we're... he has become much more interested in art or the gallery or the exhibition space, or kind of performing in places outside of the theater. And maybe the framework of the gallery enables him to presume his ideas

more clearly and I've become... I've learned a lot about yeah dance. Different ways of approaching dance, the history of dance. my history was classical ballet and with him I've kind of learned so much about contemporary dance and he's, like I really also love working with him, because he knows his body. Like he knows all the names of the muscles and it's like this constant reminder that he has this incredible knowledge of this machine that I carry with myself everyday, but have like really minimal, very minimal knowledge of. **5:39** So yeah it's I guess me having been a dancer myself it makes our conversation perhaps yeah there is an understanding of where he's coming from. And i guess it's acknowledging that these practises have really, you know, histories of their own. And languages of their own and ways of thinking about the body and time and I mean, yeah that are great bring in to think in terms about of a sculptural practice or image making or film making.

B: This collaborative part is quite present in your work, also when i think of the table work, that you dedicated to friends, so can you explain the idea behind that and the idea of providing a space through the table?

S: So I recently made a work, which was... I was thinking more about collaboration in terms of conversation and of the homage and the muse, and so I made 3 sculptures that are tables, so not quite sure, I think, I mean they're are presented in a exhibition context which frames them as sculptures, but for me they are simply tables and I designed them using the initials of 3 people. So the first, so Vaselike Zifrostalidake, Michael Fitzgerald and Tuffren Bran and each of that, I designed one table for each of them, they incorporated their initials. There's this really great painting, a Florence D. Heimer painting, which is this homage to Marcel Duchamp and she has this frame, that just has MD MD MD MD written, kind of cut out in word, all the way around and I was, yeah I really really love that work and so I was thinking of these tables as like a stage or a platform on which each of these 3 people would then use in their lifes to make their own work. So in some way my work would support the potential future. Makings and thinkings and writings, drinkings and eatings of these 3 people. And so the tables get given to them after the show. But it's also, I mean, (Stift fällt auf den Boden) there's a part in it that is... you know it's not like a, it's also, you know they're like quite cumbersome (?) things to then kind of force these friends to have and take on in their lifes. So at the same time even though it's a gift, they kind of has to be accepted. And so there is this kind of shouldering of myself into their lifes as well. So it's like not a 100% kind of friendly innocent gesture, it also kind of yeah it operates in two ways I think.

(Uli sagt, der fragenzettel muss noch ein Stück zurück aus dem Bild)

B: In this work, but also many others, you use a lot of modernist abstraction references, but most of the time it's linked to a quite strong narrative. Also a lot of references to myths or legends. This tension is quite interesting in your work, between the modernist abstraction but loaded with a quite strong narrative, connected to mth and legend. Can you explain how these come together for you?

11:05

S: Ok, yeah. Yeah so i think my work incorporates narrative, fiction and autobiography, and often historical references. For me it's always about the space of being between things, my own kind of experience or upbringing has been being between two different places, so between New Zealand and Bali and maybe not feeling a 100% at home in either places, I think I've always been interested in this. I get between, which for me is always, has to be or involves or is a kind of a space of the imagination and fiction. And so I've often used in my work kind of references from modernist periods, particularly modernist dance with the Ballett Russ (?). And these documents that were left over, what you would call kind of like official western histories, and then taken on those archives in choreographed dances. Or remade stories around these official documents. So it's kind of bringing in your imagination and autobiography and fiction to kind of subvert any idea of kind of a singular official history. I also think a lot about how yeah my upbringing, my education and that, is part of western history. **13:03** And it's, which is a very male dominated, so I did a work for a gallery in Australia and I was working... actually this is going to be a very long story, maybe I should just stop (lacht).

B: That's fine, tell your story.

S: So yeah and i was working on a performance with a dancer and the performance fell through and I had a month to make the show. So I was kind of dealing with this failed work and not quite knowing, yeah, what to do. And then I was looking at this, there is an Australian painter called Sidney Nolan, Australian modernist painter, and he had done a design for the Ballett Russ, when I was visiting Australia, for the production of a chorus and the director at the time, he had seen the design and was like "Ach, no no no", he was like, cause Sidney Nolan was interested in creating a set where the dancer would almost get lost in the set, so the backdrop and the costume were kind of very abstract and you would lose the body of the dancer in the backdrop. And so Guy Lafar (?) was like "You can't do that, look at those legs, you don't wanna hide these legs!" So I was kind of interested in this backdrop that had never been made or this failed idea, but also the gallery has this very big collection of contemporary art, but it's totally male, like I think there is maybe 4 or 5 women in this collection. And that was the context I was showing the work. So i then basically had one of the Sidney Nolan drawings of this failed backdrop turned into a kind of 12 meter by 7 meter backdrop. And I guess...and I called the work "The Strangest House". And for me it was like kind of breaking and entering into this male painter's practice and stealing something from his archive and pulling it into my own practice. And yeah making this drawing, this failed drawing, into our work, whether it succeeded or failed I don't know, but yeah so that was a particular instance of using a document from a modernist history.

(Uli fragt ob sie mehr in die Kamera blicken könnte, dann kurze Unterhaltung und

Bettina setzt sich um)

B: As you mentioned the using of elements of another artists work, you also did that for a costume for (Name) and from that I got interested in which way you use a costume. As you said it is a very heavy costume and therefore goes against what a dancer normally uses as a costume. The idea to have as a starting point an object, is that something that is typical in your practice? Objects that are made by others already?

S: Yeah I think that's like... that's definitely has been a recurring element, this taking yeah this being influenced by something that already exists. So for example the costume that I remade, which was a design by Henry Matisse for the Ballett Russ, Russes Ballett "The Chanter of the noire" (?), which is a song of "The Nightingale", and I was interested in the... there is no footage of a lot of these ballets and a lot of the choreographies being lost, because the director Biagolev (?) didn't want his performances filmed, because he felt the medium at the time didn't do justice to his dancers, so I was interested in this kind of this loss of the art affair (?), this loss of choreography. And often choreography is passed down from dancer to dancer, kind of like storytelling, which I really like so, when the, you know as it passes from dancer to dancer the choreography shifts as it enters different bodies so you have this kind of each body and each new subjectivity changes the choreography. much like storytelling. **19:02** And yeah I was really fascinated by this costume that Matisse had done, because it's like made of thick felt, it's very heavy, it disguises the body and I was interested in a very much look - and when I actually went to remake it, it's like putting a body in a drawing, in this kind of this idea of the painter having to work with a live bodies and maybe struggling with that or... and it's an interesting ballett as well, because with designs you can see he is kind of struggling between abstraction and representation. So these costumes are like very representational, but then you have the one the irony made, which is this wonderful abstracted design based on, I think, is a Chinese deer. But yeah this is the costume for "The Morna" (?) so I remade the costume and had a dancer choreograph the lost piece, or a piece. But it was mainly about his connection to this heavy costume. So I guess it was like a choreography maybe of a sensuality (?) or something like yeah this kind of his body and this heavy felt costume. **20:26** And yeah I guess I'm interested in like how in meeting something, but not consuming it. So in some way it's kind of this way, like bringing me things from the past, like remaking the Nolan drawing or remaking the costume. It's like a... it's meeting their thing. Maybe outside of the history or yeah.

B: You mentioned your relation to Balinese culture and there is a wonderful work of yours about the way you use offerings, you have these hybrids of everyday objects, sculpture and ritual objects. Tell about this work as well?

21:43

S: Yes, "Name" was a work that I did when I first went to Bali, I was really, I became fascinated in the offerings that they make every day, and my father wives makes them... you know I've been told, and I haven't been able to verify this, that there is no word for arts in Bali, it's kind of the creative act or something, something that people do every day. And so yeah, I became fascinated with these offerings that are made from everyday materials, they were made from flowers that drop of the trees and fruits and cakes and then they're put together in this kind of very formal and abstract compositions. And then they're are other types that are more informal and placed on the ground. But... And they're not made to last. So they made kind of for...because they are effimeral materials... And so I was really fascinated in this kind of way of making, especially because it seemed to be very opposite to what I had..was learning about sculpture in my undergrate. And...

23:10

B: In which way?

S: Well just you know sculpture is, you know, looking at a kind of a history of sculpture where it is made from materials that are made to last. I'd been making things out of paper, and I'd been told by one of the tudors I should make it out of metal. and when I asked him why he said because then a gallery can collect it and it can last. So you know just these very, I mean very kind of pedestrian ideas around what it is to make objects, what it is to be an artist at school, in an institution. **23:55** So these objects I found really fascinating and this way of making or creating which is not hierarchical, it's not seperated out from life. So when I got back to New Zealand... I was also interested because I hadn't grown up in Bali, my fathers from Bali, but I was raised in New Zealand, so I was also very interested in what I owned of this culture that I was genetically part of. And what was mine, what I could play with, if I play with it am I stealing it? You know it's a very kind of grey zone. So I was kind of...I was interested in this kind of what I would, you know, like what I would allow myself to claim or take or use or meet. And so I remade these forms, for "Matinak" (?), I remade, I used everyday materials that around me in new Zealand. So fruit and cigarettes and coke bottles and plastic bags. And I remade these forms in my parents garden and filmed it. And I was... I guess I was interested in this translation. So in the translation their function gets lost. So for me they weren't offerings, they were just this images of everyday things. Celebratory, which I guess in a way is what an offering is as well, a celebration of life. And yeah and then I filmed them on a Super 8 camera, cause I wanted it to look like found tourist footage. Because also I got this idea that I myself, even though I'm half Balinese was also very much a tourist. **26:06** And thats like the kind of I guess in-between-space that I was talking about earlier, where you belong but you're also a tourist and how do you work out what your place is. And then...and because that's not clear it's like kind of, it can be very, I think,

A?  
2M

powerful place, where your imagination and fiction can enter and create. Your own place within this placelessness, or so.

B: Speaking about film material, you have been using different material, 16mm, Super 8, HD, sometimes transferring one to the other without changing the format, so how are you choosing your material concerning which project you're working on?

**27:30**

S: So, yeah, I've used in my films I've used, i think I've used everything? Well not everything. But Super 8, 16mm, 35mm, Standard Definition Video and HD video and often think of it you know like... I'm really fascinated by the qualities that each one of these has and I think they all do different things and me using Super 8 or 16 mm or 35 mm is not about nostalgia, which is something that I have been asked, I recently shot a film on 16 mm I was going to performing on a speech that I had used to go to, when I was a kid to some holidays on this beach and on this island called Wahiki, which is about a 45 minute journey from Auckland where I'm from in New Zealand, in this beach is public but the land leading to these beaches used to be pulic land and then in the last 10 to 15 years its being sold, so this land that leads onto these beaches is now private, which has stopeed the community and the public from accessing these beaches. so you have these public beaches which are completely cut off to the public. So the only way to access them is to get a boat around to these beaches. **29:00** So to enact my public right to use this beach I had to get a boat round and I had ... we were going with the tides, so we had to go at 4 in the morning and being picked up at 3. So there was this very short time span to make this film and so ... and I had done these choreographies that I was gonna do on the beach and when I got to the beach they completely changed and the choreographies or gestures became much more about being in short of to the sight. But because...**29:37** I wanted to do 16 mm because I felt like you can be really experimental with that medium. Much as i was being on the beach. Because with 16 mm you can...it's not like digital where you can play it back and redo something, what you have is what you have and you don't know what you have till a week later. And I really love that kind of, like you may not have actually anything at all. And this is really a kind of wonderful bet that you're having with the medium in a way. **30:06** And then someway that was appropriate to the idea. And then of course I'm interested in the way that these technologies have also created the frame in which we view the past, so 4:3 that's a particular frame, that we kind of, you know, it's now an old way, and now we have widescreen, so it's about this landscape view. So I embedded the 16 mm in the HD wide frame and left the black bits, because i was interested in just keeping the frame of the 16 mm, because that is for me part of its materiality, it's its frame as well as ratio, size.**30:54** And then I did...the one 35 mm piece, that I've done is, I... when my stepfather came to New Zealand he had a role of 35 mm film, I don't know where he got it from, but anyway, it stayed in our freezer for years. So my whole life growing up, there was this role of 35 mm in the freezer. So it was this object amongst the frozen vegetables. And I was like, you

know, (lacht) at first it was like this alien thing, like this round circular steel thing. we were like "I don't even know what that is" and then you get told that it's film and you're like "I don't even know what film is". And then it was kind of always in the back of my mind, right, growing up I would really love to do something with this one day. so I ended up filming a piece using this film again recreating a lost ballett from the Ballett russ. And this was "The Nightingale", which was this kind of this apparition that the emperor has and then he ignores her and she flies off and he gets given a mechanical nightingale. So he prefers this mechanical nightingale to the real nightingale. And when the real nightingale leaves, the mechanical nightingale breaks down and the emperor gets really sick. And then the real nightingale comes back. And the emperor gets better. So this kind of...I was interested in this kind of I guess myth of the nightingale. So I filmed the solo using the 35 mm film not knowing if I would get an image, cause it was expired, it was like...it expired like years and years, like 30 years ago, and I was kind...there was a part of me that was really hoping that i wouldn't get an an image, cause I would have loved to show a film with absolutely no image, in a way. Or just, like, just the scratches or the materialtiy of the film with no image. That was kind of my hope to go through all of this kind of procedure, say work with a camera man, hire a space and then end up with nothing, that would have been ideal, but unfortunately I did get an image. And it was (lacht) Ilford film, so yeah even after like 30 years of being expired it was a beautiful image.

**33:25**

(beide lachen) So that's a long way of saying work (Unterbrechung da Festplatte voll)

B: There is another story I find quite interesting, a sculptural work of yours, this curtain dyed with Fanta and the history and how its been destroyed over the years. The question would be if the gallery is the perfect space for you to exhibit or would you also use other spaces, like outside or somewhere were a work can be effected by the surroundings? Maybe you can tell the story of the curtain?

**35:18**

S: So I made a work for, it was called Villa America, and it's a backdrop made of silk that I dyed in Fanta, which is the drink which is made by Coca Cola, which is made from oranges, and different countries use different dyes for it, but in New Zealand it's like bright orange. And as soon as you soke the fabric in it the fabric takes on this really fluoriscent orange, it's quite terrifying. But I've often made works, were I dyed fabrics in coffee and tea, Coca Cola and this everyday materials, but they also speak of kind of a I gues, there is a essay that I really like by Ian Zwernonias were he talks about the victors always often drink the drinks of their foes. So you had like the Americans drinking coffee, the British drinking tea from India, and the Germans drinkinf Fanta, which was apparently made from the oranges of Spain. so this kind of vampiric drinking of your enemies, which is quite nice I think. It's a great essay. And

so since the dying of these silks in these particular drinks. And yes this one I made for a show, it was in this big kind of warehouse on top of an island in Sydney, Cockoo Island, and the...so the backdrop it was fluorescent orange and I didn't realize but it was this warehouse and it was like, you know, kind of very dirty floor and the wind would kind of blow through it, and when I came back in 3 months the whole kind of backdrop had kind of sacked on itself and half of it was like moving around the ground and it had holes in it and it was filthy and I was like "Oh my god". And then I kind of grew to love the fact that this work had really experienced the space and had taken it on. And had been, you could say, had been kind of damaged by it, but in some way it's like this kind of alchemical thing where it's like...you know this idea of rust, but instead of like the rust is destroying the iron, rust loves iron. So, which is a very nice way of kind of, for me, of thinking about the curtain, or something. And then I ended up...solely (?) for this kind of object that was completely tattered and filthy. And then I had to send it to this gallery somewhere else and they emailed me "Ah can we, it doesn't fit the space, can we cut it?" And I was like "No". It's like what is it about this object? Why, you know I spent like 3 weeks sewing, fringing, seaming and dying this whole thing and its silk and its an artwork why would you want to cut it? And then after the show they sent it back to me and I opened it up and it had like a huge cut made out of the top, it had glue drips all over, paint spots all over it. And I was like "What the hell?" And this was like a group show, I'm not gonna name the place, you know, but in a good gallery. And I was, you know...something about this object that because it's like maybe like a curtain or its status is maybe not very clear, they...it just...I don't know. But then I really loved the way that this...I really wanna show it again, because I love the way that this object has been treated. And it reminds me of, I did some classes at the Moss Cunningham school, I think in around 2008 and I was speaking with the dance educator there and she was saying how up until recently the Rauschenberg costumes had been kept, and backdrops, had just been kept in sportsbags, and just kind of like kicking around the building. And it had only been recently the curators had become interested in these objects. That these objects kind of started being reframed and being pulled out of these sportsbags and I mean they are kind of my favourite works of Rauschenberg, they actually these...the costumes that he did and the backdrops and I like the status that they had when they were just used by bodies, rolled up, tossed into sportsbags, carried around, there was no hierarchy kind of implicit or in the way they were treated. So I feel like maybe this backdrop enters this kind of discussion? Yeah.

**40:37**

U: Ok. Fertig?

B: Vielleicht noch eine Frage? We didn't at all address the language question. You using others texts. And then your own writing, maybe that would be somehow... So, for this work The 4th Notebook you've been working on a text by Najinski (?), but

you also have your own writing practice. Where would you see the importance of language in your films?

S: So yeah with a work that I recently finished called The 4th Notebook I became interested I guess in writing and then at the same time I was doing a lot more writing myself, so writing has become I think a new tool in my practice. **41:53** With the 4th Notebook i was looking at this letter that Najinski had written as he was slipping into shizophrenia and it's a letter that can not be translated from the original french. Because he became more interested in the sound of words than the meanings and I really was interested in this kind of slipping the words from their meaning and so I used... i had the letter write out as a score and then Beno Ohr who I collaborate with created a choreography and then I ended up basically using really editing this quite brutally actually and I think for me I was thinking of The Rite of Spring and stawinskys choeography that's very kind of brutal and quite hard, especially in the Rite of Spring. And kind of using editing quite brutally to cut and role the body and cut the body and cut the choreography. And then..and what i was interested in is that I realized in reading this later, cause Najinsky wasn't dancing at the time, because he was kind of slipping, he was really ill, but in reading this letter, i realized that he was dancing through writing and he was creating rhythm and he was creating movement. And there were things that were very similar to ballett exercises like this repeating of words over and over again and then transitioning into another rhythm. Or another kind of exercise. And that kind of became interesting for me and thinking about what I do as a maker and how I use these different tools, so filmmaking and image making, which is film making, and sculpture and working with dance and then thinking about...and then writing became another tool, and then realizing, that each of these different mediums demand a different part of the body and realizing that when I write I write from a different part of the body as when I think about object making or sculpture making and I think from different parts of the body when I think about film or moving image. And then for me it became intersting to think about my practice more only as a maker as more about this process of transitioning betwween all of these mediums in a way which in some way then, i think my body as a dancer were each of these different mediums ask for different pert of my body to engage in this kind of practice or this kind of constallation of mediums. So I see writing as kind of functioning in two ways at the moment, the first is i guess yeah this other part of my body that is able to express myself through this tool of writing and then the second one is, I've been looking at a lot of female medieval mystic writers and their operations that they used in order to kind of subvert institutionalized knowledges and writing basically through their own experience. And through their bodies. And using autobiographies, fiction and imagination as subversive tools. Which I think really ties into my interest in fiction and autobiography and that is kind of run through my practice. And this construction I guess of a place for those who not necessarily have a place, so with this female mystic writers they were outside of the institution, they were wrizing from the periphery. They were kind of placeless in a way and it's kind of how I maybe view my own experience of the world. Ja. **46:00**

# DEKYNDT

# BILDER

B: Gonna start with a very casual question. You are here quite a while now, actually a few month, and I want to know if you have any special places in Berlin, that you start to feel attached to, or places you like to go to?

E: I feel quite comfortable in this area, which is Williams- ähm sorry i always say williamsburg, which is Charlottenburg. Because when I come to...

B: Sorry, maybe we have to start it again.

E: Ja. So I'm really attached to this area, where I live, where is my apartment, in Charlottenburg, because when I come to Berlin before I never get to...

Mikro wird nochmal eingestellt.

A  
E: I quite like this area, where this apartment here is, because when I came before in Berlin I never get into this kind area which is far from the center and when you live here for a while you discover that it's a kind of small city in itself, like I think every part of Berlin. For me Berlin is not like a city it's more like a country, because it's really huge and really diverse and there is the east, west, which is more part of the... or the river and the edge (?) which is for me, like a strange edge because it's close foreign (kurzes Stottern) this kind of country that I don't really know, and yes i tried to be comfortable here in this area and to try to find my way of living here. And for me that was more important to discover the other area. But I was in Berlin before, for 3 month, once and for every Biennale for example, so yes I was more interested in discovering the close close area of Berlin.

B: Your studio is in Wedding, so there's quite a big contrast to Charlottenburg also,

E: Yes and it's also something really interesting to be in quite totally different areas of the city and I like the...

B: I forgot to explain, that the questions won't be heard in the interview, so you have to repeat them.

E: On the other hand my studio is in Wedding, which is totally different

1 2 3 4 5 6 7 8 9 10 11 12

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area from here. It's more popular area and I quite like it, yes, I like the contrast between the two, area, because i have to take the metro to go there and when you go out of the metro in Wedding and come back here, or the inverse, it's really like to be in two different country as I said before.

B: And give the shops or materials you find here give some kind of inspiration to you? Like something you haven't seen somewhere else?

E: In fact when I'm in residency I go first to shops. I think it's first for the everyday live you need things to live and to arrange your own environment. But I also like to go to shop because you can see the way people live in the area and what different object you can find like domestic thing for the everyday life and precisely I work with things from everyday life. And so when I went to Wedding, I begin to walk around and i didn't really saw very exotic thing, but I saw this really strange for me big shop, which is Lidl and, I don't remember the name the oth ... Penny? Yes Penny. And that wa sreally interesting, for example in the Lidl, which is really close to my street, you know, there is this product, this lebber (?) that you can see in every shop in Europe, I guess, but in this shop they look different. I don't know why, but they look like more... not really...they don't have the same reality as in shop where you are used to go. And so it was a kind of way to begin my works, this strangeness of the product, of the lebbers in this really big big big shop with bright light. And the people go there to find some cloth, to find domestic thing, to find food, and so I begin to work with fabrics that I found in the area, fabric for doing furniture or curtain, really not stuff for wearing, and I has buy some food and I put the food on the fabrics. I really didn't know what I wanted to do, because it was a kind of feeling I had in this shop, this contact, and it's two things that you need to live it's to eat something and to be covered by something, and really kind of intuitively I put this things together and then, I don't remember why, but I was not able to go to the studio for a while, and when I go back I say "Oh my god, everything will be mold". And in fact it is so dry here, in Berlin it's more dry than in Belgium, in Belgium it will have been a total disaster, but here the air dryer so evrything was dry and the surface was quite interesting. So I decided to work with that. So that was the beginning of my work in my studio in Wedding, it was to work with fabrics and foods. So it really typically for me, it's not really

exotic but it's something, which is quite strange for me.

B: You are working with all kinds of processes, different states of matter, has this always been the case or did you have a more classical approach to sculpture and painting in the beginning?

E: When I go to school i think I had a quite classical approach, which was more about drawing, but I already did some installation with Durst (?) and things that you find in the place where you want to show something for example, but it was not really a current thing to do that, because I go out of school in the 80ies. And so after that, after to be able to detach myself from school I begin to work with everyday object and I really interested in the way that we look at object, because for me there is not object as dead object, evry object is in a way alive, but we have the habit to seperate all in different orders. The natural things, animals, vegetables, not vegetables, but the vegetale world, the animal world and the human world and all sorts of worlds of inanimate objects. And for me every object have his own life and I interested in seeing what can, I don't know, what kind of trip I can do with an object? So it's something which comes from the nature of the object and also from the way that I deal with the object. And the object tell me a lot more about how the world is working, than an inanimate object. It's not really clear... for example in some drawing, that's a really simple example, in some drawing I repeat always the same gesture, during hours, sometimes weeks, sometimes month, and it's a reaction of the drawing at this gesture will make the drawing. So it was not something that I can really decide, it's the paper or the quality of the paper, or the quality of the fabric, because I also do drawings on fabrics, which in a way decide or deal me where we go together, it's really like a journey with an object and a journey to reveal what is the object in fact.

B: You also work a lot with uncontrollable processes, leaving a lot of the decisions to the material, and then I guess your work comes in at a later point, when you select the ones you pick out of the many experiences you made over time. Dann kurz auf französisch, Werknamen?

E: I think I'm a kind of person who have to feel physically the thing, to experiment, to touch the thing, to see a place or an object. It's the same for place where I want to propoise a project and in a way I have this feeling that the objects in a way call me. It's not really me who decides, but the

objects call me and I try to find what they have in itself. And I never know... I was never able to do something out of nothing. I am not at all somebody who can do a very, I don't know, intellectual process and then to decide and to make it after a long moment of reflection. The reflection come with the way I work with the objects. So the reflection come from the process and from what happen with the object. But when I say object it's really large, it's not only small object, it can be huge object, but I never know...

B: For example?

E: It can be, I don't know, for example very very small thing. I worked once with another technology, with a scientist, to, not a huge object, but quite huge, like, I don't know, some big flag or thing which doing something in a huge landscape for example, and yes it's never out of the blue, it's always something. And in a lot of situation it's really intuitive, it's only after, when the thing is done, that I realize that I had before this kind of reference. I have to discover it after or during the process, but it's never happened that i decide to write a project and to do it after. That's not the way I work.

B: You just mentioned the interest for scientific research, you've been working in a lot of fields. Where did that come from, was there a specific encounter that you wanted to approach the material also from this scientific side?

E: I don't remember when I begin or was first time I was working with scientist, but what is interesting when you have the possibility to work with scientists - at the beginning you feel that scientists are also seeking something, or in research of something, but a lot of them they don't know at all what they are searching. And that's really interesting, because it's not like, for example in january (?) we want to do an object that is working and they try to do the same object all of the time, they try that the object is the same all the time, but scientific, when they work in the field of fundamental research, in fact they don't really know it. They try thing, they have a field, but in a way they are like artists, because they think about some possibility of thing and then they try maybe to prove that it's possible but they don't really care. I think, for me the one I encounter, they were like that and they... it was the same, because the ... the way to do

research, the journey was more important for them to the result. But it take time for them to explain that. And I really like it to work with some of them, because a laboratory, when it is a nice laboratory, they is a lot pre-collage (collage französisch betont) in it. And I work also with a lot of pre-collage. I don't have really technical thing, it's only always pre-collage and when I do a video for example, if you see, if you can see the making of it's really a big big pre-collage. And there is some laboratory where you find the same kind of pre-collage, because they have to invent some instrument for seeing for examplke and they try to have some lense and you see this kind of object completely like a sculpturer, but it's sculpture of to look at thing and to film thing. So it's really interesting to work with this way with scientific, which are like craftsmen and in the other hand I also like to work with really craftsmen, or craftpeople, because there is a kind of intelligence of

(Hier Abbruch)

0.0

B: two places ...

E: Favorite place not really, I like the Spree and as it so round I really like the lake we try to go to the lake sometimes. But no I don't really have favorite place but I like to go around the city which is really huge and regarding the two places where I stay - so I live in Charlottenburg which is a kind of bourgeois area but not in a bad sense. It is really a nice area I like to be there. And I work here in Wedding which is totally different because it is really a popular area. And but what I like regarding the two area and when to the opportunity to stay for a long time is the way that you feel stranger and I like the situation to feel a stranger in a city because for example this area it is very popular and there is a lot of people who come from different country and but still it is their area and you feel like a stranger and I like this idea to feel like a stranger but not in a bad way, but in the way that you are more open to see the different details of the life in a way when you are in a stranger situation. For me it is kind of important to make yourself as a stranger. Not as a tourist, because when you visit the city for a few days, you are tourist. But here it is quite different. Because you live here, but in another way you don't belong here. And that is really for me interesting regarding living in a city it make you live more wide than to stay in a place where you belong to.

3.1

B: (Komplett unverständlich ... material work ... )

3.5

E: I always when I am in a city for a long time like in a residency the first thing I went to the first thing I went to were shops like everybody because you have to buy stuff for your living and you have to buy stuff for the studio. And for me almost always a point of departure for a trip in my work. For example here in Wedding there is few shops but there is this kind of huge discount shop, and when I went there it was quite strange for me, because in my home country I never really went to this kind of shop. And I was interested – I don't know why but I have this feeling that it was the winter – early spring but still very cold and I had this feeling that people which is not a feeling it is true that people go there to have the very rudimentary thing for living for example food and clothes and things for domestic life. And so I decided and don't know really why but I decided to buy food and to buy some fabrics very ordinary fabrics but kind of fabrics that you use for furniture or curtains domestic fabric – kind of fabrics you use for clothing – and I decided to stretch these fabric on canvas, and to put the food on the surface, so you have these two things very different, but recorded to the body together and then I was not in the studio for few days and when I come back a lot of the food were dried and in fact it was quite interesting to have something kind of anthropologic the way that people something that the people use for their home live here and to put that together and to have a kind of situation of the in this square which was really like a landscape because it was dry because the air is really dry and in Berlin regarding where I live usually – and will never had that in Belgium, where I live because it is so wet, but here it was so dry, so I have this surprise to discover thing like that white thing here.

6.6

B: Question not to understand ...

6.9

E: It was new to use blood. Because I used that almost 20 years ago for doing drawings very precise drawing with unfold with square like the kind of fold of paper that architect use so I also do this drawing with human blood on a very human and geometric and Cartesian paper, and so the blood not really dried because the blood don't dried it calculate and this made the paper to move in a way and this thing between the paper and the blood was a kind of reaction which was for me quite interesting and I wanted try to redo that because I know it was quite painful to do that because there is a smell there is the way that you have to keep the blood in

the fridge and after the fridge it is quite you have to have a very specific logistic. And also this drawing I had to do that in one day because if I change if I stopped do it the paper was so much moving by the blood that it was impossible to repeat some blood the day after. So I was working for example from five in the morning to ten in the evening nonstop. And I tried that here and I say, no, that was something, that I did once, but I don't do it again, I don't want to do it again. So instead I buy some blood in a butchery and I put it on canvas directly, like I put the food. And I wanted to do kind of flake with this blood, and so there was a kind of accident, the blood was stretching and drying too in a very interesting way for me, because it become like leather, old leather. So continue it to do this process.

9.4

B: (too low)

10.6

E: In fact, I don't react the feeling that I really choose the object but more that they choose me and it is way two thing together so one material with another it can be fabric or mood it can be fabric with graphing it can be drawing on paper and sometime it is a very very quick process and sometime it is very a very long process and for me it is important to have this state of mind where I let the object or the materiality of the thing to work themselves. I do a kind of situation between the object and me and we go along together for a while – sometime is really short sometime it is really long but I don't really decide so much in the process it is more the object or the fact that I put two kind of materiality together we decide and I like this idea to know this interest even not so pursuable to the thing I like the way that the thing can talk or behave like they want to behave. And that I think I must present in every piece. I don't have all the contrary I like to lost control.

B: Question ...

12.6

E: Yes, it was a collaboration with animals. I did some piece in Mexiko three years ago I think. And it was a process of capillarity between fabric and different thing I found there, but I didn't found any ink – I was in a small village. And I didn't found any black ink or thing like that. So I use a thing that I found like here I use a thing that I found in this village like wine coffee and things that are used in the consummation. And I did a lot of this piece with capillarity where the wine or the coffee was invaded on the surface of the fabric and I was quite satisfier with the results – so I

went for a trip to see a pyramid for almost a week, and when I come back everything was different, everything was changed because either the dried wine and the dry coffee and it was interesting for me because you can see the remains of something and the traces of the ants but it was something different. And I didn't control that. And it was kind of funny, because people always say, it is a disaster, because you lose all this work, and I say, no. It is better ... so this kind of accident is sometime really more interesting. The literal process of a work.

B: ?

15.3

E: I can be view as symbolic, but for me it is really wide. I prefer ...

15.6

E: O.k. when I use copper or silver or gold sometime it is sometimes foil sometime it is a different it is dust of this material it is for me not symbolic I want it to be used really wide, so I begin the process of doing that this foil of precious metal are usually put on solids, not on soft material. And I put them on very stuff material like fabric or blanket or piece like that. And for me it is not symbolic it is more wide than that because I wanted this feeling of materiality that maybe change and become different become darker or greener if it is out of copper of example the gold will stay more or less like it is, but there was this contrast between this thing which is really precious which is used for decoration and to put it on a very mondain object like blanket it is never new blanket it is what I found in play market and it is a way to make for me a kind of enlivenment of the object, or maybe some people can see a kind of religious thing because gold for example was always used in the tradition the ... yes I come ... it was used in the orthodox ... it was used and is still used in orthodox painting so that is a way to see it. (Bilder von der Golddecke währenddessen) For example I choose that once in Moscow, and I choose that ... my tongue is not good. So I have to concentrate, for example I have used that once in Moscow I did I think it was five or seven blanket which were green. All different all from army or different place. And I put gold on it, a square of gold, of course regarding the situation of the URSS – no, of Russia. To have a green color associate to Russia, I didn't know why, it was something the feeling was yes, good. The fact, that I put some gold in it, was a kind of reminiscence of the Malewitch suprematisme, I saw a kind of there was a kind of relation between the iconic tradition of the orthodox church and then when I was in Moscow and visit Moscow I saw so much icons of the guy which was I don't remember his name, it

was a sint, but in every icon in Russia we have no clothes at all it is naked, but he is naked with the gold in his back, so was really a kind of interesting thing for me. But it is more wide than that. It tells to the way that for me this kind of object it was one that I have in my grandmother home for example and it was a kind of comfort and so I remember we made some tents some beds for me it is really reminiscence of something from childhood, and to put gold on it – I don't know it was only an intuitive thing and then it make me feel after a while it was like for example when you take the shoes of your children the first shoes of your children and you put it on bronze to have a kind of souvenir, it was in a way the same kind of experiment too. It is quite wide it really depends on the situation where it is ... but it is true that the first time I use it was for specific show in a chapel in Bretagne in France. There was a real relation between the religion and the object. So ...

20.9

B: Question

21.5

E: It is really a strange object, the flag, because it is only a piece of fabric and a hair and a poor. But it is really two object, but when you put it together it mean it can mean a lot of thing because it can be also very symbolic and the first I use it it was to show the sky in fact, a transparent flag and I wanted in fact to be able to look at the sky for hours because I really like that and I had this idea to do this transparent flag because I was in a frontier between two countries, so I decided to this more politic when I decided it and then when I was looking at it at this object during hours to do a video about it because I don't want to show it in real instead of film it, then I had this feeling that sky is a plastical representation I painting every paint add like to represent sky and also it is a little bit like the sky is become fluid – you have this – on second hand you have this (?) which has a kind of drapé on the sky and I think it was very pictural in a way. Like always there is different point of view that you have regarding this flag of course the first one people will see about politics but I think it is other way to have a look at it. For example this flag with hair, that I did last year, I was in the Martinique island and as ever I go to shops to see what happen here what is live in this island I like to go to shop, and I also like to go to see craft people. And in fact in Martinique there is really really few craftsmen or craftwomen for sociological political reason that I don't want to explain it maybe too long. But there is this kind of livecraft which is the shop where the people because they are mostly from Africa at the

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31.0

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33.3

B: (Question)

33.7

E: I think it is a good idea to show it there and also in the show ... I think it is because it is really specific ...but there is no sound ... we can not choose it because of that because I can not remember what I said – because the sound was not – is not good at all.

34.7

35.7

E: I am not at all in the mood ...

Dehynoff

B: Gonna start with a very casual question. You are here quite a while now, actually a few month, and I want to know if you have any special places in Berlin, that you start to feel attached to, or places you like to go to?

E: I feel quite comfortable in this area, which is Williams- ähm sorry i always say williamsburg, which is Charlottenburg. Because when I come to...

B: Sorry, maybe we have to start it again.

E: Ja. So I'm really attached to this area, where I live, where is my apartment, in Charlottenburg, because when I come to Berlin before I never get to...

Mikro wird nochmal eingestellt.

E: I quite like this area, where this apartment here is, because when I came before in Berlin I never get into this kind area which is far from the center and when you live here for a while you discover that it's a kind of small city in itself, like I think every part of Berlin. For me Berlin is not like a city it's more like a country, because it's really huge and really diverse and there is the east, west, which is more part of the... or the river and the edge (?) which is for me, like a strange edge because it's close foreign (kurzes Stottern) this kind of country that I don't really know, and yes i tried to be comfortable here in this area and to try to find my way of living here. And for me that was more important to discover the other area. But I was in Berlin before, for 3 month, once and for every Biennale for example, so yes I was more interested in discovering the close close area of Berlin.

B: Your studio is in Wedding, so there's quite a big contrast to Charlottenburg also,

E: Yes and it's also something really interesting to be in quite totally different areas of the city and I like the...

B: I forgot to explain, that the questions won't be heard in the interview, so you have to repeat them.

E: On the other hand my studio is in Wedding, which is totally different

area from here. It's more popular area and I quite like it, yes, I like the contrast between the two, area, because i have to take the metro to go there and when you go out of the metro in Wedding and come back here, or the inverse, it's really like to be in two different country as I said before.

B: And give the shops or materials you find here give some kind of inspiration to you? Like something you haven't seen somewhere else?

E: In fact when I'm in residency I go first to shops. I think it's first for the everyday live you need things to live and to arrange your own environment. But I also like to go to shop because you can see the way people live in the area and what different object you can find like domestic thing for the everyday life and precisely I work with things from everyday life. And so when I went to Wedding, I begin to walk around and i didn't really saw very exotic thing, but I saw this really strange for me big shop, which is Lidl and, I don't remember the name the oth ... Penny? Yes Penny. And that wa sreally interesting, for example in the Lidl, which is really close to my street, you know, there is this product, this lebber (?) that you can see in every shop in Europe, I guess, but in this shop they look different. I don't know why, but they look like more... not really...they don't have the same reality as in shop where you are used to go. And so it was a kind of way to begin my works, this strangeness of the product, of the lebbers in this really big big big shop with bright light. And the people go there to find some cloth, to find domestic thing, to find food, and so I begin to work with fabrics that I found in the area, fabric for doing furniture or curtain, really not stuff for wearing, and I has buy some food and I put the food on the fabrics. I really didn't know what I wanted to do, because it was a kind of feeling I had in this shop, this contact, and it's two things that you need to live it's to eat something and to be covered by something, and really kind of intuitively I put this things together and then, I don't remember why, but I was not able to go to the studio for a while, and when I go back I say "Oh my god, everything will be mold". And in fact it is so dry here, in Berlin it's more dry than in Belgium, in Belgium it will have been a total disaster, but here the air dryer so evrything was dry and the surface was quite interesting. So I decided to work with that. So that was the beginning of my work in my studio in Wedding, it was to work with fabrics and foods. So it really typically for me, it's not really

exotic but it's something, which is quite strange for me.

B: You are working with all kinds of processes, different states of matter, has this always been the case or did you have a more classical approach to sculpture and painting in the beginning?

E: When I go to school i think I had a quite classical approach, which was more about drawing, but I already did some installation with Durst (?) and things that you find in the place where you want to show something for example, but it was not really a current thing to do that, because I go out of school in the 80ies. And so after that, after to be able to detach myself from school I begin to work with everyday object and I really interested in the way that we look at object, because for me there is not object as dead object, evry object is in a way alive, but we have the habit to seperate all in different orders. The natural things, animals, vegetables, not vegetables, but the vegetale world, the animal world and the human world and all sorts of worlds of inanimate objects. And for me every object have his own life and I interested in seeing what can, I don't know, what kind of trip I can do with an object? So it's something which comes from the nature of the object and also from the way that I deal with the object. And the object tell me a lot more about how the world is working, than an inanimate object. It's not really clear... for example in some drawing, that's a really simple example, in some drawing I repeat always the same gesture, during hours, sometimes weeks, sometimes month, and it's a reaction of the drawing at this gesture will make the drawing. So it was not something that I can really decide, it's the paper or the quality of the paper, or the quality of the fabric, because I also do drawings on fabrics, which in a way decide or deal me where we go together, it's really like a journey with an object and a journey to reveal what is the object in fact.

B: You also work a lot with uncontrollable processes, leaving a lot of the decisions to the material, and then I guess your work comes in at a later point, when you select the ones you pick out of the many experiences you made over time. Dann kurz auf französisch, Werknamen?

E: I think I'm a kind of person who have to feel physically the thing, to experiment, to touch the thing, to see a place or an object. It's the same for place where I want to propoise a project and in a way I have this feeling that the objects in a way call me. It's not really me who decides, but the

objects call me and I try to find what they have in itself. And I never know... I was never able to do something out of nothing. I am not at all somebody who can do a very, I don't know, intellectual process and then to decide and to make it after a long moment of reflection. The reflection come with the way I work with the objects. So the reflection come from the process and from what happen with the object. But when I say object it's really large, it's not only small object, it can be huge object, but I never know...

B: For example?

E: It can be, I don't know, for example very very small thing. I worked once with another technology, with a scientist, to, not a huge object, but quite huge, like, I don't know, some big flag or thing which doing something in a huge landscape for example, and yes it's never out of the blue, it's always something. And in a lot of situation it's really intuitive, it's only after, when the thing is done, that I realize that I had before this kind of reference. I have to discover it after or during the process, but it's never happened that i decide to write a project and to do it after. That's not the way I work.

B: You just mentioned the interest for scientific research, you've been working in a lot of fields. Where did that come from, was there a specific encounter that you wanted to approach the material also from this scientific side?

E: I don't remember when I begin or was first time I was working with scientist, but what is interesting when you have the possibility to work with scientists - at the beginning you feel that scientists are also seeking something, or in research of something, but a lot of them they don't know at all what they are searching. And that's really interesting, because it's not like, for example in january (?) we want to do an object that is working and they try to do the same object all of the time, they try that the object is the same all the time, but scientific, when they work in the field of fundamental research, in fact they don't really know it. They try thing, they have a field, but in a way they are like artists, because they think about some possibility of thing and then they try maybe to prove that it's possible but they don't really care. I think, for me the one I encounter, they were like that and they... it was the same, because the ... the way to do

research, the journey was more important for them to the result. But it take time for them to explain that. And I really like it to work with some of them, because a laboratory, when it is a nice laboratory, they is a lot pre-collage (collage französisch betont) in it. And I work also with a lot of pre-collage. I don't have really technical thing, it's only always pre-collage and when I do a video for example, if you see, if you can see the making of it's really a big big pre-collage. And there is some laboratory where you find the same kind of pre-collage, because they have to invent some instrument for seeing for examplke and they try to have some lense and you see this kind of object completely like a sculpturer, but it's sculpture of to look at thing and to film thing. So it's really interesting to work with this way with scientific, which are like craftsmen and in the other hand I also like to work with really craftsmen, or craftpeople, because there is a kind of intelligence of

(Hier Abbruch)

0.0

B: two places ...

E: Favorite place not really, I like the Spree and as it so round I really like the lake we try to go to the lake sometimes. But no I don't really have favorite place but I like to go around the city which is really huge and regarding the two places where I stay – so I live in Charlottenburg which is a kind of bourgeois area but not in a bad sense. It is really a nice area I like to be there. And I work here in Wedding which is totally different because it is really a popular area. And but what I like regarding the two area and when to the opportunity to stay for a long time is the way that you feel stranger and I like the situation to feel a stranger in a city because for example this area it is very popular and there is a lot of people who come from different country and but still it is their area and you feel like a stranger and I like this idea to feel like a stranger but not in a bad way, but in the way that you are more open to see the different details of the life in a way when you are in a stranger situation. For me it is kind of important to make yourself as a stranger. Not as a tourist, because when you visit the city for a few days, you are tourist. But here it is quite different. Because you live here, but in another way you don't belong here. And that is really for me interesting regarding living in a city it make you live more wide than to stay in a place where you belong to.

3.1

B: (Komplett unverständlich ... material work ... )

3.5

E: I always when I am in a city for a long time like in a residency the first thing I went to the first thing I went to were shops like everybody because you have buy stuff for your living and you I have to buy stuff for the studio. And for me almost always a point of departure for a trip in my work. For example here in Wedding there is few shop but there is this kind of huge discount shop, and when I went there it was quite strange for me, because in my home country I never really went to this kind of shop. And I was interested – I don't know why but I have this feeling that it was the winter – early spring but still very cold and I had this feeling that people which is not a feelings it is true that people go there to have the very rudimentary thing for living for example food and clothes and things for domestic life. And so I decided and don't know really why but I decided to buy food and to buy some fabrics very ordinary fabrics but kind of fabrics that you use for furniture or curtains domestic finger – kind of fabrics you use for clothing – and I decided to stretch these fabric on canvas, and to put the food on the surface, so you have these two things very different, but recorded to the body together and then I was not in the studio for few days and when I come back a lot of the food were dried and in fact it was quite interesting to have something kind of anthropologic the way that people something that the people use for their home live here and to put that together and to have a kind of situation of the in this square which was really like a landscape because it was dry because the air is really dry and in Berlin regarding where I live usually – and will never had that in Belgium, where I live because it is so wet, but here it was so dry, so I have this surprise to discover thing like that white thing here.

6.6

B: Question not to understand ...

6.9

E: It was new to use blood. Because I used that almost 20 years ago for doing drawings very precise drawing with unfold with square like the kind of fold of paper that architect use so I also do this drawing with human blood on a very human and geometric and Cartesian paper, and so the blood not really dried because the blood don't dried it calculate and this made the paper to move in a way and this thing between the paper and the blood was a kind of reaction which was for me quite interesting and I wanted try to redo that because I know it was quite painful to do that because there is a smell there is the way that you have to keep the blood in

the fridge and after the fridge it is quite you have to have a very specific logistic. And also this drawing I had to do that in one day because if I change if I stopped do it the paper was so much moving by the blood that it was impossible to repute some blood the day after. So I was working for example from five in the morning to ten in the evening nonstop. And I tried that here and I say, no, that was something, that I did once, but I don't do it again, I don't want to do it again. So instead I buy some blood in a butchery and I put it on canvas directly, like I put the food. And I wanted to do kind of flake with this blood, and so there was a kind of accident, the blood was stretching and drying too in a very interesting way for me, because it become like leather, old leather. So continue it to do this process.

9.4

B: (too low)

10.6

E: In fact, I don't react the feeling that I really choose the object but more that they choose me and it is way two thing together so one material with another it can be fabric or mood it can be fabric with graphing it can be drawing on paper and sometime it is a very very quick process and sometime it is very a very long process and for me it is important to have this state of mind where I let the object or the materiality of the thing to work themselves. I do a kind of situation between the object and me and we go along together for a while – sometime is really short sometime it is really long but I don't really decide so much in the process it is more the object or the fact that I put two kind of materiality together we decide and I like this idea to know this interest even not so pursuable to the thing I like the way that the thing can talk or behave like they want to behave. And that I think I must present in every piece. I don't have all the contrary I like to lost control.

B: Question ...

12.6

E: Yes, it was a collaboration with animals. I did some piece in Mexiko three years ago I think. And it was a process of capillarity between fabric and different thing I found there, but I didn't found any ink – I was in a small village. And I didn't found any black ink or thing like that. So I use a thing that I found like here I use a thing that I found in this village like wine coffee and things that are used in the consummation. And I did a lot of this piece with capillarity where the wine or the coffee was invaded on the surface of the fabric and I was quite satisfier with the results – so I

went for a trip to see a pyramid for almost a week, and when I come back everything was different, everything was changed because either the dried wine and the dry coffee and it was interesting for me because you can see the remains of something and the traces of the ants but it was something different. And I didn't control that. And it was kind of funny, because people always say, it is a disaster, because you lose all this work, and I say, no. It is better ... so this kind of accident is sometime really more interesting. The literal process of a work.

B: ?

15.3

E: I can be view as symbolic, but for me it is really wide. I prefer ...

15.6

E: O.k. when I use copper or silver or gold sometime it is sometimes foil sometime it is a different it is dust of this material it is for me not symbolic I want it to be used really wide, so I begin the process of doing that this foil of precious metal are usually put on solids, not on soft material. And I put them on very stuff material like fabric or blanket or piece like that. And for me it is not symbolic it is more wide than that because I wanted this feeling of materiality that maybe change and become different become darker or greener if it is out of copper of example the gold will stay more or less like it is, but there was this contrast between this thing which is really precious which is used for decoration and to put it on a very mondain object like blanket it is never new blanket it is what I found in play market and it is a way to make for me a kind of enlivenment of the object, or maybe some people can see a kind of religious thing because gold for example was always used in the tradition the ... yes I come ... it was used in the orthodox ... it was used and is still used in orthodox painting so that is a way to see it. (Bilder von der Golddecke währenddessen) For example I choose that once in Moscow, and I choose that ... my tongue is not good. So I have to concentrate, for example I have used that once in Moscow I did I think it was five or seven blanket which were green. All different all from army or different place. And I put gold on it, a square of gold, of course regarding the situation of the URSS – no, of Russia. To have a green color associate to Russia, I didn't know why, it was something the feeling was yes, good. The fact, that I put some gold in it, was a kind of reminiscence of the Malewitch suprematisme, I saw a kind of there was a kind of relation between the iconic tradition of the orthodox church and then when I was in Moscow and visit Moscow I saw so much icons of the guy which was I don't remember his name, it

was a sint, but in every icon in Russia we have no clothes at all it is naked, but he is naked with the gold in his back, so was really a kind of interesting thing for me. But it is more wide than that. It tells to the way that for me this kind of object it was one that I have in my grandmother home for example and it was a kind of comfort and so I remember we made some tents some beds for me it is really reminiscence of something from childhood, and to put gold on it – I don't know it was only an intuitive thing and then it make me feel after a while it was like for example when you take the shoes of your children the first shoes of your children and you put it on bronze to have a kind of souvenir, it was in a way the same kind of experiment too. It is quite wide it really depends on the situation where it is ... but it is true that the first time I use it was for specific show in a chapel in Bretagne in France. There was a real relation between the religion and the object. So ...

20.9

B: Question

21.5

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beginning – and they go in the shop and there is a lot of shop of this kind there, and they do all kind of different creation with the hair. And I was really fascinated about that. So I decided to buy this long black hair, which we not be former use obviously and I hang them a cord de linge ... on a cord or tie for the clothes so it was vertical and I really like it to see it in the wind and then I think of course it is like a flag, it is only on the other sense. So I decided to show it to do a flag with that. And in the meantime I was reading the writing the novels and the essays of Édouard Glisson – he is from the Martinique and he was buried there, and I wanted to go to see the village where was his grave, because I was really moved by his history about creolisation, he is the guy who invented the idea of tout le monde the all worlds, and he is maybe one of the first one who really made a kind of statement of concept of all this colonization of the world which for him was only the way to mix all the people the only way to make the world evolve in a way, and he has so decided in Paris this institute du tout le monde, and I wanted to see his grave and on the road to go to this small village I stop at the memorial and there was this memorial on the beach, and there in the early ninety century there was a ship with slaves who broke on the rocks and there were 300 or more they don't really know because they didn't know it was not it was kind pirate boat with slaves and so all these people died there, and it was really moving for me, and on the same times the book of Glisson, and so I decided yes, this flag here make really sense, so I went to this place to the specific place to shoot this flag. Yes it is politic – you can see that it is politic but it is also anthropologic and it is also a little bit erotic because it is hair, so to make a flag with hair we can also – hair is really erotic it is something that is not – there is a reason why in some culture you hide your hair I think it is really an erotic part of the woman and the man. And so again you can see it from different point of view. If you know where it was done it make sense, because it is a village of Edouard Glisson it is a place with this boat and it is a kind there is a kind of echo what happen in the Mediterranean – when I did it to be honest it was only I wanted to do this flag with air and it is only after that I put everything together and I was able to understand what I did really. But it was only intuitive at the beginning.

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33.3

B: (Question)

33.7

E: I think it is a good idea to show it there and also in the show ... I think it is because it is really specific ...but there is no sound ... we can not choose it because of that because I can not remember what I said – because the sound was not – is not good at all.

34.7

35.7

E: I am not at all in the mood ...

# BATOR

# PROSA

**Bator, Joanna**

B: And in the other room, it can stay open. (Fenster werden geschlossen)

1.2

U: ok, es läuft.

A: Joanna, you were born in Poland, but I would say the writer Joanna Bator is born in Japan. Is that right?

2  
28

B: Yes, I think it is right in a way – I went there in a very special period of my life. I was just after a PHD and it was high time to think about my doctoral dissertation. If I wanted to stay in the academy quart and then I went to Japan and for the first time in my life, I had time just to sit down and to look at the life around me not worrying about future. And it happened, that I was sitting on the playground in Tokyo and it was a little surreal, I've never been so alone in my life. And I heard this language I didn't understand around me, and there was a huge figure T-Rex a monster in this playground and I was sitting there in the monsters shadow. And in this monsters shadow there was Jesgowagura Sandberg and came to me like that this mysterious way and I couldn't get rid of them Jeskowagura Jeskowagura – and I just started to write. I'm shure that writing is like that, the real writing. You cannot plan it. It's nothing. It is not very useful to go to the creative writing course. I mean it may help, maybe. But without this particular moment this click, it will do nothing. It was just like that. I wrote my first novel and my third one in Japan. In Tokyo, looking at mount Fuji (lacht) just like that.

A: Would you say it ... that this country and your country ...

3.7

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B: I think yes, my novels are not autobiographical in the strict sense. I've never wrote about my real family about the figures that were in my life when I was a child. The distance was neither to look at my past at my experience it's a better world and see a story to try and understand this very first place my first loves, my first language I left so long ago. I left my hometown when I was 19 years old. And I never come back. Physically, I am going back and back there and back again in my novels but know in my heart that I will never come back there to live

there. I am so far away and at the same time so close in the way that is the only way to write about it. There is no pain, there is neither need to understand ...

A: Your hometown, I can not pronounce it ...

B: It is difficult. Walbrzych ...

A: ... it is like a center, the machine hall, a machine room of your work. What is so specific about this place for your work of you as writer and maybe for the history of Poland you a writing about?

5.5

B: There is a very strong image in my mind, that comes back and comes back time after time, there is one town, a very normal town, there millions of places like that - there are houses and streets, and there is the other town underneath. They were mining factories in Waubdsche - they are now closed, and when they closed them in 80ies last century they pour water into the corridors and this image of the town underneath the corridors full of black water is very powerful for me. I know this is one of the fundamental images in my imagination. Of course the history of Waubdsche, Waldenburg in German times is very interesting, but I think, it could be any other town if I was born there in Samdomirsch for example, I would write about Samdomirsch, it is not the place it is the relationship between the artist writer and the place.

Fane

walbrzych

7.0

A: What is Waldenburg the city a symbol for in terms of history?

B: It belonged to Germany before the second war. And the history of this place is very, very complicated and still painful. It was a place where we could observe everything, new life, starting a new ... imaging the situation is unteny (?) - you arrive to somebody's house, the furniture are left there by the former inhabitants, their beds, chairs, carpets even books and documents, you have cattle in the kitchen, and they say to you, that now it belongs to you. You have the right to just live in the space somebody had to leave. How can you feel at home? How can you be happy and in this official propaganda discourse that you can not establish any relationship with the past inhabitants, because they were

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the bad Germans. ~~So you have the right to take it over. Where there was some truth in it, of course.~~ But they were people. And there was Helga or Helmut or Hans. They were people. And my grandparents they never talked about them. It was tabu – it was as if there was nobody in the space them. They were never happy there. They didn't want the objects that were left. As soon as they could replace them, they did. And I as a child I spent only five years in this post-German as we call it post-German apartment. I for some reason felt very strong connection with this objects, I was six years old and I liked it in dark way or complicated way. One particular object it's a punch vase. Nobody even knew what it was. Well we didn't drink punch in the time of Edward Gerek in Poland. I am talking about seventies. They took this punch-vase and I kept fish in it. And I took it and I was carrying this object for all those years. From one apartment to the other, always with this post-German punchvase. And I still have it. And it is one of the fundamental questions I think for my first novels first three novels that are strongly related to my hometown. Who is the punchvase. Does it belong to the former German inhabitants of the apartment or is it mine? Because I was carrying it. I was cherishing it for all those years. It is a very magic object. That connects me to my hometown I will never come back to.

10.6

A: You are part of the younger generation of polish writer. You said already the official version of polish history is quite nationalistic. It was dominated by the feeling of injustice. And how would you define your generation or the attitude of your generation to history and your specific attitude to history as a writer?

11.1

5

B: I think we are the diggers. We are digging in the past in the way nobody did before us. It is a very specific moment in time now. I am talking about the relationship to the war, everything what happened there. Now there is a lot of novels and other cultural representations of war Holocaust because come on – just now, in this moment the last witnesses die of – very soon we will have only second hand knowledge – they are dying just now, disappearing, the first hand stories are disappearing now – and they think we can feel it in a very organic way.

12.1

A: Is that already that you are kind of digging out the underline history? Would you say it is a kind of rewriting or retelling the history and what are the reactions in Poland – to this kind of counterhistory you are telling in your books ...

12.4

B: Well various reactions they would say. My novels have always been quite controversial, but I think the balance between negativity and positivity is rather encouraging as you can see I am very cautious in this point. Well ...

12.9

A: Women are always the ... What makes it so interesting for you to tell stories to tell history. What is the specific view from woman on history. ...

13.2

B: I can talk from many perspectives about it but the most important thing for me is that writing a novel is something very egoistical. And something what is deep inside my personal history. When I don't think about revenge or rewriting a story ...

13.7

U: Es läuft wieder ...

A: Shall I repeat the last question ...

B: The last question please...

A: The women are more or less all dominators of your novels. What makes them so specifically so interesting for you as one who do tell the history who do tell the story ...

7 B: I grew up in the world of women. Men were absent. In reality and they were absent or more or less absent in the stories the women of my life told me. They told me already I grew up I spent first 6 years of my life in my grandpaternal grandparents apartment in this post-German apartment and in that time my grandfather was already very sick. And he was almost completely silent. I remember a silent figure sitting somewhere in the corner smoking and coughing – he was very sick in that time. And he died when I was sleep ... my

7  
KM

grandmother stayed she like it to tell stories newer about the past – she invented stories. But she was not the storyteller of my life, actually I met them later. Then there was my mother, and always absent father, and my mother she like it to invent stories, because I had this hunger for stories, and she invented obviously crazy stories about her very noble past. She was a poor girl she was an orphan actually who left her house when she was 16. The very first in her family to go at the university to ... so she invented the stories of crazy grandmothers who are princesses and who know home. And then I lived in an apartment block after this postgerman apartment I lived in an apartment block and I remember absent fathers who are working in coalmine factories. And the constantly go sleeping women like the bees flying around and go sleeping inviting each other for coffee and cake. And then I was studying culture studies or it is closer to Kulturwissenschaft almost all women there. And then I got interested in feminism and you can imagine women and their stories. I don't think men's stories are less interesting, it just happened that way, that in this first important period of my life until I was 25 more women than men were telling stories to me. And I think women are those who preserve the oral history of family. It is always like that. Taking care of the pictures of the pictures and stories.

6?

17.6

A: In Germany we have the expression of the Trümmerfrauen, the women that were digging out what could be uses after war – in Japan there are these specific women who are responsible on the mourning bies (?) and who have to take care of the ghosts. How would you define why there is a specific relation to Japan? Like in back to the objects you kept where the ghosts are ... the german object that is a ghost object what is your specific relationship called that is my last question ...

18.2

8

B: Can you feel their presence here in this apartment? This apartment is full of ghosts. Really they are now they are very friendly and they know how to behave when I am having guests but first impression when enter this space was really very strong but I must say that I believe only when I am in a writing mode. If I don't write and now I write very intensively when I don't write I am very rational and doubt on earth ... so it is a specific moment in a writing mode and I

9  
11  
can talk about ghosts. So they are here. At the beginning for example they ate my apples. And they did a lot of noise. And there is one room, just on the left side of the door, and during the day they are there in this room, a quite recently my sister who lives in Germany visited me, and they didn't tell her anything about the ghosts and she entered the small space, this ghost room there and she had Goosebumps // come on we are in Jewish part of Berlin. It used to be a Jewish part of Berlin. And this apartment belonged to a Jewish family, you can see their names downstairs at the elevator wall. So I think I have a very good relationship with the ghosts.

A: Thank you very much ...

B: I hope you will find something useful for five minutes in this ... ghost talking of mine. They are really here, yes, it is a place full of ghosts. Once I was talking on Skype with my husband and then he said now I had a very strong impression that somebody a woman has just passed this space between the walls - and this meanwhile is normal here.

A: Incredible ..

12  
B: There is one storage space in this small room I have mentioned, and in this storage space there is a very old wallpaper it is like from a horror movie. The one you know you removed the newspaper and underneath there is something that will point to the real killer or something.

# ATKINS

# VIDEOKUNST

Uli, hier hab ich sicher zu viele Stellen markiert, überlasse dir gerne die weitere Auswahl, blau auch wieder als Option....

Anfang des Interviews bei 2:02 Minuten

B: I start with a very classic question...

E: Yes. You the hell are you? Yeah.

U: You are you and why?

E: Why am I. Yeah.

B: Why am you, yeah. No, like how in fact did you start working as an artist?

E: Ok.

B: And ähm what made you actually choose to go that way?

E: Ok.

U: And please look at me.

E: Ah yes!

U: She is a lot more beautiful than I am, but...

E: (lacht) You want it down the lense. Ok ähm so I startet as an artist, the decision to study art I suppose was the first äh point, really was just, it was the one thing that kind of afforded the possibility of bringing together lots of things, that I was interested in. Ähm but didn't really want to specialize in, äh literature, film äh drawing at the time, music, performance, kind of the one space that I could äh conviene all of this stuff. I guess. Ähm and increasingly throughout studieing art äh opened up further and further until I get to a point where I'm making films I guess, which is a point where I can perform in them, äh I can make the music, I can äh direct them and I can sort of render them, according to a particular äh look or yeah.

B: Have there been any like special encounters in a way or you like like sometimes you have this moment as a teenager...

E: Mmhh

B: ..., or ... I think "Ok"... you get...

E: Yeah.

B: ...attracted to something.

**3:43**

E: I never really had a äh I've never been massively interested in art per se, like contemporary art or visual art, ähm way more to do with cinema and äh music and literature, really, but my father was a graphic designer, who, who was a hobbyist artist and my mother taught art, so it was very much in the family I suppose. And I rebelled against that for a long time and wanted to do something else, but (Einatmen) but actually to, you know, obviously the difference between studying art at school and coming out the other end of many years of studying, the difference is vast, you know, so there mh mh there wasn't, I guess, yeah, watching films as a kid, äh particularly animation stuff, people like Jan Schwenkmeier ähm but also people like Werner Herzog and äh Robert Bresson, very particular people that were quite big moments for me, I suppose. And they continue to be hugely influential on what I make. Yeah. This is very strange, directing this down here and addressing you.

A  
1 Min

**4:43**

B: I know. (Lachen)

E: It's like a massively anti-social thing.

U: But we can change, Bettina can take the seat here,...

E: Ah no, it's ok.

U: ...but I won't change anything on the camera, so.

E: It's ok. It's fine. Yeah. We just keep going, yeah.

B: Imagine we sit in a car.

E: Yeah. Exactly, yeah. Just an audio thing, yeah.

B: Ähm ok. Äh and as you mentioned literature.

E: Mmmmh.

B: Are there any...particular...

5:17

E: Yeah there äh so as regards literature, particularly american sort of post modernist stuff, people like Donald Barthelm ähm Gilbert Sorentino, Curtis White ähm and that latterly poetry, I suppose, particularly when I could kind of discover äh a modernist end of poetry, that afforded a lot more experimentation with inf, you know, fundamentally structural, I suppose, stuff that would really fuck with the language and the structure and grammar and syntax of things ähm that really opened up a awful lot, and I think people...that post modern american generation particularly, who sort of broke ground, when it came to being able to use slang, being able to äh use very vanacular (?) kinds of language mixed in with classical or ähm oldy english ähm. I remember a Donald Barthelm thing called The King, which is äh the second world war retold through the court of King Arthur, so it's got, it's very old english thing, smattered in with 1940ies very British äh language, mixed in again with American 1960ies kind of äh countercultural language as well. That sort of fundamentally opening the way for a kind of äh experimentation that that I've totally pusued with my writing but also with a way of editing, I suppose, that would be äh based in grammar, in a way, you know, that will have the kind of äh the enjammnt (?) and the linebreaks of poetry but also the kind of interruptive aspects of ähm äh speach, speach patterns, I suppose. Yeah. Mh?

6:59

B: As you, as you mentioned like language is like very important...

E: Mmh.

B: ...part of your work, and I think somewhere I read, or I heard in an interview, that you were saying that ähm language is never edit, only in the end. But it's like from the beginning present.

7:22

E: Yeah. So the the most most of the work starts with writing, really, ähm usually more often than not a kind of rule, you know like "I will only write in the future tense" or really simple fundamental things, that kind of start you off, whichh then you can break. Or there was a piece, that I made a while ago called "I state talk love" (?) that begins with this phrase, over and over again, "I wanted to ask". Which has a wonderful kind of collapse within it about the failure of doing something in the past, but also when it's spoken it kind of inaugerates a present tense. So those kinds of games in a way, which start to feel like the scaffol, the structure, something which contents and then, and then sort of emerge from and be supported on. But I never really wanted to get rid of the scäffol, I never really wanted to ähm dissappear the working, so I kind of always wanted to show äh how things were made at the same

B

time as äh building upon them, so never took of and relinquish the ground, I suppose. Or the fact of language or the fact of ähm ähm video or the technology itself, the apparatus. I never really wanted to get rid of that. **8:32** So that still remains something that, through the writing, ähm and the music and the sound and all of it, really is äh it's artifice and its construction is very visible, very pertinent and actually felt, I think. But at the same time it's something that that speaks into a particular kind of effective ähm terrain. Yeah.

B: You have different ways of communicating (?) in your writing art, so I also been on this website, that you actually created äh,...

E: Yeah.

B: ...was commissioned by Serpentine Gallery (?),...

E: Mhm.

B: Ähm can you tell about this idea, what it...

**9:11**

E: Yeah, so the the the commision from The Serpentine was more in in conversation äh in advance of one of their marathon events. so ähm I think the event was something like the apocalypse or the end of time, or ... I'm gonna get this wrong, anyway, but the idea was that I would, I would send very regular, very occasional emails to everyone on their mailing list. And we came up with a way ähm that it would always address them by their first name. So if you'd signed up for Serpentine mailing list generally and you put Ed Atkins in there, the email, when appeared in your in box would be "Dear Ed". But it would say the same, it would be the first name of anyone on that list, so a thousand, two thousand people. And then anyone who signs up for the website particularly, but they would...they'd get these kind of love letters, I suppose, but they are love letters written ähm they're kind of spam, spam language, as if spam would be its own language. The spamming of language. It's always for me, there is always this kind of interplay between ähm or like the fascination of pursuing the entire figurative domain of a particular word, so "to spam" or "this is spam" or you know, like the world of that and what it would be to kind of inject spam into a love letter say. And a love letter that was immediately obviously, like you might start reading this thing and think that this was for you and it was from me ähm even even half way down, even knowing the the structure, the thing, it's still kind of affords a certain emotional response, I think. Ähm, but yeah, that, the idea is that that goes on for the next decade or so. Ähm but maybe it's one email a year, maybe it's 20 in a week or whatever, you know. I mean I've only done 2 so far since last september maybe? Ähm and I forget about it sometimes and then remember and then can write another one and send it out. But it has to, it kind of fits in with things

and the idea was that people forget that they had given their email adress for this thing and then they recieve it. In the same way that you might get a letter from someone asking for money from äh email. "I'm trapped on holiday" or something, you know. But actually this is äh not asking for anything, just asking for a kind of connection in some way.

**11:30**

B: Äh how did you, what is the title of this website? It's äh...

E: Oh it's my bank account äh sorry the title of the website is my bank account number. So 80072745.net. It was, I mean part of it was originally conversations about ways in which numbers or digits äh um um kind of consists or make up quite a lot of who we are, our identities, in terms of very banal things like transactions, but also dates, that might be incredibly significant to us, but which remain banal to everyone else. So it's this idea that numbers in a way were the kind of most concentrated economic kind of metaphor, really, that if I say, I don't know, 7th of august 1978 that might mean something incredibly important to someone. Or if I say 437215 or something, you know that there would, there would be this kind of speculation of its importance, ähm in the same way, that my bank account number or my PIN number, my personal identification number, is very precious and you're suppose to guard it with your life, you know. (lacht) So it becomes incredibly intimate, but completely ähm ... wrote/rote (?), you know, like it's just a number as well. Mhh

U: Äh the screensaver (auf dem Computer im Bildhintergrund)

E: Oh shit, sorry. (steht auf und ändert das) Sorry.

U: Thanks.

E: Sure.

B: Mhh in one other interview also you said, ähm that ähm the online world is not a second world, but part of ours,... (ab jetzt recht leise, daher bin ich nicht ganz sicher, ob ich alles richtig verstanden habe...)

E: Hmm...

B: ... which is obviously true...

E: Hm...

B: ...ähm I was wondering, because you practice in fact, like was you're producing every day, is it of course enhancing this effect of..

E: Hmm...

B: ...for yourself as well and how ... in a way how ähm mh is this still a need to mhm to go back to the material world, like in in in regular...

E: Hmm...

B: ...moments or ah um because I know of course, the drawing practice...

E: Yeah sure, sure sure.

B: ...and you also, I mean there is a material aspect of course to every...

E: Of course.

B: ...work that you're...

E: Yeah.

B: ...producing, even if it is dematerialized in a way, but it's not...

E: Hmh.

B: ...in fact.

**14:21**

E: I think the the the interest for me has always been and you know, to speak of the internet or to speak of computers per se doesn't interest me at all, but more about a continuing thing, which is obviously Eon Zold (?), is the idea of certain technologies that disappear, material realities I suppose. So one way of thinking about this would be, you know the a lot of the... and it often comes down to language, it often comes down to this idea, that if we if we speak about the cloud as somewhere where we store data, there is a kind of convenience that language, that is kind of insidious that that makes us maybe imagine, or at least the effect is one of not having to worry about a a a kind of reality, but it goes of into the aether or we think of wirelessness, wifi or something, the there, of course there are wires, they're just not present. So really it's a deferral of matter rather than its disappearance. It's not a immaterial, dematerialized state, it's a it's a more dangerous kind of äh rendition elsewhere, so, in the same way that mh I guess a global kind of äh äh industries or kind of ähm digital situations. There are still bodies labouring in sweatshops or or people in mines digging up precious ores to make I Phones and things, it's just that the the technology is so advanced or so capable of kind of disappearing those realities. And so for me to try and almost satirize that or or burlesque it in some wa, has become kind of interesting. It's, really it's about hm literality and figuration and how certain things should be understood as literally true or figuratively true. And the effect of both, there

is a kind of a deep sense of an ethical responsibility about how one deals with both of those things. So really making computer generated films and writing in particular ways, all of these things are of a piece. Really the the use of apperently contemporary technology is a is a vehicle for maintaining a discussion ähm, which has been going on forever. About representation and about figuration, about ähm reality, I suppose.

**16:53**

So it's not... I'm not, you know, I'm not a kind of standard barer for particular aesthetic of digital anything for the sake of it. I, I wanted t to be a driving force to understand that, to maintain a knowledge of the structure that is being presented. But there's also a kind of (Räuspern) I feel like a lot of the time with technology there's a persist..., there's a push towards remystification of the tools that we might use. We tend to not really know how any of this stuff works, you know. Ähm we can't mend it ourselves, there's no way of sort of engaging with it materially, I suppose, except for holding it and it holding us. So the locus of knowledge or the locus of how we understand has to shift in certain ways. Ähm so it's just trying to, trying to keep talking about those things and trying to keep ähm performing them in some way through the work. Obviously the work is also a lot of other things, but in terms of it's kind of explicit understanding of what structure might be, or of how äh effects are constructed and made and then delivered äh I, I want to maintain an idea that that, that the work could at least caricature that, or amplify that or sturaize that or some sort of a relation to a reality that is in everything.

B: Ähm your drawing practice...

E: Hm.

B: ...being something that you've been involved with since the very beginning.

**18:30**

E: Yeah. Yeah drawing is äh is one of those things that äh I felt I didn't know what to do with for many years. Not many years, but you know a long time. That it didn't really fit. And I'm not entirely sure that it does, but I feel less worried about a kind of conceptual, hermetic, answerable, you know something where äh where the work is tied up into a beautiful sort of conceptual bow. Whereas, yeah, so now I feel more capable of bringing things in that previously I would have felt I had to justify in certain ways. Which actually I kind of feel are allowed in. I mean there is, there's definitely a discussion there about gesture and the hand and and a material object, very... and the two things kind of playing off at each other, you know conspicuously analogue big MDF drawing (?), done by a hand and a äh computer generated, projected ähm sort of perfected ähm video. **19:37** So there is, there's those two things sitting close to each other, but really they're, in the same way that the writing and the video are not far apart really, I don't really see anymore, that the drawing is

a...is that separate a kind of thing, but that it's there or orbiting the same conversations about... well they're really , they're all orbiting art per se, you know, they kind of about representation ähm and a world of images. And I think, obviously, the kind of ubiquity and superabundance of image as...as everything in a way, ähm does make for an explicitly kind of fascinating conversation about the way that ähm art, visual art, is made and what it's for. And what it can offer, I suppose. So yeah, I mean, yeah, I still I'm I'm at pains to, to sort of ... even the categorical about 'this is a drawing' and 'this is a artist video' or something, these things I would rather they kind of intermingled in situations, hence a lot of the times these things are installed in particular relation and in particular spaces where ähm depending on where you stand, depending on how your body is within the space, that's more the determining factor in the relation between these things, I think.

B: Ähm in many of your works you address on quite extreme psychological states,...

E: Mhm.

B: ...lets say like depression, hysteria...

E: Hm.

B: ...guilt...

E: Hmh.

B: ...whatever, ähm and äh your performing yourself in, like... and then with a motion capture...

E: Ja. Ja ja.

B: ...So ähm ja, how was it ah, I mean you rarely working with others, not filming others, äh apart from now recently in this fantasy project. is it the first time actually you did this?

E: Yeah the the project in Manchester, performance capture, is the first time of working with other people. I mean I, I been working with a animator, long distance, for the last couple of years, who helps do things, I can't do. But he's at the end of an email and I can send him strange bits and pieces and he doesn't have to know what's going on. He's not privy to that kind of private and intimate making process. So and I, there are various reasons or excuses as to why I made things on my own ähm one of them is that I, I find, I find selfharm an easier thing, a more palatable idea, than hurting other people? And I think that fundamentally asking people to perform, capturing them, shooting them, I mean you only have to sort of, again it's the importance of language for this, for me, the symbolic order of, I mean we still say äh to take someone's photograph as in there is a theft äh in that. We shoot people, you

know, we capture them, ähm and so I...and I do, I do believe in the kind of the order of what it is to represent, to presume to take someone, or to represent them in some way. Even if they're performing, even if they are succumbed to that idea as an actor, you know, they have agreed, it's a contractual sort of situation there. Because of what I want to achieve with the work, which is something quite intimate, quite desperate, ähm that's something I can give, I don't mind doing that to myself.

**23:31** The project for Manchester performance capture, ähm because I wanted to, you know, capture 150 people it had to really tackle that violence head on and be that, in a way. So you know in this, in this situation, 150 people were captured, performed wearing motion capture kit, and in front of a motion capture camera, which obviously essentializes and concentrates certain kinds of actions and gestures but irradicates nuance in pretty massive ways. Also then it become, they get rendered and obviously this is another word which has a very visceral parallel to rendering fat, or rendering meat ähm has a very coporeal aspect to, and yet it's also the term which is for, for making a beautiful computer generated nothing, you know. So in this process I wanted to kind of confuse the literal transiting of like someone being captured, rendered and projected and then interweave that with a symbolic order. So some of it very heavy handed. So in the end a-all 150 people become a white man. Which had to become this, had to engage then with a discourse about what äh what the kind of presumed blank slate of äh a society, culture ähm ideology in a way would be a white man of pow-, you know that was the kind of flat line of identity. That actually a white man is... that's kind of the identity, that doesn't need to have an identity. It's a kind of nothing. Every other needs to kind of fight for itself, or invent itself in some way. so for this industrialized process, which you know is set up in Manchester as a kind of very contemporary, very strange factory, where all the workers are wearing a particular kind of casual grey outfit. They look like employees in a Mac store or something ähm but actually äh it was, again it was a kind of an anachronistic idea of, you know, digital process doesn't need to be in one place. You could send your footage away to a render farm in Arizona or something, non the wiser and it comes back to you in perfect you know whatever. Even though it's gone over there to to sort of engage with an economy somewhere else. There is this kind of magical process. So in Manchester it was important that the data and the people never left the three rooms of the gallery. So the second room, which was the render farm äh yeah, just hummed all the time, had this constantly whirring fan of a a serious of server engines that were turning over the footage, rendering each of the performances into one homogenous äh essentialized figure. So I'm gonna go back to working on my own for a bit, but I think necessarily to work with these people I had to, I mean we talked for a while about whether the avatar in the end would be something that avoid the problem of identity in certain ways, or the problem of a kind of violence, by, I don't know, being a cat or something. Or anthropomorphic alien or some future human, you know. When actually it kind of had to have that flat line äh reality to it ähm of a of a... to not shy away from the kind of violence that actually is something that I've been talking about for a long time, within, within the work itself. Yeah. **27:13**

B: There's another piece where life presents is involved in...

U: (Im Hintergrund) 20 Minuten haben wir... (Bettina spricht noch, allerdings auf Band unhörbar)

B: ...you did this.

E: Oh yeah. Yeah. "No one is more work than me". Yeah.

U: Bettina 25 Minuten haben wir jetzt schon, wollt ich nur sagen.

B: Ok, dann enden wir bald.

U: Ok.

B: Ja so, we gonna talk about htis piece, maybe you can say the title again.

**27:51**

E: Ja, so the there was a piece I made for this 14 rooms thing at Art Basel äh last year, 2014. Called "No one is more work than me", work is in scarequotes (?), ähm and it's an 8 hour long performance for avatar. So it's, I just, got a bit drunk and improvised this rather horrible diatribe äh for a propriety model, like a a bald headed white guy, whos got a bit of a nose bleed, and a bruised eye. He's been through, I mean he has also a severed head, so ja, it's a mood point whether he's in pain, but he's, he's a ... it's, it's a horror we kind of demand in..it's a performance äh, it's a deeply narcissistic performance, because obviously I sat there for 8 hours staring at the feed back of this computer generated figure back at me, so it's a strange performance for a mirror essentially, but a mirror that, wel like all mirrors, isn't real. And yet you fulfill the desire of that thi- so there's a- there's kind of a complicated thing that's going on behind the scenes, but the final thing is a, is a video, and in Basel it was accompanied by a a real person sitting by it, wearing a cremochy (?) hood. Ähm so there is a kind of more explicit decapitation there and a shift ähm of body and itß's representation in certain ways. but it-it's constantly asking, sort of demanding, that you look at it, that you emphasize with it. It sings snippits of Brian Adams (lacht) äh, that was a weird one, but it-that was, again, it was like the kind of ludacrisness of engaging with, with real time duration in situations which don't require that, you know. The computer generated thing exists in strange parallel, kind of temporal modes. So for example render farms, the way that they work is, they split the rendering process in any number of, through any number of computers. I remember listening to this guy from a film company saying, who made "Gravity", the film, CG heavy film, he said that if they'd been rendering it on one PC that would have had to started rendering it in 5000 BC. Ähm which is...because obviously they're using like 20000PCs or something, so it's exponentially de... anyway, but so the locus of time, once the locus of labour within this, you know, all of this kind of talk about mhm a little while ago,

about sort of immaterial labour, which would, I guess, be people sitting at computers, churning through data. Ähm which is not immaterial labour at all, there's still bodys in trauma, so yeah, that was...that was a piece that was trying to kind of äh hysterically again kind of approach an idea of labour and a a a idea of a working day. So a 8 hour day is a job, you know, do this thing. Ähm yeah.

**30:56**

B: (an Uli) Do we have more time?

U: Ah. Ok, so it's about one more question?

E: Yeah?

B: One more question. Ok.

Ed lacht.

B: Ähm maybe you like a project question.

E: Aha.

B: For Berlin...

E: Yeah.

B: You arrived here...

E: Yeah. What I wanna...

B: (wieder sehr leise und vorm Hintergrundgeräuschpegel kaum zu verstehen) fresh start...you just arrived and ähm...

E: Sure.

B: And maybe you don't exactly know what you.

**31:38**

E: No, no, but I've been fantasizing about coming here ever since I knew I was coming, you know. Just imagining, that it would be a chance for a shift. I think I've been producing a lot recently, and very exitably, but also very... I'd like to write a lot more ähm I'd also like to kind of reclaim processes that don't require - there's something about sitting in front of a computer with headphones on, listening to everything and paying attention to every single frame, is a very particular head space

Handwritten mark resembling a vertical line with a horizontal bar at the bottom, possibly a signature or initials.

to get into - so I'd like to find a parallel one that could... Also I never had a studio, like this. I mean I had a spare bedroom. But all of this space, it kind of...and time, I'd like to use it for something. (lacht) I don't know. I don't know. More more, I mean I don't wanna stop making the videos, but I kind of want to pull back a little bit a-an-and retreat some research time. And some, I don't know, I wanted to get a piano in here, I think.

**32:43**

B: Ah.

E: So. (lacht)

B sagt etwas unhörbar.

E: Yeah exactly. Yeah.

B: By the way there's another work that i found quite unusual, unfortunately I haven't been in Venice in 2013...

E: Oh yeah, the "Trick Brain", yeah.

B: Andre Breton...

E: Yeah.

B: related...

E: Yeah.

B: Ähm that's some very fascinating, but ...

E: Yeah.

B: ...different from (unhörbar)

E: Yeah. Well that was much the the piece "The trick brain" for the Venice Biennale was...was much more attached to the work i was making before shifting into computer generated stuff. Ähm but was very conspicuously a project which is something I haven't done since, you know where heres a subject, do something with it. And äh Breton, you know, who-who's ideas about magic language, surrealism, disappearance, beginning with a, you know, just having this massive catalogue of every object that he...that was auctioned off, when his apartment was sold, in Paris. It was a very sad thing, cause really it should have all been bought by the french state, really. Or one person. Or maintained as a museum. But no, you know. So yeah,

that...most in my work in that was, was writing a very long monologue that accompanies it. Re-editing this footage from the, from the apartment. Interjecting it with ... with this... I mean a lot of the stuff that is in that fundamentals with my work, you know. Ähm surrealism is some sort of bedrock in all of my work and all of possibilities for, you know, I think for the way that we might continue after a kind of cerfitive (?) images, I suppose. how to treat äh the possibility of anything being with anything. But I think...I think that Bretons writing is what...was a big influence. Yeah, I mean, I'd love to do something like that again I ts ts always on the lookout for some sort of subject, that would be...or even just a body of footage that I could attack and edit and break down and destroy and then rebuild...you know. **34:59** I mean there is another piece I made with an artist called Simon Martin, where I took...he done that footage of a tree frog äh computer generated tree frog, and he been talking about this tree frog as a completely insuperable image. An image that you couldn't destroy. it was a a a a strawberry poisoned dart tree frog sitting on a leaf, on a forrest...and it was so vivid and perfect. What do you do with this thing? So I kind of threw everything at it. Like lots of weird sounds and kept on editing it badly and mainly got rid of the frog. It was almost a challenge. It was to kind of ähm affronted in some way to destroy the image while constructing something else. There was a kind of willful act, a reclamation. Almost like a ähm a personal recuperation in the face of an image which is always already recuperable. Or you know like a context where finding the irrecoverable something is such a...feels often like a pointless task. Were it's actually the kind of violence of ... trying to get ... trying to take something. I mean I say violence a lot I don't know. I think it's it's a fundament. And I think that that...with simon Martins frog, but also Bretons, with this auction house footage, this kind of very sedates stuff, was trying to reanimate it, almost you know with the violence of an electrical shock or something. Or like a sort of Frankensteinian fragmentary thing but but im imbuing it with enough anima, that it would then become holistic. Would become something but... there's always this faith in like if you had the righth cut with the right sound at the right time, then some...it's almost like a magical formula, like a spell. **36:45** And then something spuce forth or is materialized. Even if that's just an idea or a feeling, but that that...you can get that conviening (?) right, then yeah that's I don't have any way to finishing that sentence, but yeah. Ok.

Ende