



# TRACING YELLOW

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## The Spectrum of Togetherness

A Master's Thesis for the Degree  
Master of Fine Arts in Art and Public Space

by Rodrigo Ghattas



*The thesis is written in the form of a 4-book box set*  
*“Tracing Yellow” series collection*

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# ABSTRACT

Tracing Yellow is a series of experimental small-scale participatory art projects developed in the city of Oslo. The projects attempt to chase and explore a color, *yellow*, as a symbolic sphere of togetherness from a cultural-specificity perspective. For the last four years of my life I've been drifting around the world. I've had to learn how to constantly re-conciliate myself with a new production of my own self in response to different contexts and cultural landscapes. The encounter with new cultures have made me pay attention to behavior and social codes of everyday life in different places. I've applied a set of *small gestures* as an artistic strategy to map how we as humans are constantly negotiating and communicating. I am especially interested in how we use our bodies to interact with strangers across cultures. We all have predefined set of norms that constitute our "mental programming", we have our own lens through which our brain perceives the world. The lens also shapes our experience of art and our socio-spatial reality, playing a role in how we interact in an environment of human beings and objects.

By discussing three case studies *I Believe in the Click*, *21 Days in Public* and *Sunflower Wisp*, I aim to open up for an insight into the artistic strategy of my work. I seek to explore new strategies to challenge our preconception of the automatic choreography of our daily life. By using social baits or *small gestures* I introduce unexpected situations and temporary experiments in public space. My artistic practice aims to bring art closer to people, and people closer together, by entering into the day to day activities of individuals. A goal in my praxis is to make art that is approachable to all, which touches in a playful way the patterns of our social fabric, partly blurring the boundaries between life and art. In addition to this I will try to provide a perspective that can activate a discussion on the issues of documenting time-based art projects. Following these different lines of research, I would like to suggest that art can be seen as a mechanism to enhance our "social performance" on a daily basis, to make us more skillful in living with others and to facilitate creative engagement between individuals in the city.

# CONTENTS

<b>The Backdrop</b>	<b>11</b>
Void and Volume, From the Studio to the Social	11
Short trip, Lima to Oslo	13
Yellow Cases	14
- <i>I Believe in the Click</i>	15
- <i>21 Days in Public</i>	16
- <i>Sunflower Wisp</i>	17
Navigation	19
<b>A Harmless Little Fuck</b>	<b>21</b>
The Stranger	21
The Everyday Training	22
The Small Gesture, a Social Bait	25
The Scale of Participation and Daily Performativity	27
<b>Babysitting the Pause</b>	<b>31</b>
Encountering Ethics	31
Ethics in Practice	33
Hosting and Un-Hosting, The Care-holder	34
<b>Public Informants</b>	<b>37</b>
The Bench and The Swing	37
The Participant as a Living Memory	38
<b>The Yellow</b>	<b>41</b>
Being and Living Through Color	41
<b>Bibliography, References and Sources</b>	<b>45</b>
<b>The Art Books</b>	<b>(Annex)</b>
<i>I Believe in the Click - a diary of daily encounters</i>	
<i>21 Days in Public - the social gesture</i>	
<i>Sunflower Wisp - public life in motion</i>	

## THE BACKDROP

### *Void and Volume, from the studio to the social*

Back in 2007 I joined the Art Academy at the Pontificia Universidad Católica del Perú in Lima, Peru. I remember having this urge to be in deep physical contact with the material, whatever that meant: carving marble, cutting wood, melting metal, shaping clay, etc. The only thing that was stuck in my head was the uncontrollable desire in wanting to shape, to give form and to use the void. This, the void, is something I see as a positive and progressive force in the expression of my art. Thinking in retrospective, I liked to construct volumes around void, or to construct voids around volumes as I prefer to see it now. This was a very fruitful yet lonely and experimental time in my life.

I understand void and volume as two forces that complement each other in an enfold space. A notion I extract from the field of sculpture, and that I have tried to apply into the *interbeing* condition of my art in everyday life. A concept extremely influential for my previous and current practice, originates from several conversations between Eduardo Chillida and Martin Heidegger. The philosopher Andrew J. Mitchell referred to a Heidegger and Chillida artist book from 1969, *Art and Space*, from Heidegger: "...bodies are held apart (that is precisely the "void" of spacing) and thus gathered and brought in relation from this spacing, this 'emptiness". Mitchell writes in response:

"What Heidegger – and Chillida – say is that emptiness is not no-thing, not a deficiency, not a lack, that is, not insignificant, but not that there is no emptiness [...] thus is not a lack but rather a bringing-forth. Clearly Heidegger posits the emptiness of space, but attempts to rethink it in a positive way as the possibility for places: place happens –"

Encounters happen from the condition of what is empty, as Mitchell again quotes Heidegger: "To empty the collected fruit into a basket means: to prepare this place for it." <sup>1</sup> To train ourselves for it; this is the condition of possibility, both as space and as event.

What is it that the void highlights? One possible answer is that it exposes the edges and the borders, although not only of the

strictly formal or material. I've become interested in interpersonal and experiential relationships, the space in between humans, how we manage that uneasy space. I wanted to find other ways to experience art and life, to intensify the presence of the *other*. What draws the silhouette of our social encounters? I want to be out there in the open, embracing the unpredictable of everydayness. This entails going from the studio to the social.

I started to think of the human body as a sculpture in motion, trying to raise my own awareness as an attempt to understand the dynamics of our bodies. Our body talks even when we don't want it to...I'm curious about how closeness and togetherness work. This question of how and when we decide that the potential space, meaning the distance in between each other, is occupied or not in different social situations.

By considering void as a relational space with the potential to be or not to be something else, I'm also asking if it could become meaningful for each one of us. Then, making me reflect on what kind of artistic-cultural contribution I want to add to society and to the field of art. One that I believe needs to navigate closer to the unpredictable, spontaneous, and creative, as an artistic strategy. In "carving situations" with other citizens, I may find that we share interests in regards finding alternative social ways of distributing or re-organizing creativity, imagination and togetherness. Furthermore, it will also help to shape the voids and volumes of our social territory, momentarily breaking free from the imposed structures of our cross-temporal relations.

As in the words of French Marxist philosopher and sociologist, Henri Lefebvre:

*"Relocating bodily experience at the center of the everyday literally means finding a space for it" <sup>2</sup>*

## *Short Trip, Lima to Oslo*

I'm from Lima 'the grey', as we *limeños* like to call her, is the capital of Peru and the home of ten million people. In the dry period the sky is usually covered in thick clouds, but let me tell you something, *limeños* are not grey at all. They are extremely creative when it comes to inventing cutting edge ideas to make a living. Lima has a multi-colored sonorous culture, it's a bustling city, everything produces a sound in here. The city public transport is special yet chaotic; it's like a theater in motion, street artists jump in and surprise you with all kind of songs, poetry and even art for sale.

In August 2016, in a country of "blue light", endless darkness and a silent disco feeling, Norway. I used public transport in Oslo for the very first time, this was a whole different experience indeed. I quickly noticed that people need extra personal space here. Norwegians appreciate calm, tranquility and a mellow mood. Some say that because Norwegians are extremely polite they don't want to disrupt your personal space no matter what. Trying to find a seat in public transport can be considered a whole ritual in itself, Norwegians will just move further away from you, so that they can sit alone. I used to take for granted that people didn't want to sit next to me on the bus. I thought of a thousand reasons for that feeling of being "out of place". The truth is that I was reading their behaviors based on what it means in my own culture, and not for what it represents within the Norwegian logic of socialization.

That very quotidian and uncommon experience for me, became the core of my curiosity. I see a potential for my art to "bridge people", to help to achieve a better understand of the rhythm of a city and the 'out of place' culture, both from within and from a foreigner's perspective. I saw a chance to unfold the hidden structures of social and inner-city life, and by doing so partially making the invisible landscape of our social interaction a bit more visible. By facing a creative challenge on my own as well as confronting other's predefined pictures of the everyday.

I am interested in the distance, as it appears in the personal space. By following the color yellow as a symbol of togetherness in social culture. Why yellow? Short after I moved to Oslo I realized I was about to experience the longest dark period of my life,

almost six months with no sun and no light. Darkness made me think more about yellow, about the light, about the sound of my own steps. I was missing my own version of the yellow; that that makes you feel home for some reason: the sun heating my skin, even the Lima grey sky and its humidity, the hug of your friend, my personal rituals, my walks through the city, my way of joking, the breeze of the Pacific Ocean, the sunlight coming in through my room window every morning, that is my yellow, that's just home.

I wanted to understand my new home, Oslo's own yellow, so I've tried to push the limits to discover what is welcome or not, what is acceptable and what is not. Sometimes I feel like a social onlooker, a passive mode of contemplation in which I find myself immersed in. A first stage, "before getting involved" feeling as if life goes on as in a movie playing in a cinema. I like to chase thoughts that are in motion, statements that mutate. The specific social code of interaction in Oslo, among other things takes the form of a particular lack of spontaneity, which inspires and informs the following exploratory projects. Our social interaction, togetherness and levels of proximity have always had a different hue depending on the context that we are immerse in. 'Yellow' is everywhere, however the nuance is never the same.

### *Yellow Cases*

Like magic mushrooms these artworks had emerged and 'disappeared' one by one within the cityscape, like a flickering effect, stepping into a partly fictitious situations and imaginary scenarios. These series of projects work as a web of small gestures. This experimental setup; a flexible and unpredictable space which remains opens and hopefully allows for random encounters and self-directed forms of involvement to arise. It is definitely a space to be wrong, to be surprised, in which many elements are uncontrollable and where new methods-strategies are constantly explored. Precisely these characteristics allow a long-term work that is based on small steps next to each other, adding and opening up. With no special focus on a specific community of people but however 'randomly' encountering different individuals on the move across the city.

### *I Believe in the Click*

*I Believe in the Click*, is the first in a series of daily performative projects, in which I interconnect my daily life with my artistic practice. Traversing through the everyday settings of my new home, the city of Oslo, I went about my daily business walking the city; visiting bars and cafés, going to school, friend's houses, parties, etc. Initially being sparked by an encounter with the performance work of the Argentinian artist David Lamelas' titled *Time* (1970).<sup>3</sup> I was experiencing the everyday for myself, negotiating new surroundings and people, trying to find a tentative answer to these underlying questions: What does it mean to be a stranger? When do we stop being strangers?

Using a Tally Counter and a Polaroid camera, I counted the time (time as an unit of exchange, an immaterial currency), each hour until a new spontaneous and unplanned encounter with a stranger took place. This could be in a public or a private space, in various situations of daily life. My human and artistic instinct guided me through the recognition of what constituted meaningful encounters (the *click*), and the small gestures that had the potential to transform our pre-built ways of being with the *other*. A *click*: When we navigate the city, we do so by letting our senses and intuition guide us. When we make room for an interaction, we are refusing to be invisible within a specific situation with a stranger. Strangers with whom we may share similar interests, feelings, vibrations, habits, thoughts, ideals, etc. In that stranger we may recognize the potential to become something more than newly acquainted strangers. In this stranger we may project our desires, hopes, needs and our loneliness or indeed our craving for togetherness. This is what makes the difference, for the stranger to become no longer a stranger.

Funny enough I met Andrea, an Italian guy and the first person to join the project, in a seminar called "How to make Oslo more welcoming?". We are still good friends. On another occasion I got to know Ahmad, a guy that found my lost keys on the bus. He called me and handed over the keys, we talked about art and architecture. I haven't heard from him since, although his gesture is very present in my mind.

\*For further insight please read the self-published art book "*I Believe in the Click - a diary of daily encounters*"

## 21 Days in Public

*21 Days in Public* took place over a four-week period. The project consisted of round-table discussions, talks and art actions in the city of Oslo. A friend and collaborator took part in informal gatherings once a week together with me and the project's six participants. In the form of a collaborative group, we set out to challenge the "21-day myth habit formation", with a social twist. The project sought to pose questions such as: What happens if we look at our habits as gestures towards a stranger? Does it become possible to enhance our social performance, if we systematically re-enact them on daily basis? Is 21 days a sufficient amount of time for a gesture to become a habit, as an embodied condition of our social body?

There is a widespread myth which assures that 21 days are enough to turn a particular action or behavior into a habit. This myth has its origin in a misinterpretation of the work of Dr. Maxwell Maltz, the author of the book *Psycho Cybernetics* (1960) and his notion of the self-image construction. Research has been done into behavioral science like this, for example the study conducted by Phillippa Lally titled "How are habits formed: Modelling habit formation in the real world" <sup>4</sup>, that contrasted the origin of the myth with recent discoveries. Lally argues that the best estimate of the aforementioned myth is 66 days, although the duration of habit formation is likely to differ depending on who you are and what you are trying to do.

In this project I wanted to delve further into the importance of performing gestures that can help us to explore new ways in which we recognize our actions, not only as something that serves us as a way of shaping our own identity, but also the identity of other people. Each of the participants had created or chosen a gesture, an action, to be performed repeatedly for 21 days in a row.

One of the project's participants serves as a good example of a way to re-shape the everyday, namely Víctor Paiam. Víctor created bird cards and re-used a funny image posted on *dailylofpicsby* for first time on September 23rd, 2017 with the phrase "Skiddadle Skiddadle! Your dick is now a Noodle" on the card, as well as a drawing of a wizard casting the titular spell. For 21 days he repeated his own personal gesture, which was to hand out these

cards to random strangers and people he passed by. His method of handing out the cards was first done at random, but then slowly but surely done by intuition.

I myself had the chance to witness Víctor's encounters, and I've seen all kinds of reactions. Most of the time people look at him and laugh, others just seem to be very skeptical about the message on the cards.

\* For further insight please read the self-published art book "*21 Days in Public - the social gesture*"

## Sunflower Wisp

On December 21st, 2017 during the winter solstice in Oslo, a group of nine of my closest friends and myself were instructed to carry a sunflower. Then, placing it on the empty seat next to him/her in whatever public transport they regularly use and abandon it to its fate. Each sunflower had a hashtag *#tracing-yellow* attached to it, that served as a social media strategy to try to trace back the story behind each one of these sunflowers and its ultimate destiny.

For this project the sunflower carries cultural and symbolic associations such as brightness, warmth, and vitality. It is also said to be a symbol to remind us to follow our instinct, follow our joy, follow what lights us up. The sunflower has migrated extensively throughout time, having its origin in Peru, it is an organism in continuous motion over time. With this in mind, I made an attempt to draw a parallel in relation to our contemporary dynamics, the constant movement of our public life and the global migration phenomenon. Performing this action during the midwinter constituted, among other things, a symbolic gesture to 'light up' our common existence in a day with the shortest period of daylight and the longest night of the year. "...like a light in the midst of the darkness" as Van Gogh wrote, this project also recalls the painter's perspective of 'yellow'.

In this project, the sunflower is inexorably attached to a gesture of togetherness, and how the aleatory encounter with this live organism triggered different social reactions. First and foremost, I wanted to draw attention to the 'sit next to', as a different way

to look at the void but also at the body next to us. The sunflower played the role of a social bait and a symbolic representational dimension of the *other*. The project is an attempt to rise our own awareness and acknowledgement of the stranger and the space we occupy and/or un-occupy in everyday situations.

I wanted to plant a seed in other people's mind: What if we throw ourselves into to the 'unfamiliar' of our daily life, opening spaces for irregularity and the unexpected, allowing ourselves to be surprised by the *other* (the stranger).

A snap of this experience is what happened to my friend Christina Nilseng, she was on a train from Nationaltheatret to Oslo Central Station. She placed the sunflower in the seat next to her as soon as she boarded the train. When Christina reached her destination, she saw a woman through the train window moving the sunflower, so she can sit in 'its' chair. Christina managed to see the whole gig of the woman, she picks the flower up, look at the label followed by putting it into her bag.

I'm guessing here, but probably the woman took the sunflower home. That's just the 'end' of the story for me.

\*For further insight please read the self-published art book "*Sunflower Wisp - public life in motion*"

## *Navigation*

What is the interconnectedness of these projects? Well, it mainly allowed me to navigate a threesome of roles as an artist: 'performer', 'host' and 'participant'. I decided to start with *I Believe in the Click*, a project in which I wanted to play a highly active role as a 'performer'. This I did for the very first time in my life, i.e. directly engaging with passers-by. Using a tally counter as *a prop* in the streets of Oslo and in private spaces. *21 Days in Public* on the other hand had me as a host, pushing myself to remain a bit more passive, giving almost total autonomy and freedom to the participants making them main protagonists and self-directed creative agents. They got closer to the stranger by creating, twisting or performing already existing social gestures in public space. Finally, I wanted to orchestrate the actions of the participants a bit more in *Sunflower Wisp*. Through the placement of a sunflower in public transport, I instructed and 'performed' this gesture together with my friends towards the stranger, having the same range of action as them.

What all these projects have in common is that they explore experiments in performativity, navigating different distances with the participants and with strangers. Dwelling through different levels of involvement as an artist (initiator) and introducing different gestures/openings that are easy to relate to. These openings or beginnings are interesting to me precisely because of their ability to hold a world that is still waiting to unfold. The German artist Hito Steyerl highlights this: "The first sentence sets the scene. It is a building block for a world to emerge in between words, sounds, and images. A good beginning holds a problem in its most basic form. It looks effortless, but rarely is. A good beginning requires the precision and skill to say things simply..."<sup>5</sup>

I'm also interested on the idea of urban myths and city rituals. Exploring stories that didn't really happen, but that have an amazing staying power within our quotidian beliefs, I like to invite the participants and the 'audience' (the stranger) to purposely drift; playfully observe, actively engage and investigate together with me our day to day spaces. Looking closer what is inside and outside our everyday routines.

What are those 'small things' that you/we often by-pass in the business of our life?

# A HARMLESS LITTLE FUCK

## *The Stranger*

In order to narrow down the category of the *other*, and since otherness may take many forms, the implications of togetherness and the ways in which our social identities are constructed, the term(s) demands a placeholder. I would like to use the term stranger instead as a more accurate way to talk about passers-by, a serendipitously strange. It is a person that apparently is not part of our daily life, but it becomes present incidentally or circumstantially, in a certain time and space. In quoting Kio Stark (an American author of books such as *When Strangers Meet*) (2016)) during her TED talk *Why you should talk with strangers*, says the following: "When you talk to strangers, you're making beautiful interruptions into the expected narrative of your daily life - and theirs" <sup>6</sup>. In the end, isn't sharing the same air not enough act of public life? Maybe, just maybe, it is time to start using and enriching our multi-sensory qualities over our fears and prejudices, entering into a world of fast emotional responses.

We all have a very peculiar and personal way of walking, exploring and experiencing the city. These daily experiences in which we cohabit the city brings with it many challenges that we might have to face on countless occasions, in order not to remain physically and mentally stalled in the middle of the street. The city and its public spaces are quickly and constantly changing and every single transformation that takes place in it creates different political and social conditions. In order to follow the incessant reconfiguration of the public space and its normalization, we are forced to quickly adapt to these new conditions. In response to this social phenomenon I would like to claim for a pause instead. Unfortunately, there is no A nor B formula, there is no life guide and sometimes it all comes down to losing control and be aware that so little in life is clear. Perhaps the most significant things that happen to us are unpredictable.

Many times, this "pausing event" e.g. a 'lonely' sunflower sitting on a bus for example. The emergence of the eventful, as in the event-based nature of the work, is necessary since it allows us to rethink and reflect on the structures that support these spaces on a daily basis. These pauses or breaks help us to have a better cultural understanding of a place, allowing us to better comprehend the unknown. Many times, the unknown and the unfamiliar are being represented by other people which with whom we

share those spaces. These spaces are the sum of symbolisms, cultural values, moral standards, ethics, social codes, rituals and habits that are ingrained in us. We all are the strangers from the position of the *other* perspective and sometimes also within our own. However, if we become better at handling and interpreting the signs and the live data of the encounter we might be the ones who can learn from experiences with the unknown.

To be a stranger is to have the opportunity to disrupt, it's to have the chance to get closer and to being close. It also represents possibilities of commonness, a specific kind of participation, and a specific form of interaction with two sides, like a coin. The two sides are indifference and involvement. The possibility of being at once observer and actor.

### *The Everyday Training*

In many situations of our life we may become a 'caller', a person who pays a brief visit or an 'interventionist' - we create moments in people's lives without even realizing it. In *21 Days in Public* various gestures toward strangers were repeated. The 'thing' about doing/repeating something every day, another possible strategy, is that it gives you a lot more experience in reading situations and people. Nicolas W. Hugues, one of the participants, noticed that it was easier to greet strangers in the afternoon, and especially among really young or senior people. The morning speed was not helping Nicolas to achieve his goal, he had to shift strategy. The projects process dealt with the development of a daily routine of trying, learning, adjusting, failing and eventually trying again. Informing our understanding about our personal power and potential to 'co-create' the city as we meet each other.

It is also essential to recognize that the late modern world's way of living has prioritized progress, money, ultra-individualistic attitudes, commodity, casual encounters and anti-social practices. Technology has also played a role in capturing moments with the aim of showing, throughout social media and the virtual world, who we are through fragments of personal life, ultimately affecting some of our most familiar rituals and creating new ones. As the French philosopher Michael Foucault and the anthropologist Victor Turner have argued, the notion of the ritual itself encloses the creative power of rites of passage. It invokes border crossings and processes of transformation.

This way of living has partly neglected the creation of symbolic configurations, imaginary spaces, structures and the importance of face to face encounters as an alternate form of social phenomenon and cultural creativity. As Jonny Aspen, Researcher and Associate Professor at Institute of Urbanism and Landscape at AHO, would argue we might be falling into a "zombie urbanism". Everything looks nice and urban, but in terms of social life, it's rather sterile and dead <sup>7</sup>. I partially agree with Aspen's view, I also believe social art practice might be able to trace and revitalize cultural patterns across the cities, in every time increasingly controlled public domain. That is, how we use the city to express ourselves, our experiences, dreams and expectations.

On the other hand, we as a society have *anthrophobia*, the fear of social contact, it is one of the diseases that has grown the most since this new way of living has been implemented by men in shared complicity with the Government. That follows as a natural result of "proto-capitalism". This phobia responds mainly to a fear of the unknown, fear of the *other*. It is normal to be afraid of what we cannot entirely understand, especially because it makes us feel vulnerable. That vulnerability is reflected in moments when we lose control over the conditions that a social situation consists of, in which we have to encounter a large number of people or for instance encounter a totally empty space. As a response to the lack of understanding of the *other* and the lack of control over these situations, we may fall into labels, stereotypes and social categories that shape fake or unfinished ideas about who we think we are, who we think is the *other* and how we want to be seen by *others*.

Artists like Oreet Ashery, "an Israeli artist based in London known for her thought-provoking and nonstandard interpretations of "socially acceptable" behavior and trends. She explores the cultural identity by involving herself and others in numerous social experiments." <sup>8</sup> Theaster Gates, "the American artist who creates sculptures with clay, tar, and renovated buildings, transforms the raw material of urban neighborhoods into radically reimagined vessels of opportunity for the community." <sup>9</sup> or Kateřina Šedá "The Czech artist has staged interventions into the life around her she identifies as "normality". The artist has developed some poignant sociology-driven themes and spun around the truisms about production, consumption and meaning of contemporary art. Look at *There's Nothing There (2003)*." <sup>10</sup> have turned their

practices toward these issues. It seems they have developed an understanding of their own practice as a disruptive element that questions the very inner fabric of our everyday life. Mapping and revealing the everyday aesthetics – ‘aesthetic’ as experience gained through quotidian sensibility, journey of intimacy and togetherness– interpreting how people live and experience the city, time and space.

How to get closer to a spontaneous performativity in public? By spontaneous I mean that is important to allow ourselves to meet the unpredictability character of the public realm, being prepared to respond creatively thus with a certain degree of sensibility to the most truthful human challenges that these daily encounters presupposed. Training us to creatively respond to our mutual differences. It’s about being mentally aware while in motion, in a process in which our senses are liberated. Even if these encounters sound unpredictable and open, be prepared to know how to recognize the meaningful ones, as revealed in *I Believe in the Click*, from the ones that are not as significant could be a good strategy.

*“The pursuit of natural knowledge, the investigation of the world - mental and material - in which we live, is not a dull and spiritless affair: rather is it a voyage of adventure of the human mind, a holiday for reckless and imaginative souls” - Archibald Hill.*<sup>11</sup>

## *The Small Gesture, a social bait*

In many societies and for many different reasons individualistic culture has prevailed over the group and the collective. Our ancestors, the Government, urban myths, historical events, even *Janteloven* in the case of Norway (although with an opposite effect), influenced the way our countries societies were being and still are being shaped: even telling us how should or should we not display our emotions publicly. They are teaching us what is right and what is wrong, they have even set the gauge of ‘difference’ that we are supposed to allow in our quotidianity, in the spaces that we inhabit with *others*.

It’s from this approach that the importance of art seems to come to light for me. This has something to do with a special part of Mika Hannula’s book *The Politics of Small Gestures* (2006) and Nicolas Bourriaud’s concept of *micro-politics* (2002). In a conversation I had with Hannula last year, he described the *small gesture* as “empathy, feeling with and feeling for, and everything that this notion includes. It’s about being close and getting closer, getting away from the big issues and universal fantasies, and digging deeper into the particularities, the localities, etc.” I consider both figures relevant in helping me to define the relationship between art and the symbolic dimension of a small gesture. A kind of art that is on the periphery, at the edges - but goes in and out into the center. An art that allows us to ask freely what is truly important, using our own questions, meanings and perspectives. It is a journey from the individual to the collective and goes back to the unique in each one of us. Insisting in the particular story rather than the general.

Let’s try to visualize in our mind what a small gesture can be: The artist Myriam Lefkowitz have been working on a titled project *Walk, Hands, Eyes (a city)* (2016), a performative artwork documented on various short-films. The short films examine the relationship formed between the city and its inhabitants. Over the course of an hour’s silent walk through the city, participant and guide form an immersive relationship with their surroundings through the simple acts of walking, seeing, and touching.<sup>12</sup>

A small gesture is an invited act as simple as walking, seeing, touching, etc.; is what we do every day but this time from a different and more sensuous-tactile perspective. It is related to the simple of the ordinary, to look with other eyes. It is also a social lure, it

draws and catches our attention to the simple things in life. It is small - not necessarily in scale - but it is small because it is tender, mischievous, gentle and simplistic, significant and subtle. It is small because it is as genuine as a baby and therefore we trust in it, it is a **'harmless little fuck'**. Small gestures add upon each other, it's strength lies in network building.

Throughout my practice a small gesture has taken different forms: counting time, placing a flower in a bus, greetings, using *props* (an object that is charged with a gesture), complimenting, handing funny cards, shaking hands, making random questions to strangers in the street, etc. These experiences somehow massage our human instincts, helping us to create a heightened sense of being. These gestures are built on the basis of what should be -in my eyes- a fundamental premise for inter-human interaction "Let me live, but in my own way, but in your own way."<sup>13</sup> From the individual to the plural, inevitably linked, therefore these unexpected encounters in public presuppose an awareness of our own identity -gestures are productions of new identity rather than reproductions of ready-made behaviors-, motivations and emotions.

When we see a person on the street walking his dog, we instinctively tend to feel more at ease, feels safer to throw a smile or start a conversation. The dog becomes a connector of people; art becomes the dog in this equation.

## *The Scale of Participation and Daily Performativity*

A couple of years ago I made the decision to distance myself from the gallery space for an indefinite period of time. Trying instead to relocate my practice, following different beliefs; as an artist I'm more interested in producing new pathways of meaning beyond the tangled up, heavy hierarchical and institutional space of the gallery. I couldn't find in the white cube the kind of freedom I was looking for. I see this displacement of my work as a political action. I moved and am still moving towards other spaces where I can operate closer to our ordinary life and where I can encounter a wider not necessarily art related audience.

I apply an irreducible way of working that relies on a surprise factor. A form of aesthetics of the surprise, that gives the audience the 'active possibility' to be, interact and respond in real time to my art (A micro-disruption, a minimal narrative, a micro-shift and minimal actions). This scale might be imperceptible at times, easy to overlook, alternative, even invisible sometimes, however it allows me to navigate in a more organic and flexible way, off a freestyle, off a flow. Like in *Sunflower Wisp*, this art project brings 'something' out there, a flower, and only you can decide how to 'read it', to engage with it or not. I'm trying to bring something transient yet purposeful and new to people's life by provoking and challenging their and my own social conventions yet at the same time, attempt to strengthen our own experience of the common. Although this isn't something I'm interested in controlling, nor to completely define.

On another layer I'm also interested in when might the terms of performativity overlap with the terms of the social? I identify "*Tracing Yellow*" case studies as "daily performativity" (D.P) art projects. D.P in this context would be rather defined as a time-based socially engaged art form, as a joint spontaneous exercise -and exchange- of everyday life between the artist and the participants (citizens) driven by a social-creative gesture. It's an open-ended process of production of life out of art. I connect this to Roger Sansi's notion of the *gift* "in art relational artworks as *gifts* would be free, spontaneous, personal, and disinterested events, in opposition to commodification and mass consumption".<sup>14</sup>

D.P works can exist in two or more spaces at the same time,

yet also having the potential to be re-enacted within a different context-scale in a different time sphere, proving its adaptability and mutability. However, first and foremost its iterability. D.P's nature is very much linked with scale (playful and profound, like a humble scale that does synchronize with the key pillars of Guy Debord's *The Society of the Spectacle* (1967)), space (the context-specificity plays an important role), temporality (the durational aspect of the work and durational potential of ideas), and time (time seen as the quality to train ourselves in the art of building relation: takes time to work, comprehend and even confront with the other). D.P projects embrace and foster highly intersubjective experiences, falling under the uncontrollable factors that constitute the artwork itself.

In my art projects participants are crucial and constitutive to the work, the audience encounter the work as "life itself", opening up spaces for social experimentation that assist a new intelligible form of how the social world is made. At the same time, I like to build short-distance dynamics when working with participants, as a more truthful and genuine way of acknowledging them and the 'audience' members engaging with my artworks. To be able to get closer.

Through the lens of the Barbara Bolt's text *"Artistic Research: A Performative Paradigm?"* (2017) different conceptions and definitions of 'performativity' unfolded to me, with a special focus and personal interest on Judith Butler's notion. However, other thinkers, philosophers and art institutions have stressed over time different aspects of the term according to their own interests. For some, performative is closer to the process, participant, event, execution, and expressive action. Others see it as a 'living experiment' part of a tacit and intuitive processes, or as in the case of a Dorothea Von Hantelmann, focusing on the 'experiential' aspect of the work -its reception rather than at the level of process and production.<sup>15</sup>

I see performativity closer to the notion of social construction, it doesn't need to choreograph people's moves, on the contrary it can set up the dance floor and leave people to freely dance in response to one another. An homage to the spontaneous. There is certain sense of theatricality in life (following a script), however, there are always a certain freedom to improvise. The improvisational spaces can be created by daily performativity, as an art

in its own way, to deal with reality in a performative way. The experience of real-time, and the 'live' moment, is a way to explore the space in-between, activate 'another reality' and highlight the changes in social responsive relations that performativity produced. Understanding these relations as a practice, to be performative means that the practice produces a series of effects, but also encourage ideas and the position of the body as a socio-spatial device. It acts as a source material for thinking, making and living.

*"Repetition is never repetition of the same. It is always repetition of difference. In everyday life we don't always welcome the 'misfires' and bad performances. In the creative arts and artistic research, on the other hand, it is these 'misfires' that become the source of innovation and movement."* – Barbara Bolt<sup>16</sup>

# BABYSITTING THE PAUSE

## *Encountering Ethics*

Last year, while working on the book *I Believe in the Click - a diary of daily encounters* I encountered ethics from a different position. This time I was aiming to tell the story of each one of the people I met through the project. Describing them and the experience based, sometimes, on a one singular encounter. It felt like I didn't have time enough to be able to accurately portray these people and their effect on me and my effect on them. Having that as an issue, I started to think more about my role as an artist which many times implies being a *portrayer*. This is the point of departure for the following thoughts.

I believe the reproduction of a gesture has potentially the power to mold our character, our thoughts and feelings and our usual behaviors. And because they are repeated frequently, we become 'better' at them, the increasing of our facility to perform as individuals, makes us also able to act in concert collectively in society and in relation with one another. In other words, as we see in the so-called formation of the subject by Judith Butler in her collection of essays "*Senses of the Subject*" (2015). Butler shows what touching and being touched makes possible for experience and existence. Butler presents in a different philosophical context show how the self seeks to make itself - finds itself already affected and formed against its will by social and discursive powers.<sup>17</sup>

I'm curious to explore what it is at stake when we move towards -a chain of 'touch'- the *other* from our 'privileged' position as artists: What happen when we shake the tree of daily life, when we start to re-negotiate our behaviors, explore the position of our body within a specific social environment. A social footprint, experiencing emotional transference and develop the capacity of allowing ourselves to be *touched*. However, what happens when we, as artists working within the social practice, conscious or unconsciously subordinate people (participants and audience) to our own agenda? How can we prevent ourselves from falling into a narcissistic artistic rhetoric, and what are the different levels of responsibility that we hold as initiators of a creative encounter with the *other*.

I believe the first thing to think through must be how do we visit and intervene in each other's lives, how do we freely surf yet respect our and others' waves of rhythm? How we deal with 'out of step' processes of productive engagement with other minds and

bodies. What is our first sign, what is the first gesture, what is the tempo? What is that that makes emotional resonance, what allows us to lubricate our social interactions - yet at the same time can raise the social tension of an encounter? How do we live together but also apart?

These unanswered questions are constantly provoking me, making me think about public spaces and the *other* in unusual ways; challenging myths, twisting traditions, playful behaviors etc. That may generate and triggered different relational components: tension, risk, pleasure, detachment, fear, optimism, coincidences, distress, affinities, etc. These components partly constitute the quality and artistic competence of my practice, through my own necessity of making art, my art, part of ordinary public life. I'm sure it would be a misreading of my practice to not read it both in a socio-ethical dimension and through its partly deactivated aesthetical function.<sup>18</sup>

On the other hand, that artistic tension, the pause, the experimental force that animates the creative engagement of beings is to be seen as an invitation rather than an obligation to interact. When I invite the *other* to take part (trying to be immersive not invasive). I'm basically saying: I cannot be entirely held responsible for what you are going to experience or what you are going to make me experience back.<sup>19</sup> The re-action of the 'audience' to my work of art is what ultimately shapes it. We share responsibility for that sustainable encounter, one that not necessarily means a long-term reliability yet the temporary support of horizontal hierarchies of our commonness.

When my art is out there in public space intervening in someone else's life and most of the time on my own daily life as well, I believe I'm pushing certain limits that are already there however they are invisible, automatic, part of the *status quo*. I, as an initiator held the responsibility for that event however gently or abrupt. I hold on to a commitment to *babysit the pause* that I've originated, to take care of it.<sup>20</sup>

Although that doesn't mean to keep the danger, confrontation, dissensus nor the tension away. On the contrary, I'm looking to facilitate an artistic framework that is based on an ethical and creative reading of the social environment and the cultural conditions. That can allow us to experience a genuine, fast and ephemeral emotional-creative situation. In *I Believe in the Click*, Andrea asked

me if he could continue the project on his own by eventually handing the tally counter to a new person. I had never thought about that as a possibility until he mentioned it. I said - of course, the project ended up being a chain of strangers coming together, an army of strangers. I understood the importance for my art to travel through different bodies. Thus, I thought it would be a good idea to bring all these people together at Akers Mek (KHiO student house), in 2017 to a stranger's re-union. I wanted to provide a space for everyone to freely speak up about their thoughts surrounding the project and examine my role as the artist but also as the person who wrote a few lines about them.

### *Facing Ethics*

Last November I took part, together with other six artists and curators, in a residency program in Oslo. The residency "*Curating the social, meet me at the empty centre*" was led by independent curator and writer Natasha Marie Llorens, and hosted by PRAKSIS.

Over the span of a month we discussed about the curator and the artist's role in facilitating social practice in contemporary art, foregrounding the ethical questions of their involvement. By the end of the residency we decided to put some thoughts together, in collaboration.<sup>21</sup> In the text we decided to address some key issues: What does it mean to 'do good' in the art world, and how is this different from 'being ethical'? At what scale does the ethical dimension of art become a curatorial responsibility? That think-tank has informed the following reflections.

I want to share with you a particular situation that I experienced during the course of my art project *I Believe in the Click*. Leonie, one of the participants, and I started a romance short after we met. While I was working on my self-publication, writing about each participants story, I received a request from her to include one of our private Facebook messages in the book: "How you touched me last night, was crazy...sculptor hands. I am wild now [...]"

After some hesitation we both made up our mind, she strongly believed to not include that personal story would represent a self-censorship. But not only that, it would have also represented the censorship of life which was even more problematic for me since it tackled straight back into the nature of my art. I realized that my decision, despite Leonie's initiative, was going to have a

huge impact in someone else life; her life. I had to take responsibility for that decision making even if it was a two-party consensus and be aware of the social implications of that action. In that scenario I asked myself “What goes first?”, my project and my own desire or the person that I needed to take responsibility for; as a participant but also as someone really close to me. I keep asking myself if it’s possible to merge my role as the person and as the artist in a society that had seemed to support, until not so long back, the division of roles “personal” and “private”.

Leonie was ready to face whatever consequences in order to stand for what she believed was important. That was the right of showing life without filters, what really life is about and how an art project can trigger many different situations and poetic explorations. I still don’t know if it was the right decision, perhaps Leonie would change her mind in the future, I don’t know. But we were, and we will be together in this, holding hands in a blindfolded walk into the unknown. Ethics become another tool while wondering with the *other*, ethics are the possibilities yet also the limitations of the medium, when ‘body’ is *materia prima*.

*“I want to provide a situation where people can become more aware of themselves and their own experience rather than more aware of some version of my experience” – Robert Morris* <sup>22</sup>

### *Hosting and Un-Hosting, the care-holder*

When I think about care I think about it far away from confinement, and way closer to autonomy; individual and creative liberty. Although care might imply a position of power, caring is related to how we regulate that power without a sacrifice of the self, and without domesticating difference. In the context of my practice I’ve borrowed Heidegger’s notion of care: “Care is not any kind of production, manipulation, or objectification, but “simply lingering with”, “dwelling together with”. The emphasis is on the idea that “lingering” or “dwelling” take time. As taking time, care is the possibility of encountering “something as something”, the precondition for any perception of what is objectively present”. <sup>23</sup>

Caring is about waiting, making a pause, listening, wearing new shoes, shifting perspective. I see public space and artistic modes of sociability as platforms for distinct social dialogues and expressions. A lab to try out little experiments, test and intensified our

perceptual awareness, navigate through our different ideas of accepted and familiar, learn and un-learn, challenge social codes and our own preconceptions, enhance our curiosity and upgrade our emotional agility. Granting participants entry onto the ‘invisible’ *other* they walk across every day without even noticing sometimes.

When working with other people, when working with participants (care-holders as I would prefer to call them and myself), I’m constantly trying to host and un-host my “power role” in these situations mainly because I don’t believe in hierarchies when it comes to art or creativity. Sometimes I start some of my meetings with them by saying “Forget I’m an artist, forget you are a participant” or “This is free-style, no pressures, and by the way failure it’s very much welcomed”, or like in the “21 Days in Public” project, I invited a close Norwegian friend and collaborator, Martin Berner Mathiesen, to take the lead of the conversation during our weekly meetings, giving me way more freedom to navigate the discussion from a more balanced and flexible position.

I’ve been taught to ‘let go’, one of the most important things I learned while living in Thailand together with Buddhist monks. Even though this is a constant practice, thus day by day I still have firmly to fight against my own ego, my expectations and my own artistic propositions for a specific project. To stop being afraid of ‘failure’ because failure, as an infinite artistic and life process, is no more than a non-expected scenario. Meaning it’s not a bad one, just a different one. It is full of other things that might be meaningful as well, and that we can also learn from.

# PUBLIC INFORMANTS

During the development of my master projects I had been walking with a question along the way. How can I 'capture' a live moment, a truly subjective encounter? How can I recreate the conditions of a work that is purely time-based in its nature? In the following lines I'll attempt to share my thoughts behind the process of documentation of my artworks.

## *The Bench and The Swing*

The *bench-swing* is an art intervention, a final artistic and documentation setting in response to three projects ("Yellow Cases") developed during a very intensive, playful and curious time. The audience attending the graduation show at KHiO next June will have the opportunity to engage in a swinging one-to-one meetings/conversation with some of the project's participants and myself. The swing will be located in between the trees adjacent to Akerselva, on the riverside closer to KHiO-building. The audience can do this on different times (shifts), although only during the graduation day opening.

This relaxed, spontaneous, laid back and open space, "a come and go as you wish-format"- allows each meeting to live its own life in an organic flowy way, and approach the three-different works in a more personal way. Here I use one situation to capture another, i.e. an event within an event. In that sense the *bench-swing* can be recognize as a fourth project in the series *Tracing Yellow*. This art intervention is about direct encounters, about bringing people together in a playful way, and by doing so maintaining the original intention and intimate exchange of dialogue as the nature of the series.

Last year I visited the Turbine Hall at the Tate Modern in London, where the Danish collective *Superflex* filled the space with swings as a site-specific intervention title *One two three swing!*. It made me think about the role of the bench in public space, and how gradually the benches have been transforming and disappearing from our daily life. I want to highlight the importance of the bench back as a space where we can make a pause, sit together and in this case swing while exchanging previous and new thoughts, stories, perspectives, ideas and feelings.

The self-published art books will be handed out by the participant(s) to different members of the audience, only under the premise that the various participants consider a meaningful encounter based on their own subjectivity and reading of the encounter. The art books

cannot be sold and will be handouts only. The audience member must agree on handing over or trade the book to someone else after they finish reading it.<sup>24</sup>

During the symposium *"The Giver, The Guest and The Ghost. The Presence of Art in Public Realms"* in Oslo, Norway (2016). I took part in a one-to-one meeting in relation to Mette Edvardsen's work *Time has Fallen Asleep in the Afternoon Sunshine* (2010). For 30 minutes I listened to a performer reciting me a "living" book that she memorized by heart.

This experience has deeply inspired my work. During the length of my studies I have explored a practice in between the private and the public. Like a revolving door, giving me a swinging experience. The *bench-swing* can be seen as the structure that is supporting and facilitating a face-to-face transmission of knowledge through verbal anecdotes. I would like to see it as a non-conventional documentation strategy to orally transfer the participants and my own experience to a third audience in 'real time'.

### *The Participant as a Living Memory*

As another way to trace back the projects' stories, and in order to preserve those experiences - but mainly the ideas behind them, I started to work on some short self-published books. In my practice the book represents an extension of my work, and definitely not the primary documentation strategy for my projects. The book is just another way for me to 'grab' these un-scripted situations, enabling these ideas to travel and meet different audiences. These publications are a collection of different points of view (the participants own, and mine), as well as different forms and qualities of documentation. I came to appreciate the 'rawness' of a spontaneous and not 'prepared' documentation material: Letting the work be collectively and organically developed by the unforeseeable: the finished and the unfinished, the told and the untold, the accomplished and the unaccomplished, the ruptures and the unions, the making and the unmaking, the endings and the beginnings, the raw and the cooked.

I believe in exchange rather than storage, I see our body as a living performative archive that can be activated or re-activated at any point in time as some sort of story device. Allowing us to revisit our memory as an activation of the past in the present. Making possi-

ble a body-to-body transfer of the experience through oral tradition, as well as emotions, means, feelings, anecdotes, sensations, knowledge, stories, etc. as a medium of exchange. It is hard to maintain and keep a 'situation' circulating, especially when you rely on memory for this purpose. Memory is inevitably in flux, although in the memory oral recounting of that situation we may understand that sensorial memory works in a connective way, all that information that we have been carrying with us suddenly help us to trace the networks and circuit of meanings of a specific past moment.

Maintaining the life of my work of art (a highly subjective and ephemeral one) means extending the world beyond that live moment and accepting that memory can mutate as a succession of the 'living'. When I work together with participants I do my best to create a platform when they don't have to worry about the future, when being present is the most important part. Enjoy these personal moments and try to help each other to develop filters that can only pass through meaningful particles of the encounter.

When experience has been translated into words, it becomes easier as a strategy to deliver a more accurate emotional transference and report of a creatively engage situation. It is not about memorization, representation, repetition nor a transplant of an encounter, for me it's about working on our own sensitive, unique and recursive way of transcribing and transmitting an event. Trying to reach newfound relations within the misgivings of one's memory ('re-perform' through living conversation, as a way to translate an experience without representing it) and at the same time develop our own logic of preservation of these social-creative splashes and impulses that nurture our culture of intimacy and sharing. These shared understandings consist of our norms, values, attitudes, beliefs, purpose, plans, language, outcomes, ownership and 'paradigms'.

*"You, or your group, allow another to find you, and, in so doing, you find both the other and yourself"* - Nicholas Mirzoeff<sup>25</sup>

# THE YELLOW

## *Being and Living Through Color*

I'm sitting on a wooden platform in front of the fjord at my favorite public space in Oslo, the esplanade next to the Norsk Maritimt Museum. I like it here, although it's cold I can sit and think, have some piece of mind. Just contemplating the view. My feet are almost touching the water, feels like I'm almost into the ocean, in this tiny little beach area. I see runners, people walking their dogs, a couple sitting on a bench, people really seem to be free over here, whatever 'free' means. This makes me think how much I miss out on life when I'm inside my room in Bjerke, lately, just thinking how to wrap up this thesis.

I asked myself: "What do I truly mean when I talk about culture and togetherness, as if they can be understood as colors and whether or not art can partly bridge-blend our daily boundaries. What is the yellow?". I don't think I have the answer for those questions, although I believe I do have a reflective posture based on my past experiences, as a human being and artist, that I've tried to unfold and share with you, the reader, within the pages of this thesis.

During the past two years I've put myself in a situation of "knowing nothing" being "clueless" if you wish. Luckily that was a state of mind that has been very productive and fruitful for my art practice. I came to rethink the kind of hierarchical relations in which my own art was consigned to at some point. I unfolded it, in attempt to make it more accessible. I left my work purposely opened onto chance, yet more vulnerable as a side effect. Vulnerable is good. It's also the condition of coming together in our encounter with total strangers. I got involved in the production of ephemeral liveness (new spaces, space as a kind of public atmosphere). I've contributed somehow, seems to me, to make the city a bit less regulated and a bit more spontaneous, where 'crazy' and funny things can still happen. Also, as a way to escape from the velocity of this world in which I live, I've claimed a pause for creativity -creative tactics- to join the game of everyday life.

I still don't think it's possible to fully ever get to know the *other* - what I've learned is that we are just human beings, complex and hosts of different personal worlds. However, what have brought me closer to people is creativity. Uncommon, playful and funny ways of approaching and interacting with others. I've learned that creativity is highly appreciative in the street, in the city - to explore

all the different 'yellow(s)' out there. All the levels of commitment, spontaneity, culture differences, social labels and distances that support the finding of each other in a more intimate, manual and analogue way. I came to understand my own 'yellow' as a result of facing the particularities of Norway.<sup>26</sup>

These thoughts positioned me back to Sarat Maharaj's eloquent talk during the Artistic Research Week – 2018 at KHiO, as part of the session "*How do you know*" organized by Apolonija Šušteršič and Maria Lind. He asked questions like: How do we engage with the unknown, how to know the world through ruptures, how to train ourselves to 'live with difference' and how we report and register those differences, how do we understand the distance between our own body and the others. In this every time more 'globalized world' are we able and prepare to recognize the multiplicity of the other or 'the alien'. How do we avoid those boxes in which we placed the *other*?

Once more, perhaps it is about avoiding generalization. Certainly, these are more circulating questions than fixed answers, nevertheless I feel it's also my responsibility as an artist to question what I don't know rather than what I do know about. As the Spanish artist Dora García would say: "a good question should avoid an answer at all costs".

How do we enhance our tactility sense to avoid the 'general', and for us being art practitioners, in what way are we truly aware of the many ways of 'knowing' the world through art? I believe culture and togetherness share the same color. This time I related them with the color yellow, even though the pigment it's never the same. These variations in 'color' response to our own cultural baggage, our own way of seeing the world, to perform other forms of relationships (social formations and forms of life), our traditions and daily rituals and our specific urban geography. Let's drift purposely, claim a pause, throw ourselves out there, dare to risk something, use creativity and particularity, be aware of the unexpected, don't be 'automatic' but improvised, change our predefined walking routes, acknowledge the *other*, celebrate the present. Let's see what happens...

I see the 'understanding' of the *other* as a sunrise of possibilities – which occurs for only an instant: a situation in which we only have a very limited information about the *other* and that we have to

co-activate our creativity and our senses to be able to truly enjoy the present tense of a moment but also the afterglow of those experiences. Think of those possibilities, they are endless and unique, therefore special in their own way. Taking us always through different outcomes, through myriad layers of knowing, knowing a little bit more about the *other* and ourselves. My art seeks to connect and try to mediate peoples own quotidian experiences and stories, trying to encourage socio-cultural relations and reinforce our sense of creativity to navigate the city. Thus, might be able to step further into a better comprehension of the spectrum of togetherness and the structures that allow our own creative inhabitation of the city (local) and the world (global).

*"Color is life, for a world without color seems dead. As a flame produces light, light produces color. As intonation lends color to the spoken word, color lends spiritually realized sound to form."* - Johannes Itten.

<sup>27</sup>

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- <sup>2</sup>Edited by Kanishka Goonewardena, Stefan Kipfer, Richard Milgrom and Christian Schmid. *Space, Difference, Everyday Life: Reading Henri Lefebvre 1st Edition* (2008)

- <sup>3</sup>This performance work involves a group of participants standing side by side along one side of a line that is marked on the floor. The performance begins with an individual at one end of the line telling the time (every 60 seconds) to the performer adjacent to them. The process continues until it reaches the person on the far end of the line, and the performance ends with this participant announcing the time in a language of their choice.

- <sup>4</sup>The study was conducted at the Research Department of Behavioral Science and Health at the University College London, and it was published in the *European Journal of Social Psychology* (2009).

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- <sup>18</sup>In reference to the “deactivated aesthetical function” p.19 “*Toward a Lexicon of Usership*”, Stephen Wright.2013.

- <sup>19</sup>Like in the case of the anonymous participant of the 21 Days in Public, she couldn't go through her own fear to rejection, social anxiety and 'failure', deciding to remain unnamed. Although, willing to share her experience about her encounters with strangers, and the new things she discovered about herself as a result of that personal event.

- <sup>20</sup>“*The beginning is different to everything that comes after. It's the initial condition and a step into the unknown. By your action, you set the initial condition. The first step forms the condition for the outcome. Before a nail is hammered in it needs to be positioned correctly...*” – Christina Mackie. Fondazione Antonio Ratti. XXIV CSAV -Artists Research Laboratory.

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