TRANSCRIPCIÓN INTERVENCIONES PAULA CASPAO ENS U VIDEOCONVERACIÓN CON TAMARA CUBAS DENTRO DEL MARCO DEL ENCUENTRO FF90 EN EL FESTIVAL GREC 2020.

MIN 4:22

Hola … hello everyone

First of all my apologies because I will speak in English.

I could improvise some kind of bad Spanish.

but it wouldn't be very confortable for me

and I think it wouldn't be a good idea fot you either

so more important than that is to thank Nacho,

and Graner people that I didn't know

and, I have to say, I have a lot of trouble

being in this, being in this virtual square

and of course it is, on the one side, a big joy

to speak from my kitchen table

to people in Barcelona.

Which is a city where there are other people

I am very fan of, like Oscar Dasi,

or Quim Pujol for example.

I would love to be in Barcelona right now

to go hang out and drink a couple of something with you

but I don't want to concentrate on that frustration

so lets attend to the joyful part

and do, try to … well, we are in touch

in many senses, right now

and even, if I have a lot of trouble

and I am really tired of this constellations

a lot of people, stucked in these squares

becoming only faces

we will do with what we have

and its quite a lot what we have,

so, this said,

I am going to propose something

which makes me disappear from the picture

which is I will share something on the screen

and this will stay there

is a slideshow

and there is there from

the all duration of my presentation

if you don't mind

is not that you…

the proposal can be…

you do however you feel, fit

either you use it as a ground to listen

or, you can just take a nap while you listen

Because is very painful for me to talk in this direction.

Already before the virus I was struggling with

this kind of suffering from recognizing that my life

is more and more taking place with and on screens

so is nothing that can be the virus

is just accentuated

so, if you excuse me

Im going to disappear behind this slideshow

[It sais the animator has the activated the sharing]

[is activated right now]

[can you try?]

[im trying]

SLIDESHOW min 08:10

So, from here

I will go to the realm of something like

would have been

and which is connected with this series

of international encounters

that I've been organizing since 2015

with the title Expanded Practices All Over

there was one which should be the last one

this April, last April, which was cancelled

because of (we don't know) we know what

So, it was EXPANDED PRACTICES all over

with Fred Moten & Friends

and all the cogitations I will try to share with you

(are) come from this relation, this constellation.

The friends, in this case, were Noa & Snow

which is a project, an artistic project,

an artistic research project,

initiated by Alix Eynaudi,

in which me and Quim Pujol figure as co-researchers.

The project is all about friendship

and keep one another company in many senses.

It is dedicated to study the capacities of poetry,

of choreographic thinking, in connection with

the myriads of domestic spheres that support everything we do.

That is to say, what is generally called

reproduction not production.

and infrastructures.

Things that support whatever we do,

but don't generally appear the things that we do.

Or important in what we do.

And one of the joys of the project is to experiment

with formats of collective study and collective writing.

So, as this encounter was cancelled in April, last April,

we try to keep together, of course through Zoom.

But mainly giving ourselves dates,

having common time to address, to be or to watch,

common pieces or writing, or films and things, and lectures.

And that was the way of being together

without being stuck with the screen.

Then we would do, of course, indeed, a Zoom aperitif,

or something like that,

to talk around them, through the readings, and the things,

that we had agreed to read or watch or whatever.

And this way of being together from a distance

(well) if really brought a lot of resonances

and we feel, we feel something, like a zone of study.

And this is an Expanded Practice of some kind.

Well, this said, I think it is, may be some of you there,

or *Nacho,* I think, he knows that my relationship with Expanded Practices.

The reason I've been addressing the notion

is not only because it is, I feel it is really like some kind

the story of my life,

but because it is a TROUBLED RELATIONSHIP.

It is the love of my life, my big pain, at the same time.

Especially because recently many of the materializations

of Expanded Practices have attained a certain kind of memorialized

consecration on the EXPANDED FIELD OF PUBLIC PROGRAMMING

in the arts and culture in general.

And one of the most disturbing aspects is the fact that

we see funds, ok no huge funds, but some funds

allocated to support events with thematic focus related

with all sorts of expanded practices, while basic institutional / infrastructural

conditions for people who work and live in that expanded field are hardly met.

There is something that doesn't feel right in there.

MIN 13_37

I'm going to do start with two quotes

that are very important for me right now,

and that come from things we've been exchanging (in this) in the frame

of this Expanded Practices all over with Fred Moten and friends

And one of the is a quote by Tim Ingold and it says,

Why do we acknowledge only our textual sources but not the ground we walk,

the ever-changing skies, mountains and rivers, rocks and trees,

the houses we inhabit and the tools we use,

not to mention the innumerable companions,

both non-human animals and fellow humans,

with which and with whom we share our lives?

I want to emphasize the word *with* from the last part of the quote.

And, I want to throw another word, that comes form a book

by Fred Moten, *The Universal Machine / consent not to be a single being*

and the word is

THINGS-IN-THEMSELVES-LESS-NESS

it´s a 26 letter word, is a very long word.

And I put it together with this quote from Tim Ingold because

it refers for me to this *B sides* of things.

The *B sides* of whatever we do

which refer to the fact that they don't exist alone or *in-them-selves*

they exist because of the wide interconnection of mutual things

supporting each other, or shifting each other.

To this word "Things-in-themselves-less-ness"

Three lines of quoted from the book I (referred) you by Fred Moten

"the internal and external sociality of things-in-themselves-less-ness",

is not exactly because there wouldn't be

"such a thing as things-in-themselves",

but because "whatever they may be",

things are always "other than themselves".

16_35

So, these were two quotes on two words,

and I have three cogitations.

Cogitation number one is a short one

I just want to tell you something a few weeks ago,

as I took the underground for the first time after the lockdown.

I think this is an experience that happened

to that many people have these days.

I was in the underground station

and all of a sudden, on one of those digital panels,

that are everywhere in public spaces to share all sorts of information

(and I…) So this thing flashing out – flashing in. In – out.

And left and right. From top to bottom.

And it was this inscription

DISABLED TOUCH / TOQUE DESATIVADO

Because was alternating between Portuguese and English

I stayed there for a while and it felt like a spell, a bad one.

Telling… telling me, telling us

that its really now official that

touching the surfaces of the world,

any surfaces, even screens, (is not lon…) is not recomended.

18_36

In connection to this one, cogitation two

is something re-membering TOUCH

though to re-membering WORDING,

a lecture performance by André Lepecki and Eleonora Fabião

that touched me deeply, back in 2003, in Berlin,

in the frame of Tanz Im August, I used to go to by then.

And all of a sudden, came to me (as), I think it was the first

presentation in the context of dance

in the format lecture performance.

Which I could in the mean time in my catalogue

of expanded practices realizations (anyway)

I am going to describe shortly this lecture performance

which is a choreography *afterall*, the title is WORDING, I recall

You have two performers seated in small tables,

in the opposite ends of a room,

and they are obliquely facing each other.

The spectators are seating all around, on the floor.

At least, I was seating on the floor.

Maybe, some of us, have chairs or others, or standing

I can't remember exactly.

One at a time, André and Eleonora read fragments of texts

they are not only reading texts to an audience,

so my perception was, or my memory,

they were reading to each other.

And not only to each other,

it felt they were reading to the air, to the walls.

They were also reading very specifically with their mouths,

with their tongues and teeth.

At some point, one of them gets up

and takes the oblique path towards the other.

I dont know if it was André, I think it was. Anyway.

Shortly after, we hear the sounds of a literal tonguing,

a true French kiss; a threesome of sorts:

a tongue wet kiss between two mouths and a microphone.

For a short while, it seems the kiss is going to last forever.

After both mouths detach from one another and the microphone,

the performers are back in their initial positions,

to continue the choreography

of language-mouth-tongue-chew-wet-wording.

For me, this was some kind of ricochet

between two text-chewers, text-kissers.

And the sad thing is that this simple trans-action that happened then

is not something that can happen these days on a stage.

Exchanging saliva is off: DISABLED, CANCELLED.

I think this is something for people in the performance art, right now,

specially those in dance, I think, is a big conundrum.

——————————— 22_20

My last cogitation (… time) is a letter.

Its a letter in 2019,

it come from a feeling of palpable intoxication,

a sense of overdose that the vocabulary

of PRACTICE – as EXPANDED – was giving me.

Dear Practice,

My interstellar cloud of dust...

My infinite chain of pro-research sparkles,

creatively improvised across proliferating

Immaterial Encounters of the Fourth Kind,

into the eventification of literally every-little-thing.

You've been close friend, we've been …

You've been a close friend, these last years.

We've shared on-the-go meals and sleepless nights;

we slept exhausted, agitated, delirious, sometimes

half-dead in each other's arms.

Oh Practice my Practice.

My everything.

I am at your feet.

Devoted, I confess: I haven't been producing

many art and fiction works lately.

Not many academic pieces of writing either.

Yet weboth know (since you have become flesh of my flesh):

I work without end, and sleep the least I can.

I don't even really dislike it.

YAY…

Liberated from work in order to work more, to work harder

– as it stands in that short text by Fred Moten and Stefano Harney,

that we've read together so many times.

Oh Practice my Practice.

What are we practising for?

I hope you forgive me for having

so many doubts about our relationship

after all these years.

I am vulnerable, and right now so under the influence of

the Whitechapel PRACTICE anthology

that a friend told me about:

PRACTICE,

a unique word for title, is a book published in 2018.

I cracked it open and it felt as if it were reading my mind,

with expressions like, and I quote

This is going to be a long sequence of short quotes.

"a blur of generalized doing"; "a haze of activity"; "a nebula".

"in contemporary art, practice signifies the shift away from the artwork

or medium toward open-ended actions, series, processes, and projects;

from contemporary practice to social practice to practice-based research".

The shift to practice "crystallizes profound changes

in how art has been defined, made and received, as well as

transformations in the economic and political spheres"

"practice is tied with the radical social

and political movements of the twentieth century

and equally to theeconomic order of precarity

and immaterial labour established after their repression and dispersal".

The Practice Turn, PRACTICE says, PRACTICE the book, I mean

is a shift from the work-of-art to art-as-practice,

and again I quote: "variously defined as the dematerialization of the art project,

the shift from medium to social practice and the emergence of the post-medium condition".

In that sense, says PRACTICE, the book, and again I quote:

the shift to practice "informs many of the keytropes of contemporary art,

from relational aesthetics to participation,

to site-specificity to institutional critique, to interdisciplinarity"

Oh Practice my Practice.

What exactly have we been doing together?

In which shady transactions are we implicated?

Don't take me wrong. I love you, and I always will.

But I suspect you may have led me into fulfilling

the demands of an expanding cultural industry

increasingly aligned with anthropophagic experience-and- gig-economies,
clearly and bluntly disclosed in the nowadays recurrent vocabularies
and figures of a hyper-active pro-creative knowledge economy.
I'm sure you've seen it too: its terms are increasingly used
in artistic and academic institutions across the globe,
to scaffold and boost the 'sexiness' of their public programming
and of their (utterly creative, groundbreaking) knowledge output and impact.
Who knows, dear Practice, the art of being a 'sleepless creative worker'
split as artist, researcher, performer, consumer
that it seems we have been practising together, may well be a new art ethos,
feeding in – and being fed by – an enticing format of hyper creative research.
But it seems to me it is first and foremost a "new model of normativity",
as Jonathan Crary has described it in 24/7: Late Capitalism and the Ends of Sleep.
A model of normativity of the generation of those that sneakily govern
and manage the citizens' behaviour and subjectivity around the clock,
as if they were granting them liberty.
It's not all, dear Practice.
There is another fundamental aspect related
to your expanding vocabulary, which has been bothering me.
It's the "celebration of a generalized immateriality"
that contributes to keep "the material labour of sweatshops,
call centres, maintenance services"invisible,
along with many other activities and infrastructures

that support and help producing our “immaterial experiences”,

in other words: “the physical labour and material work”

that is actually required to produce the so-called

immaterial experiences for receivers-visitors-consumers.

I was borrowing from Shannon Jackson, here.

Indeed …

[Sorry, we are overtime, like if …]

I´m going to finish.

So, this is what I´ve being struggling wait lately

its wether I —— to be a part of this

and with the question

What exactly I am going to not do?

What exactly I am going to not be?

So… That the question of Expanded Practices

for me right now is very much the question about

WHAT NEEDS TO BE REFUSED, REDUCED, INTERRUPTED,

when and how exactly.

What needs eradication, evaporation,

and, at the same time, WHAT NEEDS TO BE INVENTED

from the conditions that we have, and don’t have.

So, there are two words that are important for me right now

which are UN/SRINK,

and this is UN (slash) SRINK

which means its not, I dont know wether, where exactly

or how, which thinGs needs to SRINK and others

than still need to be expanded even more.

And UN/REST

also with the slash between UN and REST.

On the one side (we need) I need more rest and in the other side

as a certain kind of UN/REST that ask

to go on critically our practices.

Ok… I will back to you.

There was something that I wanted to share

but no time, it was a 4 minutes excerpt of a talk

by Fred Moten with Stefano Harney

which is called, its a fragment that was sent to me

by another friend of expanded practices

that is called Lucas Ferrasso,

from Brazil living in Lisbon.

And, is a fragment called

DANCING AROUND THE QUESTION

May be if we have time further on,

it would make sense to listen it together

it is only 4 minutes,

but thank you for having there.

[Thank you Paula]