

‘Oops!’ in public space

Lapse as a tool for social and political organization

KAROLINA KUCIA





2013

THESIS

‘Oops!’ in public space
Lapse as a tool for social and political
organization

KAROLINA KUCIA

ABSTRACT

Date:

AUTHOR Karolina Kucia		MASTER'S OR OTHER DEGREE PROGRAMME Performance Art and Theory	
TITLE OF THE WRITTEN SECTION/THESIS Oops in Public, Lapse as tool for organizing		NUMBER OF PAGES + APPENDICES IN THE WRITTEN SECTION E.g. 132 pages	
TITLE OF THE ARTISTIC/ARTISTIC AND PEDAGOGICAL SECTION Oops! Mikro tapahtuman harjoite ja animaatio (Please also complete a separate description form.) The artistic section was completed at the Theatre Academy. <input checked="" type="checkbox"/> The artistic section was not completed at the Theatre Academy (copyright issues have been resolved). <input type="checkbox"/> Supervisor/s: Annette Arlander, and Tuija Kokkonen Examiners: Pia Lindman and Sami Santanen			
The final project can be published online. This permission is granted for an unlimited duration.	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	The abstract of the final project can be published online. This permission is granted for an unlimited duration.	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

Oops! Sorry, later just *Oops!* was a group practice of micro-events and animation for 4 persons that took place in 2009 in the public spaces of Helsinki. It was also staged as a performance production and presented at the Theatre Academy in November 2010. The entire process was circling around a situation of lapsus (a lapse, slip, faux pas). We used lapsus to experiment with cooperation, which is not based on sympathy or consensus. I chose lapsus for its sensual-emotional complexity and immediacy, to be an occasion for alternatives in self-organizing and collective co-emergence. I chose to do research, not through affirmation of any exact alternative or potentiality of alternative, but by inhabiting a state of disruption. I asked people who share my affection for moments of lapse or ones to whom those moments happen frequently to join the project. We were working through combining mechanical and organic processes of dialogue, exchange and production. Methods and tools used in this practice were: lapse, parody, mockery, inconsistency, reanimation and personal resistance.

The main reason to initiate this research was to try out a process that would embrace a condition of fuzzy, fractalized and flexible precarious work structure in cognitive production with its possible collapses. As an event producer in an age of commodification of time, experience and event I decided to play with this structure and to invite a lapsus as a moment of disruption; to see how do we get out from there. Does a collapse produce stiffening or a reinvention of the norm? I see in a lapse an everyday practice of letting go of self-control. Letting go of the constant creation of my face, body and personality as something to be looked at. Letting go of one's own desire to look good. The event of a lapse never fails me. It always works. It always disrupts the consistency of emotions, production, play, drama and interpretation. I believe in tools that are not pretty. A lapse is anti-aesthetical. It disrupts aesthetics, any order and any structure of representation and meaning.

In the written part of my thesis I write about the conceptual base for the *Oops!* project. The concept of *Oops!* relates mainly to Giorgio Agamben's idea of parody and it's coexistence with fiction, Paolo Virno's concept of joke as a diagram for innovatory action in public, Félix Guattari's minor notions of lapse in Chaosmosis, and Richard's Schechner's idea of dislocation (not-not-me) relating again with Agamben's concept of remnant. Through this theoretical background I try to make sense and formulate my idea of lapse as a fallacy, micro collapse and minor event of the every day, a momentary state of dealing with the possibility of becoming both, a joke or a failure. After that I depict what we intended to do with *Oops!* the plan I wrote before we started to work and during the practice. This part contains a description of the background for the work and the research, how did the group come together and how did it sustain itself for the period of the work. I also describe my main method of working, the method of reanimation and how I have created this sort of prosthesis to deal with the documentary results of live action and with the live action producing documentary results.

Following that I talk about what actually happened in the process of *Oops!* I concentrate on the most interesting points. I describe the end result, the performance, and point out what was interesting in what we did and what I have found out conceptually and practically. I refer to Franco "Bifo" Berardi's writings on automatism, virtual time and the social consequences of increasingly immaterial labor, and describe surprises, reflections, touching moments and some tools or techniques developed and ready to be carried on.

At the end I draw some conclusions and present a short plan for my next attempt to work with lapse; as an appendix I am attaching the script for *Oops!*, a collection of concepts, scores and structures we followed on the way.

Throughout the entire text I relate to other artistic projects beside our *Oops!* project. In the case of the question of parody I refer to the piece by Jeremy Deller, Battle of Orgreave and the documentary of this work by Mike Figgis, both from 2001, also to a work by Yael Bartana from 2011, And Europe will be Stunned and to the film Attenberg from 2010, by Athina Rachel Tsangari. When talking about the method of reanimation and lapse I refer to Martin Arnold's Passage à l'acte from 1993, Jeremy Deller's piece again, my own previous works and Joan Jonas' pieces, Vertical Roll, 1972 and Reanimation, 2012.

ENTER KEYWORDS HERE

You can search for keywords here: <http://vesa.lib.helsinki.fi/ysa/>.

You can also enter your own keywords that describe the content of your work.

Live Art, Performance Art, Performance Studies, Lapse, Parody, Joke, Public space, Cognitive Capitalism, Adaptation,

TABLE OF CONTENTS

I INTRODUCTION	9
II CONCEPT	
2.1. WHAT IS LAPSE?	16
2.2. LAPSE AND JOKE AS PUBLIC EVENTS	17
<i>What is a place of public</i>	20
<i>Returning refrain</i>	22
<i>Lapse as technical setback</i>	24
<i>When it happens to you (to me)</i>	25
2.3. LAPSE AND PARODY	27
2.4. LAPSE AND DISLOCATION	32
<i>Lapse in judgment - lapse in sediment</i>	33
III PLAN AND PROCESS	
3.1. A PLAN FOR SLIDE, SLIP, GLIDE, COLLAPSE, DECREASE	36
3.2. WORKING PLAN	38
3.3. GATHERING	40
3.4. METHOD OF REANIMATION	42
<i>Reanimation of video footage</i>	44
<i>Reanimation of still motion</i>	45
<i>Reanimation by Joan Jonas</i>	47
3.5. PROCESS: WHAT ACTUALLY HAPPENED	50
3.6. <i>OOPS!</i> WORKING PERIOD Nr.1 (SPRING 2009): STORIES, REANIMATION AND DEALING WITH THE UNKNOWN	52
3.7. WORKING PERIOD Nr.2 (AUTUMN 2009): RE...RE...RE...RE AND SUBJECT OF OOPS!	61
3.8. WORKING PERIOD Nr.3: DISPLACED SUBJECT AND WHEN IT HAPPENS TO ME	63

<i>THE PERFORMANCE</i>	67
3.9. PRACTICAL AND CONCEPTUAL FINDINGS FROM OOPS!	82
<i>Man and woman or projections</i>	83
<i>Keeping away from interpretation</i>	84
<i>Becoming fear</i>	84
<i>The ...</i>	85
<i>Lapse of form</i>	86
<i>Lapse of structure</i>	96
IV AND WHAT THEN? (IMPLICATIONS)	
4.1. WHERE IS THAT INNOVATION?	
<i>How to simply get out and why would we have to innovate?</i> <i>Chronical and compulsory innovating</i>	108
<i>Lapsus: a micro black whole or pure potentiality or...?</i>	110
V OOPS! SORRY. AGAIN - NOTES FOR THE NEXT PERFORMANCE	
<i>Lapse of time: time structure</i>	114
VI APPENDIX: SCRIPT	
<i>Scores: rehearsal period 1 (Stein, Raita, Tanja & me)</i>	118
<i>Scores for performance production (Raita, Tanja, Tero & me)</i>	119
BIBLIOGRAPHY	131

I INTRODUCTION

Oops! Sorry, later just *Oops!* was a 4 person group practice of micro-events and animation that took place in 2009 in the public spaces of Helsinki. It was also staged as a performance production and presented in November 2010.

The entire process was circling around a situation of lapsus (a lapse, slip, faux pas). We used lapsus to experiment with cooperation, which is not based on sympathy or consensus. I chose lapsus for its sensual-emotional complexity and immediacy, to be an occasion for alternatives in self-organizing and collective co-emergence. I chose to search not through affirmation of any exact alternative or potentiality of alternative, but by inhabiting a state of disruption. I asked people who share affection for moments of lapse or ones to whom those moments happen frequently to join the project. We were working through combining mechanical and organic processes of dialogue, exchange and production. Methods and tools used in this practice were: lapse, parody, mockery, inconsistency, reanimation and personal resistance.

The main reason to initiate this search was to try out a process that would embrace a condition of fuzzy, fractalized and flexible precarious work structure in cognitive production with its possible collapses. As an event producer in an age of commodification of time, experience and event I decided to play with this structure and to invite a lapsus as a moment of disruption; to be able to see and work with the moment of getting out from the disruption and possibility of fallacy. Does a collapse produce stiffening or a reinvention of the norm?

Let's start from the end. I am tired of social interaction and work collaboration based on competition and manifestation of power. I am born in a communist system. I am sure that I romanticize that part of my past and sometimes I am not so sure if it is not just complaint and I go around and around the fact that I do not have a memory of trying so hard as I do today. Trying what? Trying to have an attractive look, attractive thoughts and intriguing statements. Trying to constantly have passion for what I do. Trying to have something to say, something to show. In Lapsus I look for an enclave. I have enough of the rhetoric of success. I have enough of publicly accepted offenses towards people that are unemployed or unsuccessful in professional life. I have enough of every social encounter being marked with a display and competition for success, popularity, creativity and smartness. I have enough of meeting my artist friends and discussing only our projects, even in free time. I

am tired of that necessity to keep my ideas, statement and sense of opportunity always fresh, near and ready for display. During my studies in Theatre Academy in Helsinki I experienced a competitive western study model that this thesis is the end of. It felt like a hell at moments, I felt often low of myself and unsupported by my colleagues. Also I felt we had an immense disinterest of each other. I still feel like a failure at times in a situation that physically reminds me of that time. Now I understand, we were simply too busy and perhaps a bit scared. Each one of us could just afford to be occupied with our own self and nothing else. This has influenced my choice of a subject to work with: "a lapsus", something to feel enough comfortable and honest enough with. It also seemed at that time that it would be the only subject I would not have to compete for. Who would like to be a slip? Was it fear or courage? It was pure fear and an urge to look for the way out.

I have been working with discrepancies, gaps and lapses, since 2003. In this work, I moved from dealing with a strictly conceptual and aesthetical form towards social organization. My personal problems in dealing with my co-working collective and the school system effected my move from strictly formal or structural approach towards interpersonal and social moments in it. This process helped me to make a difference in this entangled, confluent tiredness between the parts, which are institutional, personal, interpersonal and political origin or consequence. Not only that, but I needed to start a psychotherapeutic process to deal with the sense of loneliness, my own expectations confused by cultural differences and low self-confidence. The *Oops!* project helped me to see the automatisms, which were produced by the artistic production structure: organization of work based on funding and conditions of deadlines. It helped me to understand the influence of these on my sense of panic, competition and sort of maniacal-depressive rhythm of work. The analysis and putting attention to these issues in a small group-process helped me to understand my own limitations and requirements; to find a way to deal with them in the existing structure.

Another institutional refrain I needed to deal with was the financial condition created by the full time studying, which was not so extreme in Finland but still created a debt for the future employment. Financial conditions and intensity of work created significant consequences in creating a passion for studying subject and self discipline. I don't formulate it as a complaint, but since education has ever-growing part in the everyday work life

of the contemporary cognitive workers; and as it is significantly different from earlier periods of time when education was considered the basis or the investment for work life. The condition of debt (student loan), competition and overload of work — have different consequences on social connection built during the school time. Forced by cuts and governmental changes the education itself is not easily placed within the section of social benefits but education has become another line of industry. Differentiation of this new social condition from personal and interpersonal difficulties was not that obvious.

I made difference with my personal and cultural limitations of Polish-Eastern European low self-confidence and with the lack of skills to prize myself publicly — the latter one perceived in my culture as strength and in Finland as weakness and stupidity. Also, I noticed my tendency to be dependent and easily lifted by the group spirit and my lack of motivation to work alone as well as my pragmatic difficulty created by poor Finnish and English language skills. I was able to see the tendency to be too nice, too friendly and submissive towards those, whose acceptance I wanted to receive — in other words, almost anyone. In all, it was a good personal process, but I am simply tired of continuous processing of self, self-help, self-analyze and self-adjusting my own position. This meant not only skills, but condition of body, mental state, social abilities, relationship or way of parenting. In short: all aspects of my life.

As I understood the value of taking responsibility for one's life I saw the requirements of these responsibilities piling over my task list and already low budget. In the study of 'lapse' I looked for the companion that would not cheer me up or coach me, but rather accompany in non- or anti-productivity and non-judgment. I have to admit that I had hope. I hoped to find a way out through slips and lapses, and because of that hope I made few assumptions. The first one was that a lapse could be a moment of innovation.

I also assumed that innovation was a good thing and almost a blessing for a human being, since innovation brings change. Innovation is fun. When it takes place, most probably everyone is happy and relieved.

Second assumption was that automatism is bad, really bad. It is a place of non-conscious becoming, redundant repetition, social swarming. It is a place where lapses appear because of stiffness of patterns. In a lapse automatic behavior naturally drops down. The face so carefully staged for acting, drops

down. Protections are drop down involuntarily. It is a moment of crisis and full mobilization to restore what is lost.

A third assumption that follows me always and makes my life difficult: I might be wrong. Those assumptions were always accompanied with the doubt of the third one and strengthened even more a desire to exercise the moment of lapse, to search in it. What is this? What happens here? What is this potentiality of a parallel reality? Is it a potentiality of an innovation, a relief or just stiffening of the neurosis?

I have always been driven to complex situations, however tiring it is. It did not serve me well in the contemporary economy, in performance art or in career making in introducing myself when producing events. Almost nowhere. But it has been a source of pleasure and joy for myself. I have always been driven by the little word “but” and, and, and, however irritating also that is. A micro event, a lapse, is nothing else than trying to legitimize that little act of another possibility, another turning point.

There is a Zen exercise of meditating on falling into the void. That is the moment to let go, bodily, mentally, and emotionally. But what is the void? Where is the void? I believe a slip produces a moment of void and a collapse into it. Not a romantic one, neither abstract, not a pretty one, and not yet a drama.

I see in a lapse an everyday practice of letting go of self-control. Letting go of the constant creation of my face, body and personality as something to be looked at. Letting go of one’s own desire to look good. I in a lapse an every day practice of feeling life as it is: unknown and me in it unprepared, but there, and performing what one knows, but collapsing into the unknown. I introduce it as a concept to you because I see it as a potential place of resistance to the economization of life, friendships and social networking.

Why a lapse? The event of a lapse never fails me. It always works. It always disrupts the consistency of emotions, production, play, drama and interpretation. I believe in tools that are not pretty. A lapse is anti-aesthetical. It disrupts aesthetics, any order and any structure of representation and meaning. In the following I will write about the conceptual base for the *Oops!* project. The concept of *Oops!* relates mainly to Giorgio Agamben’s idea of parody and it’s coexistence with fiction, Paolo Virno’s concept of joke as a diagram for innovatory action in public, Félix Guattari’s minor notions of lapse in *Chaosmosis*, and Richard’s Schechner’s idea of dislocation relating

again with Agamben's concept of remnant. Through this theoretical background I try to make sense and formulate my idea of dealing with lapse as a fallacy, micro collapse and minor event of the every day, a momentary state of dealing with the possibility of becoming both, a joke or a failure.

After that I will depict what we intended to do with *Oops!*, the plan I and we had before we started to work and during the practice. This part contains a larger description of a background for the work and the research, the story of why it was a group process, how did the group come together and how did it sustain itself for the period of the work. I also describe my main method of working, the method of reanimation and how I have created this sort of prosthesis to deal with the documentary results of live action and with the live action producing documentary results.

Following that I will talk about what actually happened to us and what we did in the process of *Oops!*, it's development and practice time. I will concentrate on the most interesting points. I will describe, the end result, the performance and point out what was interesting in what we did and what I have found on the way conceptually and practically. I will refer to Franco "Bifo" Berardi's writing on automatism, virtual time and the social consequences of increasingly immaterial labor, but I am trying here to limit this subject only to the problems we had to face during making *Oops!* within the group of artists, a group of cognitive workers. I will describe surprises, reflections, touching moments and some tools or techniques developed and ready to be carried on.

At the end I will draw some conclusions and a short plan for my next attempt to work with lapse. There is still something more; as an appendix I am attaching the script for *Oops!* It is rather a collection of concepts, scores and structures we followed on the way.

Throughout the entire text I relate to other artistic projects beside our *Oops!* project. In the case of the question of parody I refer to the piece by Jeremy Deller, *Battle of Orgreave* and the documentary of this work by Mike Figgis, both from 2001, also to a work by Yael Bartana from 2011, *And Europe will be Stunned* and to the film Attenberg from 2010, by Athina Rachel Tsangari. When talking about the method of reanimation and lapse I will refer to Martin Arnold's *Passage à l'acte* from 1993, Jeremy Deller's piece again, own previous works and Joan Jonas pieces, *Vertical Roll*, 1972 and *Reanimation*, 2012.

II CONCEPT

2.1. WHAT IS LAPSE?

A lapse is ... What is a lapse? It is: a lapsus, a slip of tongue, a lapse of expression, a naturally appearing joke, an error in grammar. It sometimes appears as a moment lost from memory: a mistake of memory, an expulsion or displacement of memory. And it also occurs as improper behavior in social situations: a faux pas, blunder, or boob.

Lapse emerges in: form,
 time,
 attention,
 memory,
 judgment,
 structure,
 and meaning.

To lapse means: to slide,
 to slip,
 to glide,
 to collapse
 and also to decrease.

What actually is a lapse. Does “it” actually exist? It seems not to. It is just a break, an involuntary interval, a gap, a misfit. In itself it is nothing. It is a place of difference.

-----I
 I
 I
 I-----

It is not. It doesn't exist. It is a moment of estrangement. It can be accepted, denied, shameful or seen. It can become a mistake, a joke or an irrelevant moment of life. It is not fun at all to be in a place that does not exist.

2.2. LAPSE AND JOKE AS PUBLIC EVENTS

What happens when I slip on the street? My first reaction, after I am sure I am ok, is surprisingly to check if someone has noticed the event. What is that search for a witness to evaluate the happening or myself? Is it a search for what has actually happened? Or it is just a check if it was my private event or a public one? Or is it a fear of being wrong, of failing or being judged? If I was not seen, is there still a chance that I did not fail?

In his book *Multitude: between innovation and negation* in the part called “Jokes and Innovative Actions: for a logic of change”, Paolo Virno brings together Sigmund Freud’s analysis of a joke (witty remark) and J. L. Austin’s theory of performative speech acts. Freud introduces joke as a public action thanks to the participation of a *third person* – the spectator – in a joke’s success, to confirm a joke as an action done with words only, a performative act of speech, but paradoxically based not on repetition but on a fallacy in the application of a rule, on nonsense, on an improper connection – an innovation. (Virno 2008, 81–97)

In a situation of creation of a joke we have the first person: the author of the joke, the interlocutor, and a second person: the object of the joke, a target, or sometimes you could say a victim. As a situation between those two, a joke is just a shot in the dark. It only works with the presence of a *third person*: “an audience” that evaluates, understands and enjoys the witty remark. The author of the joke is at that moment looking around with a glimpse of confusion and hope, “will someone laugh?” In a comical situation the third person is unnecessary or optional. In the situation of joke, it is necessary. A private joke, an interior joke does not exist. The *third person*: the intruder with indiscreet eyes, makes the joke possible, proves its existence. The innovator of discourse is not laughing at the joke himself.

Why not? Precisely because the author does not know, if the joke has hit the target or if it is mere a nonsense. He cannot distinguish between sense or nonsense. Neither can the *second person*. Both: spiteful and innocent word plays require mental effort of overcoming inhibitions (internal and external ones). Innovation is an act without any previous agreement, the burden of establishing it makes it impossible to enjoy at the same time. “For makers of jokes, the work entailed in making something new (and not agreed upon) erodes and neutralizes their eventual ‘profit of pleasure’.” (Virno 2008, 81)

So the author is left in uncertainty.

Why does the *third person* laugh? The *third person*, shares the inhibitions the author of a joke is overcoming in the moment of creating a joke; she can enjoy overcoming them without being entangled in the effort.

I don't laugh at you. I laugh because I recognize in myself, what you talk about, which is an object of laughter. And I have just enough distance to enjoy, to watch that it is possible for me to overcome the inhibition. I laugh from the distance at myself.

Virno analyses a joke through J.L. Austin: The *third person* establishes a joke as public action. (Virno 2008, 85) The action is carried out and made with words but is not reducible to the content of the phrases and is established only by the fact of being public. Involuntary expression in a contingent situation and rush of crisis appears only by being performed and seen. As such it is not true or false, rather successful or unsuccessful (fortunate, unfortunate – J.L. Austin). (Virno 2008, 85) But only once, here the performative speech act, does not appear as repetition as in R. Schechner's *restored behavior*, it is rather a twist, a fallacy of order, nonsense and absurd. What is made in a joke is not a confirmation of a social agreement (like in "I do"), but a perversion, a fallacy of critical reasoning, improper connections, a side conversation - an innovation.

Further Virno argues by a more detailed analysis of the linguistic act with the help of Aristotle's: *Nicomachean Ethics*. Between four elements: 1. *Phronesis* – prudence, a practical wisdom, a know-how, adaptability of the principle to the contingent situation, a regulation of the rule to particular conditions, regulation of means to the case. 2. *Orthos logos* – discourse to enounce the correct norm into a particular situation. *Orthos logos* is an agent of *phronesis*, an institution that expresses the norm through know-how. In the case of a joke it is not just inspiring or guiding an act, it does it. It is the clarity of successful application in itself. Usually it has a meta-operative character; it is an instrument of judgment. In the joke it is absorbed by the operative level and becomes an object of play, even more, it is arousing pleasure directly. "In the joke, the *orthos logos*, rather than governing pleasure, becomes the immediate object of pleasure". (Virno 2008, 86) The law, an order is played with like a toy. Enjoy!

3. A joke demands *kairos*: momentum, a quick reflex to act in a public situation. That assures the affectivity and also the sensibility of a joke. Without *kairos*, a joke is just an enigma or an irrational voice. “Innovative action is always established in a state of emergency.” (Virno 2008, 87) This notion and existence of a third person, an entrusted witness proves also the involuntary character of a joke. It has the nature of a semi-instinctive reaction. Thinking, speaking and execution are innovated precisely at the same moment. Now.

4. In the notion of *endoxa* we return to restored behaviour. *Endoxa* is a commonly held belief, a public opinion, a place where inhibitions, stereotypes, proverbs, rules, idioms, and traditional anecdotes live. In a joke we see the weird moment of being nourished by it, transforming it and re-establishing it. Virno says that a joke shows “how grammar can be transformed”. (Virno 2008, 87) A joke is erosion, a displacement of the limit of *endoxa* (the public opinion), an immediate performative act. Inhibitions inhabit the fact that social communication creates a form of self-evident agreement of principles and beliefs. A joke functions on the *endoxa*. A joke takes its form from *endoxa*, disrupts it, delays it, extracts bizarre consequences from it and causes it to retroact.

Allow me to try to say it in one sentence in common language: from erosion of public opinion, in a condition of fallacy of sense, in a crisis and with a catch of momentum, the "know-how" is applied and acts to transform and to re-establish the sense. Public opinion is at the same time questioned, transformed, and re-established by a momentary understanding and acceptance of this innovative act in a public situation.

By the creation of a joke a law is not only questioned, but a new voting on the old law is urgently in order. And it does it using too few words. It is like a shortcut that opens up a new heterogeneously semantic path. It seems short because it just got created. It did not exist just a while ago. And there is no other path available. It is almost too concise and compact because its expression comes from a reality that was smaller and was opened into one that is slightly larger.

Paolo Virno says: “No norm can indicate the modalities of its own concrete execution”. (Virno 2008, 92) There seems to be always a gap or multiple possibilities of what to do with a norm. Which way will you follow a direction. Virno gives an example of a moment when a joke is made. In this moment you

enter the side path and it is not just an eccentric act or the misapplication of a rule. It is a display of incommensurability between the norm and action itself. It is an act of entering a path through the fields. This possibility exists because a joke returns to the origin of a rule, to the moment when a direction was formulated. The joke exists in a moment of crisis of signification and independency of application.

Paolo Virno writes about the joke: “It seems to me that this notion is closely connected to the innovative character of the witty action; or the fact that the notion breaks away abruptly from the prevailing *endoxa* and offers a glimpse of another *endoxa* by way of a decree *psēphisma* promulgated in due time (*kairos*).” (Virno 2008, 97)

What is the place of the public?

What is the condition for a public situation? With what kind of public space did we work in the *Oops!* project? Was it in the public space of Helsinki we were practicing in? Virno describes the joke itself as a public, performative act. A joke requires the subject of a joke, an author of a joke and a spectator. A joke is establishing the differentiation of those positions, the necessity of their coexistence for a moment of social innovation. It is not a space of the city, it is the multiplicity of functions that is important. Transformation appears through relation: the author of a joke is overcoming her own inhibition and in this effort cannot judge if her act is successful or not. This justification happens in the act of witnessing and in the spectator’s reaction: laughter or no laughter. Laughter, an immediate pleasure, is a sign that inhibition is shared and it's overcoming is successful. No laughter means that one or both of them are missing.

What connects a joke and a lapse as public acts? A joke is done for the eyes of a third person, it is like a classic act of performance: a creation for the audience. A lapse is an involuntary happening, not an invention. But when a lapse happens an immediate involuntary reaction is to look for the audience, too. Did anyone see me falling? Yes, I can become an object of a joke, or an object of pity, judgment or just be ignored. The same confused possibility is in the moment the joke is being invented, only for the author of a joke, not the object. In a lapse those two are confused and they appear clearer in a moment after a lapse, after an audience is found or not. An audience is the potential

clarification for a lapse. Lapsus is also a moment of crisis of signification, by involuntary innovation or just confusion of elements from a different order. For example a thought that becomes a word in a conversation, but it does not belong to that conversation, but to the parallel thought or conversation.

A slip of tongue can function as a joke, but it is not conceived consciously. The question is, does it matter if the assessment is still done by a third person? Who is an author of a lapse? Is it an accident? Or is it the result of a structure or norm so tight that it must collapse? Or is it a witness, an audience, a third person witnessing a joke or a lapse, that is able to frame a laugh from a comical situation or confirm it as a failure? Or is it not any public intervention, but just an accidental innovation, and should it be left at that?

Both joke and a slip of tongue are shortcuts in reasoning. They appear where they were not possible before. But they seem to be initially different events? Is a lapse a moment before the creation of a joke? It is a crisis situation, an urge to look for a way out. Some slips are just unconscious jokes, when a third person might be unsure whether the author was actually joking, or was what was said just an accident. And a lapse can be something that is only dark, not creative in itself. It can only be a sense of collapse. Lapsus and joke are completely different. One has potentiality of being accepted and the other of being a failure. However, one can easily become the other; in their clear forms they have completely different properties exactly in the moment of entering and becoming part of *endoxa*, the public opinion.

Sigmund Freud gives several examples of slips of tongue and their different origin and nature. A slip is contagious; it is a disruption in thinking. It can be the result of a completely alien thought intermingled in the process of formulating the other thought as a verbal expression. It can come from a momentary loss of memory first; in lapsus the memory returns, like in a case when the name is forgotten in a conversation despite the effort of remembering it and it returns as a lapse in another conversation that follows the previous one, but is completely unrelated. Or it can be a moment of anticipating another memory, expulsion of a thought or memory, suppression of a thought in conversation, a distraction, circular thoughts during the conversation around the other thought. “ In both modes [speech-blunders intended to express or unintended to express] origin of the mistake in speech the common element lies in the simultaneity of the stimulus, while the

differentiating elements lie in the arrangement within or without the same sentence or context". (Freud 1914, 75)

Lapsus is a form of contamination and it also functions as a contagious phenomenon. There can be a situation with more frequent lapses, after one has already happened in a conversation. Verbal language in itself has always a possibility of regression to the infinite; a possibility to interrupt this regression lies in a variety of forms and techniques.

How to deal with the plurality of heterogeneous applications? What is human praxis in a state of exception? Eventually it leads anyhow to the re-establishment of public opinion. Lapsus is a moment when *endoxa* breaks down, a simple fallacy. It can lead to the situation becoming comical or becoming a joke or a mistake.

Returning refrain

A lapse is a casual, every day collapse. One could wish it to be an opportunity for innovation, formation of new logic as a looking for a way out from fallacy, a crisis. At the same time in this little moment there is potentiality for just stiffening the old structures, the stiffening of control and expression. I really do not know what lapsus is, but I can recognize some of its qualities. Lapsus is a rare moment of simply a potentiality, a pure potentiality that can be overwhelming as such, so it is also distancing, it is removed from consciousness, and at the same time from the discourse. It is not an emotion, it is a knot of emotions: joy, fear, shame. It is also just nothing, an unemotional event - a trip up.

Could a slip be some kind of opening of the rhythm of another order in the reappearing refrain; unconscious sounds come into the conscious song? There are rhythmic qualities in a lapse: it is contagious. The once forgotten in the conversation name tends to keep slipping out from the memory in another, even not by the author of the slip but by its witness (Freud 2014, 53). After one slip of tongue happened there is somehow more possibility for another slip happening. (Freud 1914, 81) Another rhythmic quality of lapse: a lapse appears to reveal the structure from which it sticks out. That comes out in the form of a refrain. In that context a lapse appears as a refrain from a different rhythm. Slips are orderly because language production is orderly, and systematization of them is making language orderly. We can see a lapse as a

new rhythm. How could we approach that in practice? Like a child does; there is no collapse of the old order, the collapse is the new order itself, to be picked up and sung right away. It is not actually a collapse; it is merely a change in the rhythm.

Félix Guattari describes a lapsus or joke as an existential refrain due to their repetitive functions. According to him they both allow a mode of subjectivity, which has lost consistency, to come into existence. (Guattari 1995, 26) They both are machinic existential refrains, autonomous, with the potentiality of their own autopoietic modalisation. These refrains tend to mechanically repeat and become autonomous in becoming, “autopoietize”. Does their independence threaten the unity of self or the unity of discourse? And why would that be a conflict? This involuntary autonomy of a lapse, and loss of control over the narrative, the coexistence of parallel options and the contagiousness, that gives possibility for a recombination of both: the self and the discourse, personal narrative and social norm.

It is thus equally from a hotchpotch of banalities, prejudices, stereotypes, absurd situations - a whole free association of everyday life - that we have to extricate, once and for all, these Z or Zen points of chaosmosis, which can only be discovered in nonsense, through the lapsus, symptoms, aporias, the acting out of somatic scenes, familial theatricalism, or institutional structures. This, I repeat, stems from the fact that chaosmosis is not exclusive to the individuated psyche.

(Guattari 1995, 85)

Aporia is a moment without a way out. It is a certain situation of confusion and lack of resources: or as in lapsus, too much of resources, multiple parallel options, which create lack, a crisis in the consistency of action.

In *Oops!* practice we created the roles of a public situation: object, author and witness – that is, a potentiality for overcoming inhibitions. Then we realized a small complication: lapsus is wild and it plays with us. It can become shameful, a joke, a mistake, produce guilt, or you can even expand it to trauma. You do not always know what role you will play in it: an object, an author or a witness, or if this power structure is going to change in the next moment.

The public space, the city, the railway station with passers-by, accidental participants, are all involved but not necessarily only as an audience. The public space of Helsinki: at the railway station the passers-by, the accidental

participants, can enter this structure, become for a moment an object of a joke, an author of it or a witness. We do not concentrate on the conscious, or the unconscious; we play with refrains when inhibition appears and from there the lapse can take different paths: being realized, being expelled from memory, being corrected back into the norm or creating a new norm. What is interesting is that a lapse seems personal, but the grammar is universal. I propose to see it as part of a bigger structure, not as a personal drama but besides being a song to sing with and a disruption of common beliefs, it can also be seen simply as a misperformance, a technical setback.

Lapse as technical setback

Lapsus is an element of a disruption in discourse – it could be seen as a disruption in the functionality of language and as such as a break in connectivity. Or proof of automatic connectivity¹, an automatic, inattentive discourse. But it has to be seen also as disruption as such, simply a collapse, a destruction.

To lapse here means to decrease, to drop the quality of the performance of life, a drop of status. It is like to commit a sin, to drop in the morals. It is a flop to drop from the standards. It is a degradation to drop down to a lower degree. It is an illegal residence or deportation when you drop down from your residence permit.

It is easier in a sentence; when you mess up the words, sometimes you come up with a different meaning. It can be disastrous as well or only ineffective in its consequences, but however cheesy it sounds, you can make another order of it. If you imagine a lapse from social status or morality or sanity it might not sound that inspiring anymore. To talk about making a new order from ones poverty or psychosis seems quite an arrogant advice.

I still believe though it makes sense. Perhaps in art it can be simply easier to name the technical qualities and decrease them for the purpose of challenging the twist, the stretch. But it is useful to play with any structure instead of

¹ "In a text titled "Networks, swarms, multitudes" the biologist Eugene Thacker studies the analogies and differences between *collectivity* and *connectivity*. He observes that collectivity implies always a certain degree of connection, while the contrary is not true: connectivity does not imply the existence of a collective." (Berardi and Virtanen 2010)

dealing directly with the subject to exercise the possibilities of way out. How is it possible that when problems in organizations appear, they so quickly become personal and after that they are so quickly a mess of emotional threads, fears, projections and complaints? When you are a subject, lapse is never fun. It always happens to you. It is a big thing to demand to be the one that dance as solo when a lapse appears. For few it is easier to be able to pick up the disrupted movement like a refrain, a tune. It is a dance with a loss of self.

I describe some examples and methods of using technical setback as method of working in the chapter “Practical and Conceptual Findings from Oops!” (pp. 82-106)

When it happens to you (to me)

Once after presenting the *Oops!* project I heard: “I see the project is based on failure, so there is great chance this project is a failure too”. What sense does it make to create a special invitation for the possibility of failure? Falling is just falling. As a nicely framed artwork, a surprise may be nice. But just falling, goes to your head. It goes to your body.

Based on material developed during the *Oops!* project I developed a short solo performance with a bench breaking under my ass. I did fall maybe 6 times there. As(s) artist, as(s) innovator, as(s) entrepreneur, as(s) self employed, as(s) producer. How low did I feel afterwards? I have fallen on my ass 6 times. I just felt bad and for what? I felt bad in order to represent something. What is the social failure of being an artist? What is the necessity to be successful? It is just healthy, it seems. Is it?

Parasitical Furniture piece1: Artists

Once an artist, a tax collector and a taxpayer were invited to dinner. Common goods were served. Organic dandelion salad collected on the field by the servant. It was an artist's wife, or very good friend, also an artist, who did that job.

To make it look better, it would perhaps be useful to say that entering lapsus could be seen as an attempt to realize our own circumstances and

limits, structures we operate in, every day habits, refrains and automatisms without negating them, but in a direct and innovative way. But is it so? Innovative would not mean anything particularly positive here, but rather just the fact of deviation from applying a rule. To recover from it – to make a joke, when that innovation happens to me, to shortcut from the odd and strange to pleasure or to stay with the discomfort. There is one point that makes it worth it: the relationship that happens on the way: It is not really possible to make a private joke, says Virno, to make a joke, see a joke and laugh at it just by yourself. A lapse is an event that happens to me, but recovering from it, is not. When it happens to me, it is just a gap, a weird, unclear, sometimes dark event, a moment that is difficult to recover from but rather easy to forget. It can become both: a joke or a mistake, a moment of freedom or a wrong moment, sometimes minor, sometimes difficult to forget, shameful, a trauma. And this becoming is a shared process.

I fell, my ass hurts. Oh! The lapse messes up with personal narratives, with the stories we create, we tell, with how we engage others and how they enter. If the lapse becomes a joke through the social situation, does it become a trauma also through the externalization or social internalization. A joke for one can become a trauma for another. Virno: “In the joke, the *orthos logos*, rather than governing pleasure, becomes the immediate object of pleasure”. The law, an order is played like a toy. (Virno 2008, 85)

In the moment of lapse you yourself, with your reasoning, are an object of this play, a toy. You, as a subject of law can be transformed. It is carrying not a grammatical figure only, but your self with it, your self with a body, with confusion and public presence.

2.3. LAPSE AND PARODY

As Giorgio Agamben writes, parody is an imitation of fiction, including a failure of narrative reason. It is also a collapse in the logic of the norm originally coming from an example of Callias; when the original norm of lyrics was for logos and *melos* (chant and speech) to follow a melody; *para ten oden*, beside, against to speech. Parody would separate the rhythm of speech from melody. Melody would not be followed by words or they would be disconnected from each other; in the case of Callias melody was followed by recitation of the alphabet. From what we know this was considered funny. (Agamben 2007, 39)

In this case the original norm would actually be like a knot of self-evident relationships collapsed into each other that become separated by parody and its innovative order. In itself parody does not have a place. It always places itself beside, apart from its object. It appears as a parody only at the side of some “original”. Without this original, this object of mocking, parody would not exist as such. Parody can never neither fully identify with it nor deny it. Parody just exists beside. It uses the same methods as fiction: representation, mimesis, metaphor, and by being laughed at, it at the same time lays bare what it would pretend to be if it would be a fiction... It does not talk about reality, like fiction seems to do. It is as if the subject was too real, so real that you need a distance from it. Fiction speaks: “as if,” Parody talks: “as if not,” or “this is too much”. (Agamben 2007, 48)

I remember my last visit in the Museum of Auschwitz. There was a group of school kids as always (in Poland this trip is part of the educational program of primary schools), I remember the group of kids playing with the picture they have just seen, a limping prisoner upheld by his colleague, playing a starving prisoner and another one, so weak that he has to be carried by two people. Kids just played this weird bunch, this image, by moving a few meters forward, then laughing a bit abashed or ashamed, looking around for their teacher, if she has seen them, and going back to get ice creams or to do something else. I looked at them with some kind of mixture of amusement and envy; when I was in their age I would be paralyzed by the whole place and unable to process the experience in my body or mind. It was a pleasure to see kids who were not inhibited, not stuck in the sense of horror and not entirely

distant to the subject of their visit. Watching this little side act and sharing this laughter with them has given me just enough of distance to enter the existing narrative more freely.

I also remember the speech of the Museum guide, describing the relationship of Nazi soldiers and prisoners. I think now that the narrative was colored with a sense of sadism. I remember other narratives I read about that relationship by for example Antoni Kępiński, a Polish psychiatrist writing about Rudolf Höss's neurosis. Höss was the commander-in-chief of Auschwitz Concentration Camp between 1940 and 1943. He, "the perfect robot" as Kępiński calls him, suffered neurosis symptoms caused only by the guilt of not performing his military duties efficiently enough and the extreme rationalization of that production of death, completely free from sadism. (Kępiński and Orwid 2007, 78) I remember my own recovery from those slightly over dramatized, and perhaps because of that, somewhat easier narratives. Recovery from the trust in what was said and what was not said about World War II, Poland and Auschwitz as various forms of propaganda and the moment of understanding that it is a search for "what could be real"?

I also remember talking with a friend of mine, Rafał Pióro that is leading the renovation studio of Auschwitz Museum and his dilemma of how to produce – renovate – or create (?) this memorial? Without its mocked "original" standing beside it, parody is just a made up story, another fiction. It can be mocked, too. It loses all properties belonging to it, it becomes re-territorialized back into literature. "In the same way, one can say that parody is the theory – and practice – of that in language and in being which is beside itself – or, the being – beside – itself of every being and every discourse." (Agamben 2007, 49) Maybe the question is not how you restore the original, but how you restore the position of standing beside it.

I would like to give another example of a parody, sort of a "micro event" from Mike Figgis' film based on Jeremy Deller's artwork *The Battle of Orgreave*. The film is a documentary on a re-enactment of a picket that was organized by National Union of Mineworkers in Orgreave, South Yorkshire, UK, in 1984. In the last scene of the film, there is a little girl appearing. She appears only after the massive documentation of the process of preparations to recreate the original event, after the documentation of gathering data and means for the project, after documentation from the recreation of the battle. This little girl in her excitement and will to join, is mocking the words of

determined striking miners. "Determined striking miners" that are just playing the determination from 17 years earlier. The little girl, in the window of a flat, is chanting: "The miners united will never be defeated!" Is it an accident that happened during the re-enactment happily recorded by an attentive cameraman or part of the careful direction of the entire event? But actually what she is joyfully chanting in the middle of a semi-violent, semi-comical, semi-real, semi-played scene is rather a blab: "The miners united will never be divided, divided, will never be defeated or disfeated...? Disfitted...? Dispitted?" Is she only partly aware of what this weird happening of a battle on the street is; she mishears it, perhaps she is also disabled herself. (How the hell can I say it in a way that it is politically correct?) She chants simply out of the will to join this something that happens: "The miners united will never be defeated". It is the final scene of the movie. This scene creates a bit of a false mirror. That little side happening makes a point. But what is the girl's point, what does she mean? It is not very clear. She just inverts it all. No word is obvious anymore. At the same time she and her act stays beside. It is and is not included in the whole picture. It stays there, as joyful mockery.

What is parody? Is the re-enactment battle put side by side with the real strike? It is a strike, a re-enactment and a little girl's performance. The girl's performance is clear parody. There are no doubts about that. She makes me dizzy. Her song is either twisting the perfectly clear sense of the film or revealing its previous lack of clarity. Her action is reviewing the whole story. It is just a little bit too much. You can already understand the re-enactment of the Orgreave battle as both: as a fiction based on the original event, and as a parody of original event. But if you let only the girl open the door to a parody, by this third event, by this certain twist the meaning is momentarily completely lost and accurately questioned. There is a moment in the film when some re-enactors become very serious; the people working with the production seem to be a bit concerned about whether the partakers understand the border between fiction and reality, or is someone going to get crazy and people will be hurt. There is a group of re-enactors at the final day of the re-enactment. They are angry, angry at Margaret Thatcher. At the same time, a bit drunk already, they are having fun. They stand there and say with a severe voice: "Today is for real!" and they cannot help laughing all honestly on the side and still pretend it is for real now. And you do not actually know what in this particular moment is real: Is it the actuality of re-enactment? Is it the

narrative of the past event? Or is it an emotion rising from this fake, arranged play or even emotions from the past, the lost “real” battle, that are mixed in this parody? In the action of clashing or un-collapsing what seems to be one event. In this action multiple elements are coexisting beside each other, yet separately; parody opens up a previously non-existent place, not yet habituated with words or meanings or things.

At one point in the film everything seems to be absurd: for example a moment from the original strike in 1984, when people gather before the picket and play football on the field surrounded by a fence of policemen. Or another example from the re-enactment: the moment of a big party with a brass band starting the big event of re-enactment and the audience of the town watching, waiting for the re-enactment of the picket. Can parody be a way to comprehend the actual event?

Let’s return to Callias’ division of chant and speech. In this division, in that example of parody, something regular, something evident happens to fall apart. It is odd. It really does not feel new or innovative at all. It just seems odd. Perhaps this way it becomes funny. It is like a shortcut between the connections that did not exist before, in the case of a joke, only here it is paradoxically a shortcut to a sudden disconnection, a sudden independency. Laughter is born from this extra amount of energy, this striking oddity and from actual immediate understanding, and not from engaging into the process of a rational modernization as progressive development towards the new actualized form. A rather weird amusement of a new order happens just a bit too close to understand what really happened or so close that it is immediately accepted in some strange way and understood fully, involuntarily. Parody strangely disconnects the creation of order, disconnects the relationship of fiction and reality, like in the scene from the Museum of Auschwitz, parody gives back an oddity to an event, a distance, a question “what is this?”, What then has been add on the top of it? But these questions are put in a very strange way, by inclusion and not by negation. By adding an extra level and including all the others. It is just strange. It is like to almost dare to make a radical move. It causes laughter by the fact that it is too odd to be considered seriously, and in this way it stays only an addition to what it seemed to be before. Still this weird statement is able to touch softly and delicately something that is mysterious. Or does it make the “real” more mysterious? Indeed, it does.

Somehow there, reality is about to be revealed by what it is not, by its own edge, by a threshold of it. Reality, fiction and parody are a bit like physics, metaphysics and pataphysics (Giorgio Agamben about Alfred Jarry).

An epiphenomenon is that which is added on to a phenomenon.
Pataphysics ... is the science of that which is added on to metaphysics, either from within, or outside it, extending as far beyond metaphysics as metaphysics extends beyond physics. E.g. since the epiphenomenon is often equated with the accident, pataphysics will be above all the science of the particular, even though it is said that science deals only with the general. (Jarry 1972, 668)

2.4. LAPSE AND DISLOCATION

Richard Schechner describes the moment of displacement in performer during the performance. He claims the moment of displacement appears in any form of performance, sport, dance, entertainment, or ritual, when the performer tries to come out of herself or himself and enter completely into what is their performance. As displacement he describes the split in performance between not me – and not - me – the double negative. (Schechner 2006b, 91) It is a lapse in presence. It is more than a pretense to be someone else covered by the agreement of the audience that accepts this temporary contract and for the time being tries to believe that I am the role, that I am playing and so they forget for a moment that I am not Karolina Kucia, the performer. It is more than that. Living the double negative, Schechner describes further is not being self, neither the character. “The actress is not Ophelia but she is not not Ophelia; the actress is not Paula Murray Cole, but she is not not Paula Murray Cole. She performs in a highly charged in-between space-time, a liminal space-time” (Schechner 2006a, 72) Schechner describes relating to that moment idea of restored behavior:

Restored behavior is “out there”, separate from “me”. [...] Even if I feel myself wholly to be myself, acting independently, only a little investigating reveals that the units of behavior that comprise “me” were not invented by “me”. Or, quite the opposite, I may experience being “beside myself”, “not myself” or “taken over” as in trance. The fact that there are multiple “me”s in every person is not a sign of derangement but the way things are. (Schechner 2006a, 28)

In A Commentary on the Letter to the Romans, Giorgio Agamben describes as well the state of not-not me, not related to performance theory. It is an idea of a multitude as remnant, as non-people, not coinciding with itself, neither with the majority, nor with the minority, as the divided ones, *aphorismenos*. (Agamben 2005, 44) He introduces the idea of double division by Paul from Tarse, the cut on flesh and breath (*pneuma/sarx*) imposed on the old Jewish division on Jews and not Jew, the division of Jewish law. Agamben presents it as a figure of cut that cuts the cut, instead proposing the new one. In that way

there is always a remnant between those that represent this various partitions. (Agamben 2005, 50-52) Can those forms of existence - me, not me, not-not me, me according to body, me according to mind, not me according to body, not me according to mind, not-not me... Can they cohabite an action, a relation at the same time. What kind of political figure of the multitude would that mean? A nation, Polish, not Polish and not-not Polish, Jewish, not Jewish and not-not Jewish. Again I am getting dizzy. Most interesting for me is what kind of act could the body cohabited by those three simultaneous forms of being will, what kind of an act would a group of bodies cohabited by those three simultaneous forms of being be capable of? And what is the form of being of that remnant of multiple selves, what else is there, besides me, not me and not-not me?

Look also the chapter “Working Period Nr.3: Displaced subject and when it happens to me.” (pp. 63-67)

Lapse in judgement - lapse in sediment

I have made a lapsus: “Judgment” in Polish is “Osąd”, but my computer works with a Finnish keyboard, so I wrote this title at first and in a hurry, without polish marks, which came out as “lapse in judgement” - “obsuniecie w osadzie”. Then I read it the next day and I could not recover anymore its original meaning. “Osad” in Polish means “sediment or sludge”. So, the lapse in sediment: I think it will be useful, to lapse in judgment like soil lapses after a heavy rain.

Martin Arnold, an experimental filmmaker from Vienna, reworks found footage. In *Passage à l'acte* (1993) based on a fragment from *To Kill a Mockingbird*, a Hollywood production with Gregory Peck, he reveals mechanically the mechanical construction of the scene, the setting, the dialogue and the movement; a stuttering scene of a family breakfast. Family: white Father with tie and vest and glasses, very authoritarian, and Mother, in flower dress, watching every movement of her husband, moves back and forth. Two white children: a Boy, misbehaving, late for breakfast, misbehaving in shirt and tie, Fathers Finger, pointing at chair, pointing at chair, Fathers and Mothers mouths: down, down, sit down. Door: shut, shut, shut, shut, square, and a Girl, in a white dress, behaving, eating with a spoon; rhythmically up and down, behaving, a glass of milk, rhythmically up and down. American-

English dialogue: breakfast, cereals and milk, milk and cereals, breakfast; American-English dialogue. Tensions: Father – Boy, Boy – Girl. They are scattered and repeated back and forth, back and forth, slowly proceeding in hiccups.

This mythical, musical dance in which each member of the family or cast is playing a “right” tune becomes ridiculous. They lose their personalities; they become tools, and instruments. Maybe it would be most accurate to call them “parts of a factory”. Each machine is slightly automatized to be compatible with the rest of them. They are not subjects, they are machines: White-Father-Breakfast-Tie, Father-Tie-Scream-Late-Boy, Rebel-Against-Father-Cereals-White-Boy, Quiet-White-White-dress-Up-and-down-Girl, Flower-Attentive-to-her-husband-White-Mother-Lipstick.

The mechanism of filmmaking is reanimated through machinic scattering, a micro scene of a few seconds is extended into a film about that scene. The machinic editing of the original footage plays with the materiality of the scene, with cuts, limitation of movements and word fractions and at the end it is a method revealing not only the frame; rather the frame in its entire context is coming to life.

I have used this method in working with the *Oops!* project in dealing with documentary matter’s sediments in the creation of both the animation and the video parts and also as a way of directing the group process. I describe this in the chapters “A Plan for Slide, Slip, Glide, Collapse, Decrease,” (pp. 36-38) and “Method of Reanimation.” (pp. 42-50)

III PLAN AND PROCESS

3.1. PLAN FOR A SLIDE, SLIP, GLIDE, COLLAPSE, DECREASE

To plan a lapse is in itself a paradox, an impossibility or stupidity. Is a planned loss of one's face still loss of one's face? I planned a support structure for the moment when it happens. To support what? It seems like a paradox to create a support structure for a fallacy. Why to discharge the sense of the overwhelming involuntariness of failing and the automatic drive to get out of it immediately? I wished was to stay in that moment of fallacy of reason, or lapse of sense for a while, to see what this moment is, maybe to be able not to react automatically and to postpone the reaction for a while. Could there possibly be something like recognition or even an exchange?

I collected my notes from the planning period for this project. They start somewhere around 2007. I collected them into a short summary of a dream, intention or aim that, even though vague, at times is very consistent. The first drive in the dream is something **absurd**, a *blague*², a sham as a tool for social organizing. I find notes and projects of a joking street group and an absurd marching collective sculpture. I find notes on the Orange Alternative movement in Poland in 1980's. Orange and alternative because it was neither Red nor Yellow (Communist and Pope's colors), and was represented by the picture of a little pixie or dwarf in an orange hat and a flower in his hands popping up on the outdoor walls, then being painted over by city guards as a sign of political opposition and then popping up again. The movement was organizing popular marches where you would show up in an orange pixie hat and a flower in your hand. Can you treat a police officer seriously, when he is asking you: "*Why did you participate in an illegal meeting of dwarfs?*" or can he be taken seriously for arresting a dwarf for being dwarf.

Another fascination of mine was Andrzej Partum and his performance art that plays rationally and shamelessly with the absurd reality of public discourse and representation in socialistic Poland, Poland of the People. For example one of his concerts was "Piano recital and abstract poetry fling, co - Adam Hanuszkiewicz. Concert in the series: The Young Talents." With one

² From French word *blague*; mendacious boasting; falsehood; humbug. (Webster's dictionary)

fake call from the supposed head of the communist party describing Partum as young, very talented, representative of all arts in one, orphaned after the death of his father, a miner and the only son of a brave and superefficient female textile factory worker, Partum organizes himself a concert by the Warsaw Philharmonic accompanied with a reading of his poetry by the most famous Polish actor at that time. Partum's trickery comes out one day before the concert and of course, the concert is cancelled, but the work is done. What was most interesting for me in this form of acting was not the monumental size and mass effect, but the ability to create collective understanding based on a joke or a lapse of form in another way, not by the creation of meaning but by its fallacy or twist.

Another subject returning in my research plan is an idea of **not-common**. It was a dream of the possibility to come together without having a common base, without the necessity to look for it or recognize it. If I would consider the existence of the *common* at all, I would see it in a thing that is only to come, not yet here, but in a process of production. This way I was mostly thinking of actions for a group but not for a community. Perhaps a communication based on the absurd was somehow supposed to help with that. The third element of the dream was **the unknown** and a need to be with an event as the unknown. It meant playing with chance and with one's own ability to be fragile in front of something you do not know in the moment of public appearance. It sounds so good but frankly it is always first scary to let go of the necessity to be in control. So to summarize and contextualize this dream of my coming performance production: I was interested in something that operates on the fallacy of reason, something that is genuinely open, strange and unpredictable at the same time and in working with people, performers and audience that are not reducible to any common element between them, for example being an audience or a performer.

It all sounds like delusion right now, but somehow all those elements are indeed part of the figure of lapse and the *Oops!* project. I am relieved, though, that I do not have to talk about them anymore, since the situation in both of them is much more concrete.

3.2. WORKING PLAN

Before the production process, I wrote a bit more concrete working plan:

I am interested in the personal and interpersonal processes of creation; researching and exploring them in autonomic and in self-organized forms. I am looking for new (for me) ways of thinking about cooperation, and of understanding what place the idea of sympathy, consensus or understanding takes in cooperation, are they necessary, and if not, what are the alternatives. Especially interesting for me is the idea of emotional and sensual-emotional innovation, which I want to work with through parody, lapsus, anomaly and resistance. I find it interesting to make research between organic and mechanical processes and to combine them. I will deal with ideas such as time as a commodity in time-based art forms. This idea concerns research of my own position as a performance artist in an age of shift of the main forces of production into cognitive labor and in an age of commodifying event economy. This plan means for me working generally with the idea of precarization of the work structure and flexibilisation of abilities in time. I work with the fact that creative processes, and social structures become depersonalized because of the reduction that happens in working structures. What does it mean? It means that the outcomes of productions are predetermined by the conditions of work such as time structure based on projects, vagueness of artist's salary, flexible mobility and the necessity of high and quickly digestible comprehensibility of art work and its description. I claim that these conditions produce compositions of conjoined elements coming from people's creativity, but as a result of that creativity people do not create any structures themselves outside of the product of their collective. So does this compilation of elements have an impact on those people or on other people's lives? I mean by that to question, if it is possible to create an event out of elements that fit together into an aesthetical composition but have no consequences on the environment or on the partakers. They maybe produce a cloud of possible readings or ideas of what they are or what they could become, what they could be. What is this kind of event, what

does it produce and for whom? I do not know. For me it means that I need to start from working on group processes that allow a group of people to develop their own structure of functioning by co-emergence and without making our skills compatible, a demand that emerges from the limitation of time, form and impact on our lives.

Other questions such as public space, parody, joke, autonomy and automatism will be researched as tools to find an active form of art that deals with the complexity and ambiguity of events.

In the connection between practical and theoretical work I am trying to find out what would be a copoietic system of self-organization in practice and the automatisms or autonomy in semi-creative, semi-automatic processes. The written part plays a role of theoretical preparation – background and also reflection on the already finished process. The practical part plays the role of checking and developing the theory in practice. Part of my research is based on existing theoretical writings on copoietic systems of self organization and organization of potentiality (Bracha L. Ettinger, Franco "Bifo" Berardi, Maurizio Lazaratto).

Probably it is obvious by now that I plan to work with a group of people. We will work with personal experiences of lapsus or refrain. We are going to look for a situation in public space, which includes either refrain or lapsus. This is a starting point for a process, in which we will be working with story, memory and invention. During our practice we will re-enact or provoke situations of lapsus. There will be photo and video material produced from each action and repetition of action. The photo materials will be transformed into an animation. The animation will be made in an analytic way and manipulated to produce distinct new information about the action. This material will be used again for reenactment or provocation of live action and production of new photo and video material. This process will be repeated, changed or improved until the group decides that we have found something interesting enough.

3.3. GATHERING

Here I describe how I approached gathering a group.

I made a call in a newspaper:

*Are you fool sometimes?
is faux pas something that happens to you almost every day?
do you have talent to do wrong things in wrong moments?
I look for volunteers for a project.
oops.laps@gmail.com*

I also wrote a more extensive invitation and circulated it among friends and on email lists at the University of Helsinki, The Finnish Academy of Fine Art, and the Theater Academy.

My project is a research: what lapsus or slip actually means and how does it happen in action, what kind of event is it? The goal of the research is to try to use lapsus as a tool or catalyzer in observing a public space and in making an event in public space. I am asking you, because different lapsuses happen to different people, but also because I am interested in working through this project in cooperation. I am looking for people that would be interested in lapsus themselves, maybe people for whom lapsuses are happening often or who are just remembering some or have some relationship with it.

What is lapsus?

It is: a slip, lipsahdus, a naturally appearing joke, a mistake, a language mistake, expression mistake, unconsciously appearing refrain, sometimes a moment lost from memory: a memory mistake, faux pas - kömmähdys.

Process of work:

Working process has already started but you can still join if you contact me before 14th of August. There will be weekly meetings until the beginning of October. Process will end with an event between 10th – 18th of October. [of 2009]

In the beginning I would ask you for some stories including lapsus that happened to you, and later on we work with them in a way that we both agree. The process will include individual and group work. During the whole time some animation material will be developed and also some small interventions in public space, the final form for all who are interested to join, will be multiple actions in Helsinki and video animation, but more about that later because it is not decided yet, also because we can work with the process more freely if it is not determined by the final form from the beginning.

More:

One thing more: as I said I am looking for volunteers, because until now I did not get funding for my project, even though I would be very happy to pay some small money to anyone who decide to work with me. Instead I can promise some good challenge and fun.

My name is Karolina Kucia. I am visual artist (MA in Sculpture and Intermedia on Poznan Art Academy in Poland), now studying in Performance Art and Theory department in Theater Academy in Helsinki. This project is my graduate work. My graduation work is on common space, art work production as social activity, and parody and lapsus as a tool for activation of public situations. Please feel free to send this invitation to people you know and who you think would be interested in lapsus experimentation or research!

Karolina

As an effect of this call I had a few email exchanges and person-to-person talks with a few artists, actors and psychologists. Although as a result the group of people that was committed to work with me for free and for a quite long and regular time and with unknown result were almost all very close friends.

Raita: friend and co-student, visual artist working mostly with the idea of site-specificity.

Tanja: friend, visual artist.

Stein: husband of a friend and co-student, nature photographer and activist

Tero: performance and visual artist, and my husband.

And me.

I need to say I was a bit disappointed to have such a homogeneous and completely familiar group. I understood it is one element of the working structure, that nobody else will trust me, that these people trust me, not necessarily the project or the idea and that people have no time or very little time. And I just accepted it since it seemed that I did not have other any choice.

3.4. METHOD OF REANIMATION

When we were starting *Oops!* we knew that we would play with the impossible. I decided then that most probably our genre is some kind of science fiction rather than documentary. *Oops!* lapsus. We will try to repeat something that has happened involuntarily. What will we repeat then? Our judgment of the moment, the circumstances in which it happened or could happen? What if we succeed to repeat it? Does it mean we could actually perform it?

I created some method for collecting and provoking an action.

Reanimation is a method of analyzing a group process, based on re-enactment and its documentation. It is a method developed to deal with the circumstances of our practice. These circumstances concern different forms of events and their representations. Practice is based on the actual events that happened at some point, just happened, accidentally or spontaneously. Live events. We practice in the group with those events in order to research, not to display, but the practice can be viewed as it happens in public space. At the end we produce a performance piece, where everything is created. The idea

behind the reanimation method was to create a tool that would bridge those different forms of events.

Re-enactment, often used to memorialize big historical events, is used in Jeremy Deller's piece *Battle of Orgreave*. Re-enactment is also used to fill the scene of crime (very popular in semi documentary, semi entertaining police TV programs), or as a method in psychodrama or physical therapy, often with a use of puppets, especially for children's therapy. In my opinion it enlarges small events into larger ones, it stretches the time of action into another time, a longer one, it prolongs the moment of reflection and reaction and judgment. It produces the embodied version of history, it allows us to recombine the history, to live it again, to live someone else's story. It helps us to understand the circumstances and the structure of an event, of its original occurrence and its impact in the moment of reanimation. It is a social event since it is always a combination or layering of something that happened before.

Documentation of various forms created by all members of the working group at the same time is put together into one video film. It contains sound recordings, video recordings from parallel video recorders of various quality like phone cameras, and video cameras, still pictures from parallel and various quality still cameras, taken with various frequencies, for example in animation mode: every 5 seconds for the duration of 10 minutes, or from time to time just one picture. This material is used for analyzing what has happened, what a lapse looks like from an externalized viewpoint. But it is used as well for creating another live action or the following reenactment, or scene. In the practice it takes the role of the prosthesis, a consistently produced material that is animating us in our performance practice.

Where did this idea come from? There is something fascinating for me in the still motion animation made of images that jump one to another creating an illusion of a movement, but are visibly images with gaps between them. So the movement is made of those statements or representations and breaks.

Reanimation of Video Footage

The motion picture method of reanimating is to create an illusion by putting slightly different still images into rapid enough succession, so they occur as a sequence of movement, action or transformation. That is an animation. Reanimation in that case is to put the frames back and forth and maybe mix them a bit to see what different movements and actions are possible. Martin Arnold, an Austrian filmmaker working with a similar method of breaking footage of Hollywood evergreens in pieces, writes: "The cinema of Hollywood is a cinema of exclusion, reduction and denial, a cinema of repression. There is always something behind that which is being represented, which is not represented. And exactly that is most interesting to consider." (MacDonald 1998, 354) I applied this method of reanimating motion pictures for the first time in a work called: *I left my wooden arm in my wooden cabin, I will finish it later*. I made still motion animation by making photos of the screen where the video was displayed. On the video I dance. In the picture you see the same dance broken into a series of stills with extra movements, shakes, close ups, reductions. The photo animation becomes an investigation of the frame and the screen. It is a secondary relationship with a once created representation. Re-framing, re-screening, re-motioning, with what is effect? Movement in the motion picture is partly movement of a body, partly movement of a trigger, the fracture of an image is partly an image of a picture and partly an image of the screen. It is not the body or the body's movement that is represented by the machine, it includes the movement of the machine and the representation of the machine. The relationship of viewer and body in the image made by the machine of a video camera is translated by another, technically is developed machine, that can do only part of the job that the previous machine did. I am talking of the post-production of the image created with video camera by the photo camera. The stills of a photo camera include the materiality of the screen of the computer where the film is displayed. Another machine. The original is like a puppet or a dead frog to which you apply electrodes to see what the frog can do. The video is a document of/for watching, reanimating it means focusing, searching for secondary lost focus, focusing again. The original becomes temporary and incomplete; the tool is mechanic and incomplete, the process of creation is incomplete and multi-temporal.

In *Oops!* we created a support system for a complex event of re-enactment of slip in public space. The first element of this system is a group, the agreement to see, what the other does. The second element of this support structure is to document the event from different points of view, so we can share those notations. Why? That is how I started to think more seriously about motion picture, still image and live action. It is a way to include a mechanical way of documenting an event. It is also a way of admitting that the production of an event is basically artificial. But an event is something that happens. Motion picture is not a document. It is a constructed artifact. To document an event is an act close to reanimating a dying corpse. It is as to jump on a creature, which was alive a while ago, now in uncertain condition, and to squeeze it in a knowledgeable way to bring this creature back to life. It is somewhat different than the method of renovation, when you keep the creature in the same state of occurrence or existence, so it does not come to a crisis. The creature in this case might be an idea or a piece of art, or a piece of architecture, or somebody's story. It is an existing memory when the original is gone and you cannot compare it to something else. Or perhaps it can be close to the idea of reanimating something into the form of Frankenstein, where you need to bring dead parts of different bodies together, put them into the creature and make it alive, so it functions by itself. I like that comparison, because it is more insolent, more insisting that the copy could actually take over its origin, overgrow it, creating its own story. But still reanimation is operating more with a dead structures and tissues in order to inspire into them a moment of life. I found it surprising that it can be done, by applying automatism from another order into an already existing automatism.

Reanimation of still motion

For the first time I used the name reanimation in 2003, in a series of works with my self-portrait photographs. It was a process of turning myself and photographs of myself into objects. I made an installation of five or six photographs which were almost identical, slightly different so you could almost think they were copies. Pictures with distorted surfaces, turned to functional objects, animated with plastic glue as if they would almost cry. You

could move your eyes from one to another and not be sure if they are the same or not. Like in the little game: *Compare the pictures, find 20 differences.*

I was interested then in the question of slip in presence between the person and an image of the person and what does it mean to scratch, to distort the surface of representation. What is mechanical, what is automatism and reanimation of an object in relationship with my picture and with objects. I was sensing then that things can move between life and death without being actually alive, that they can even move and talk without being autonomous. That was sort of a scary image for me then: helpless beings without an acting force, without face, with an interface instead, in a forgetting of form of self. Close to the picture of water and a naked fish fillet in a company of dry bun I have placed the recording of dialogue:

Fish says: I've got wet

Fillet says:

Meat: Face!

Fish says: It is not moving, naked.

Spongy substance: Mechanically

Fillet: (Difficulties with breath)

Fish is saying after something like: I will still wait.

Fish says: I've got wet.

Fillet: Difficulties with breathing.

Spongy substance: All the time the same.

Etc.

This interest in automatism and autonomy in the animation, and the process of being alive was one of the starting impulses to work with moments of lapse in *Oops!* I try to understand animation as both creating an illusion of movement of puppets or death objects, and a state of being alive, vital. And in this sense I try to consider also autonomy as a set of elements in their possibility of both: self-organization and automatism.

Reanimation by Joan Jonas

In the work *Vertical Roll*, from 1972, by Joan Jonas, you can see the screen of a TV displaying the video film with dropping frames, you see the video through the vertical roll. At first it looks like a mistake, but you realize it is not since a sound of different origin, the sound of work, maybe a hammer, maybe a spoon, is accompanying the drops of the frame rhythmically. The video is black and white. There is an image in the video too. The face of a female, that face of a female hitting rhythmically the surface of the screen with the spoon, a pattern turning to the tissue of some fabric, body dressed in that fabric, hand lifting while frames are dropping. Finally the image shows a body; the hair, turning to a body in a mask, with fancy decoration on the top, feet moving. Walking? Kicking? In slow motion, the mask and an empty screen. The image, a picture of nude women in exactly the same pose that was visible just a while ago performed by the performer on the screen, stamping legs, stamping knees, still legs, still legs, jumping legs, still hand, tapping hand, fabric, female body dressed in a belly dancing costume, still in the rhythm of dropping frames...

The image is as sexual as it is industrial, as performed as fabricated. It is not just constructed but made by the fact that it literally shows that it is made. The image of a literally moving image, the movement of an image and the movements of the frames interact. Through the lapse of frames, the female is deconstructed through industrial sound and fragmentation of representation. Repetition, the factory line of the image, lapsed continuity, and animation through the technical set back. The image, the re-enactment of the image, in the movement lapsed by technology.

The image changes, the image of legs, jumping legs, standing legs. Movement of the legs animates the image. Later the image of the legs is also animated by the movements of frames, and again, they start jumping, animating the image by becoming mobile. And the belly dance is only a hammer movement of a dropped frame. The detail of the breast, the shiny flower on the bikini, the shadow and the hand. At the end of the video the face enters the space between the dropping frames of the video image and our eye. It turns towards the viewer, looks at us, slightly lightened by the movement of dropping frames and it is faded down with them. The image is as organic as it is mechanic, it also reveals the mechanism and mechanical nature of the

medium, the machine, the prosthesis, by simply using the vertical roll of TV frames moving. *The Vertical Roll*, as well as a few other works from that time is done by Jonas's alter ego: Organic Honey, electronic sorceress, "imitation of a Bengal goddess". At the same time, when she is playing with role-play and masks, she uses mirrors, deconstructed representations, pictures to complicate the moment of identification. There is nothing authentic in them, at the same time, there seems to be something there that escapes any and all representation. Susan Morgan writes:

Jonas's work has often been compared to imagist poetry. Like those poets, she deftly mines and juxtaposes an established lexicon of evocative images and objects, drawing out their considerable powers. "The mirror, the mask and the monitor are her most trusty comrades," wrote curator Dorine Mignot in her fine assessment of Jonas's process. She plays and interacts with them. She creates a double reality for the audience: she herself as an image and as a performer. And as a performer she reacts again on the image. For Jonas, an existing text functions solidly as another object providing, what she calls something material to hold onto. Starting with an object, by teasing out its meanings and possibilities, is to start, informally and collaboratively, as play. Jonas admits to working like a medium, translating information from one dimension to another, "I don't illustrate things", she says. I represent them. (Morgan 2004)

It has been very interesting for me to think how to bodily represent another medium and its possibilities. Jonas says: "The performer sees herself as a medium: information passes through" (Simon 2000, 25). She says also very clearly, talking about *Vertical Roll*, "I was interested in experimental films. I approached video in the same way, working with the actual medium and its peculiar qualities." (Simon 2000, 29) I found this necessity to check the borders of functioning very close to my own way of working. What I feel is common for us, is this drive to work in twilight, the grey parts of light where transformation happens, although, I concentrate more on the moment that happens between the subjects of performance, in the actual event, not on the persona of the performer. In Jonas' later works the self-referencing to her own work, recreating the ideas, through the body of performer becomes even clearer.

In another work I have seen in this spring in dOCUMENTA(13), in a work called *Reanimation* she is working with pre-fabricated houses in the Karlsaue Park, which the curator Carolyn Christov-Bakargiev gave a group of artists the choice to operate with. Jonas turned the house into the place of display. You could not enter it, but only see various objects, spaces and projections in its windows. In her later works, also in this one, Jonas combines new technologies of display, live action, drawings and texts on archaic references to other cultures. (Budd 2013) She moves between the mediums of performance art, music, sculpture, drawing, dance and installation. She also works with her own history of artistic process as personal process. She re-uses her earlier works and recreates them³. *Reanimation* is there and in the making of an image, alive. Representing images in person. Representing a material in person. Representing a text in person. She works with archetypes, whereas we in *Oops!* work with unknown becoming. A possibility. It is like an inverted approach to mystery. She works with major narratives, whereas in my work we dealt with minor ones. Little stories, not basic cultural mythology, but like Jonas we worked with text, drawing, video image, performance and object.

In *Oops!* reanimation means a process more similar to Jonas's *Vertical Roll*, like including a material tissue into the process of happening. In *Oops!* the aim is to not add more to the performance situation, which is used to deconstruct the situation. Everything belongs there, though everything is twisted. The screen is a screen, but it is made of something else, objects are there only to make project seen, but as an objects they are more or less rethought, but not that far to loose their original meanings or functions. Like in case of binoculars, projectors, chairs and all the objects from the stage convention. There are no metaphors built. Jonas dismantles the metaphors by performing them. We were simply rejecting them. We did not use them, we did not create them, we did not play with them at all. We avoided anything that would say "like ...". I found fascinating in Jonas's work that she uses the

³ "JJ: From the very beginning I was interested in making films and videos and in translating the live work into these mediums that become autonomous works themselves. However, these new edits are also altered as they are integrated into the live work. For instance, as I re-install or re-perform *Reanimation* I might very well integrate the material I've developed for the Tate.

AB: It's an incredibly fluid, self-reflective way to work insofar as you are not creative individual works as such, but rather a whole vocabulary that is produced and refined over time.

JJ: That's right, I always thought of my work as being a kind of language. So over the years, I have always thought of building up a language of my own, a visual language." (Budd 2013)

metaphors in interesting ways; how they build layers but not an illusion; how they do not blend but rather stick away from each other. They create a moving image with a narrative, but not a smooth one, almost irritatingly non-illusionistic. In the way, how the recent work, *Reanimation* is displayed in Karlsau Park, how “moving images” are created and in *Vertical Roll* especially, the image is worked out through the medium. No less no more. My work with systems of images, representations, re-enactment and projections in *Oops!* was turned into a system for a collaboration. And this social condition was something that became part of the medium to be taken on with its own peculiarities. The point was to create an interpersonal way of communicating, not a personal language but a way to work as a group. That was the reason to create a break in the representation, and to focus not only on personal process, but on the interpersonal one, on state of collective dependency and co-creation of lapse.

3.5. PROCESS: WHAT ACTUALLY HAPPENED

The entire process happened over three periods of work. The first period of work concerning group practices in public spaces of Helsinki, not structured around public presentation, happened in spring 2009. During that time we actually delivered one presentation of the project in May at the Live Art Festival of our MA program, but the work itself was not about creating an event. The second working period, also concentrated on group practice and heading towards a production for public display, took place in autumn 2009. Performances were planned for October 2009. It did not matter for the process too much I think, but I was pregnant that time and was supposed to give birth in November. In the beginning of October, a week before the performances, I was put to on bed rest and the performances were cancelled. We returned to the process almost a year later in summer and autumn 2010. Even though a year earlier we had a result almost ready, we took the chance to go back and review once again how to approach this moment of public representation of a group practice. We went through a third period of work, in

summer 2010 and a performance production in autumn 2010. So in fact the *Oops!* project took almost two years of time and it produced two results: a practice in public space and performances in two stages of structural development.

3.6. OOPS!: WORKING PERIOD Nr.1 (SPRING 2009): STORIES, REANIMATION, AND DEALING WITH THE UNKNOWN.

Prepare a story of your own lapsus, take the rest of us to the place where it happened, or it could happen.

Tell the story, show how it did happen and prepare an action that could be a re-enactment of the lapsus or an invention of a new lapsus, dedicated to that place.

We will record all parts of the display in various ways: with sound, video, pictures, hand writing.

Re... re... re... membering

Tell a story. Story of la... la... la... lap... laps... lapse... lapsus...

Your face is re... re... re... reco...r... ded. Your face on white screen.

Later I will automatize this image. I will manipulate frames and expressions, mock it and twist it. Co... co... co.... co.... correct it.

Stein is telling his story:

I was down here with Green Peace for 6 hours during Palm Oil Campaign. And I was an orangutan, outside there, playing with kids, everyone wanted to take a photo with me. It started outside, I was doing all this orangutan stuff, playing with kids, having fun. All the kids were like, really thrilled. And then I took the suit off, outside there. And I walked in through the doors, I saw kids and suddenly: "Oh, I have to remember to walk like an orangutan and I started: Uhu, Uhu, uuuuu". Their mother got really crazy, she hit me in the head, and the kids started to scream, because it wasn't funny, because I didn't have a suit on. And I realized, uhmm, I am just like any person. It was kind of scary but kind of fun too. It was a strange man, probably drunk, or on drugs, he is doing something harmful to me, and like Aaaaaa! Four years old or something. And outside, all children just loved me and wanted to talk to Orangutan. And I actually made one kid very disappointed because he asked where I lived,

and I told him that “I am from Norway”, and he started to cry a bit because he knew that Orangutan is not living in Norway, so he realized that this is fake.

We go to the railway station. Stein repeats his sequence. There are two big policemen coming towards him instead of kids. Stein goes on, moving in a monkey fashion, trying to play with them. The policemen keep calm but they take it a bit personally. I see on the recording that we all have no distance to the situation. We are lost in the confusion of rehearsals, the story of Stein and what is happening right now. Only after a while we realize, that the policemen maybe thought, Stein is making fun of them. Stein feels guilty. We run after the policemen. “I feel so bad if I ruined their day”. “Sometimes people like to make fun of us”, the policemen say. “Oh, no we are just doing an art project”, we respond. We are having no distance to ourselves being completely absurd. We are emotionally knotted, playful, scared, open and cynical at the same time. We are lost in between the art event (potential performance production), the event of re-enactment and the actual event. In a mess of unclear events, mixed temporalities and combined points of view we are becoming a bunch of weird neurotic lunatics. We are moving around the railway station. Each of us has a notebook, photo camera, video recorder, voice recorder, in short: all you can grab to make a note of any trace of an event. We re-enact, make notes and discuss. It is a lunatic neurotic search for an event too small to be analyzed. Nobody knows exactly what’s going on. One says something, another says “Aha, and....“. That’s how we slowly start to recover the situation that happened, but at the same time we already create a new one. Nothing is self-evident even though we move in the forest of facts. There are moments when we pretend and perform as if we would perfectly understand: “Yes, yes! Aha!”, but just a second later we realize, we did not.

The story of Stein is not really funny. We are tired of the confusion. These little miracles do not seem enough. We try to analyze, to be smarter. After a question: What is this? Possible answers are coming automatically. Is it mere a stupidity, exhaustion, simple lack of attention or does he fake this story? What could be an innovative tool for social interaction? I desperately try to fit it somewhere. Why is it so difficult to be with a little awkwardness? There is an uncertainty in me. Why try to frame moments of uncontrollable life into an art process? Why produce aesthetically complexities, obscurities or collective

absurdities? Why make an effort to create something that is almost unable to become a thing. I start to doubt: I have a weird taste for lapsus or I have some personal problem with that, like a control freak, and this is my personal therapy into which I perversely invited other people.

There is actually something I have missed in these lunatic neurotic notes. This something is confused, but also fresh enough to create enjoyment; it is an actual question: "What is this?" Oh! It is exciting to work with something that we have neither language nor skills to comprehend at that moment.

Maybe only now, from the distance of three years, I can say what it was; we worked with something very small, rationally and emotionally confusing, joyful and dark at the same time. It also felt very relevant and completely without relevance at times. I remember going home from rehearsals with a question in my head: what the hell?

Reanimation in use

We started work with collecting lapsus stories from within the working group. We did merely chat and talk about them. Gradually everyone could remember more and more of these kinds of events. Weirdly it also started to become clear that some kind of lapses happen to some people and other lapses to other people. There were similarities between one person's stories. To say that it is the same story coming back again and again is to say too much, but still some things were alike and they returned in the form of a refrain. The ghost of Freud's subconscious drives is haunting us. We feel at times resistance to this collective therapy and at times attraction to analyze one another as if the stories would unveil some hidden, almost actively concealed aspect of a person. I look for other forms of support. Félix Guattari describes lapsus or joke as an existential refrain due to its repetitive functions. According to him they both allow a mode of subjectivity, which has lost consistency, to come into existence. (Guattari 1995, 26) They both are machinic existential refrains, autonomous, with a potentiality of their own autopoietic variation. This refrain tends to mechanically repeat and autonomize itself, to become autopoietic. Does its independence threaten the unity of self or the unity of discourse? And why would that be a conflict?

This involuntary autonomy of a lapse, (loss of control over the narrative, coexistence of parallel options and contagiousness), that gives possibility for a

recombination of both: the self and the discourse, personal narrative and social norm.

Surprisingly we found something else in human-animal lapses, something that clearly is more about discrepancies in grammar of habits or discrepancies between what is and what is projected. If something, lapsus is here; it is a moment of crisis of signification, by involuntary innovation or mere confusion of elements from a different order. For example a thought that becomes a word in the conversation, but it does not belong to that conversation, but to the parallel thought or conversation. Later we went to wander outdoors in the city to repeat or reanimate those events. One cannot repeat a lapsus. But there are some traces you can repeat, there are some glimpses you can see and try to put on. You cannot repeat exactly anything that is dependent on circumstances. In a different time and different circumstances you just wish for a lapse to happen, but it is dependent on the time and circumstances. To say it simply: inadequate.

Unexpectedly this inadequacy becomes an easy bridge to lapsus, like in the story of Stein, above. Instead of two kids, there are two policemen coming towards him. In the part explaining the planning (pp. 36-106) I described the method of reanimation. There was a moment when this science fiction documentary tool was both piling inadequacies and providing a point of view. At that moment we used all possible documentation tools: video camera, mobile phone pictures and video, photo camera, written notes, drawings, all at the same time. Later I made a video animation where all those documents were “chronologically” collected into the document of the lapsus stories' reconstruction. I have a document that was done with this method and was a result of that particular score. The narrative seems to be in hiccup. All the notes are put together into the linear timeline, the narrative of cause and consequence, but since there are too many of that notes, there are simultaneous and slightly different points of view, that narrative struggles with own linearity and own consistency.

The re-enactment of lapsus stories was trying to reach the event of a lapse, by simply trying to get bodily in touch with it by the effort to repeat it and at the same time creating a slapstick that becomes a group therapy from that impossibility. The reanimation of it was to share a lapse with too much of it. It was like to renovate the event from all possible points of view, to deconstruct it, and to be with the fact that it does not fit exactly with expectations, that it

glitches, that the narrative is incomplete and the subjects tend to withdraw or be forgotten or missed. And out of this inconsistency another narrative developed; something that appears precisely not as a consistent event but as parts, instances and sudden understandings from different points of view.

The reanimation of moments that seemed too small, that were rather ignorable instances, fleeting energy pieces; why do that kind of effort? I think they are small and casual, but not ordinary. For that reason they require more attention to be unfolded into discourse. Funny as it is, the reanimation system caused most of the real lapses that actually happened during the practice. I wrote then: "Prosthesis is not working really a-b b-c c-d d-e. Is that good or bad?" I think it was actually bad. We simply did not have enough time to process animations. This time and distance was necessary to let the little moments unfold, to shake off the expectations, conventions of performance or performative practice in public space. Allow them to be just what they were, a breaking bench or an encounter at a railway station.

Why did I call the reanimation method, prosthesis? Because it was a documentary tool of video-animation used to document practices but also to initiate practices. It took the place of some kind of prosthesis in the process of working with lapsus. It helped us to move between live action and mechanical manipulation, live re-enactment and mechanical analysis.

It helped us to make a bridge between group – individual - small group work, which was not based on creation of meaning and a linear narrative. This included dealing with personal stories, individual and group re-enactments, the public space and the necessity of having a third eye. Technologically-aided, hand documentation and re-documentation of the process became a part of the practice as well and not an externalized other. This process was like a kind of invented prosthesis, that let us dislocate what was happening in interpersonal, emotional and public-social moments of lapse, and also to reinvent those conditions. Or perhaps it was just a potential state of collective confusion of sense in the structure of discourse.

I realized only afterwards that reanimation was also necessary for the same reason as any documentation of our practice: the joke requires an audience. The laughter was postponed until we could exit the scene. And it did appear in a peculiar way. I wrote then:

This part would include the differentiation between joke and lapsus. Joke makes our mind immediately bright in a glimpse of understanding. We do not know how, but we do understand. Lapsus brings darkness, confusion and not clarity. I would like to find a state of parody between joke and lapsus, or rather lapsus but not as ordinary mistake, or rather bring the mistake to not be pushed behind an area of perceiving or of immediate not taking care. Love of lapsus. Pimple.

A discrepancy between frames of video and notes, between frames of photo images and videos. Little jumps, little low-tech clumsiness. Someone could say: “it is just ugly” or “it is just bad”. Those little discrepancies between the video and written notes; the continuous narrative a bit scattered, a bit momentarily confused, are not mere confusion, there are little openings, a multiplicity in the process and there again it continues. There are moments of video fragments, slowing of tempo into a still picture. Unhidden inexactness of point of view; the same scene from two different cameras, put together, creates something like a little jump.

Those multiple techniques of watching and us, multiplied observers creating a support group for a performer in “little trouble” offered suddenly a collective opportunity not just to recover, but to be transformed. The only way to direct this process at that time was to be attentive and try to stay kind of fresh and to stay away from defining, to take care that the situation does not get defined, emotionally and technically. Little precious moments would appear and we would not have been able to get there with a judgment. The situation could only define itself formally. Now when I have trained myself a bit for it I can feel, but at that time I was dealing with a lot of uncertainty.

Perhaps one reason is that even though the entire situation was very comical, we were not able to publicly laugh. We were re-enacting, provoking and hiding, documenting, we could not interfere in the situation by having a laugh. We were sparing the laugh for potential spectators of something that we were working on. I think that this actually put us in the situation of effort, lack of distance, and a constant search: *What is this?*

We also needed to move between four languages (Finnish, English, Norwegian and Polish) and on top of this trouble, the sharing of personal lapsus, something that is a bit obscure and in itself creates uncertainty: *What will they think about me? “They” think so various things. It seems obvious but*

it is almost strange to discover that. Usually honesty is hoped for but left in silence.

Raita: That's a funny thing that when something shameful happens to you, you think it is the whole world, that everybody is thinking about it, like for ages and every day, in the morning and in the evening. That people do not think of anything else.

Tanja: And that you have to live your life in shame,

Raita: And it is not at all like this. People forget it, in like two minutes.

Pimple

"Oops! Sorry! Or Frankenstein" is a project (research) on: what lapsus actually means personally and how does it happen in action, what kind of event is it? The goal of the research is to try to use lapsus as a tool or catalyzer in observing a public space and in making public space an event. June 2009, Theater Academy, LIVE ART FESTIVAL

We created another event. This time it was open to the public. Participants were put in the position of no distance, to participate in lapsus by surprise, to share their own story and to re-enact other people stories. During the presentation I also delivered a paper on my research. I presented the idea of reanimation. Frankenstein is a case: myself – half subject, half object, a mixture of technology and life force. I claim everything in me, that functions, is automatized. Automatized means that it is an autonomously functioning subsystem of behavior, ethics, desires. It is being produced and is self-producing constantly. I can choose to see or not to see that machinic assemblage in me.

Reanimation is like a process of bringing up Frankenstein to life again and again. It would mean a different thing than going on from a live situation by finding the right tool to make a product as art or live art. It would mean, a living situation, finding a tool, a prosthesis, and changing the situation that is somewhat dead by losing its capability to effect the partakers and environment, and to bring it back to life, by finding another tool that would activate it into the new situation and so on. Until you organize the system or it will organize itself or it will simply show up as what it was already. In that case it is not important whether the mechanical structure, the tool or the live

situation is the starting point, whether the original or the secondary comes first. It is a process of using prosthesis, creating this artificial additional part and by combining and recognizing what those elements can do not as a part of the structure, but as the whole renewed by the prosthesis system. It is a process of creating a self as prosthesis. Reanimation is also process of bringing back to life something that is dying, but in itself is still capable of living, in a different form or just at a different time.

As a successor to such a largely spread figure like Frankenstein, a myth and a horror figure of the era of industrialization, I present the figure of a pimple; a remnant, a state of anomaly, something that is not even, that does not apply. A pimple is something that does not really operate but is more of a reminder of incompleteness, or the composite of the factory. Now imagine Frankenstein with a pimple, this is the game that we are playing.

During this presentation, you can visit five stations. The plan of the trip you will find in the hard folder.

I am presenting to you at the moment only some parts of the research in progress, or some trial of exporting this process into a performance event.

It is not possible to repeat lapsus, but you can grasp some feelings of it.

You can listen to the stories.

A story:

Oslo Airport, personal control, stiff, cleaned atmosphere. A woman is sitting on the table. Suddenly the table is breaking down. Some people try not to laugh, some are laughing openly. After all, she says: Oh, they make those tables so weak nowadays. Later, security is putting the tape around the place, like some accident would have happened there.

I constructed a bench that breaks when you sit on it. "The bench" was one of the stations. "It is just a bench, there is nothing else", we tell to the visitor, an audience member, who comes to this next part of the *Oops!* performance. He sits, the bench breaks, he is landing on the grass. Was this funny? I am not so sure. I tried the bench too. I knew what is going to happen. It was not funny. It was just weird. I still experienced a mini shake or shock; somehow I know but my body is still not expecting it, or it knows what will be the result but has no

memory of the experience. It is a sense of something that should not happen or should happen in a different way. It is energizing, refreshing, a bit confusing and quite undefined, like a question: “what?” When I watch it on video it is really funny. The third person is created by the use of the camera, by display, by the possibility of being seen by an outsider.

I said a while ago, that the way to go through with it was to avoid judgment. In fact it was not so easy. Through the entire time of the first working period I was feeling that what we are trying to do is *not enough*, that we should *get somewhere* with those lapses, create some *new concept, new model or tool*, not just enjoy the stories, repeat them, see what is coming out of them. I thought we ought to go further to find some *innovative way* for being together or for social organizing, for art production. But there it was. We moved very fast from those *little, stupid* stories and their *clumsy* re-enactments, because they were *too common, too casual, too blurry, too bad comedy-like, too uncomfortable*. But all was just there. We only needed a distance, a display, maybe an audience for live action or for prosthesis or both.

Constant inclusion was tiring. Constant involvement in a lapsus was tiring. In the condition of constant creativity, critical thoughts, critical mind, maybe a pimple on the face is a sudden relief. You cannot do much about it. You can squeeze it, cover it, apply medicine of all sorts or cover it with make-up and forget, decide not to take a facebook picture that day. We sat at home, together but a bit bashed. Instead, we should have announced it proudly, we’ve got a pimple, we’ve got a pimple! We are a social machine and we’ve got a collective pimple!

To give an example of other stations: you could wear falling stockings, falling pants, you could fall asleep during the lecture, or watch while someone is sleeping during the lecture in the seminar room, and a few more.

3.7. WORKING PERIOD Nr.2 (AUTUMN 2009): RE... RE... RE... AND SUBJECT OF *OOPS!*

In autumn, Stein dropped out from the process because of moving back to Norway. We continued with Tanja, Raita and Tero, who started to join on a more regular basis. For that period of work I made a very clear script for the practice. It was build of 7 parts. (You will find the score and the script in the Appendix). In short, it was constructed this way:

1. **Remembering.** Each of the participants tells a story. It is one chosen story of her/his own lapse. Storytelling is recorded on camera. The video frame is a plain, white background; you can see only a face talking. Based on that recording we make a series of repetitions. Every time concentration is fixed on a different aspect of the story.
2. **Reconstruction:** We use the technique of re-enactment. We do it in the actual place of the lapsus or in a place as adequate as possible. This part is recorded in still motion animation.
3. **Reanimation:** Creating with puppets, based on children's therapy, in re-enacting a story. Still motion animation
4. **Restoration:** Exploration of the place, conditions, and forgotten details of the story. Still images.
5. **Reparation:** Collective analysis of stories and newly produced video material, noting affective moments, recording extra narratives. Drawings and sound recordings.
6. **Reproduction:** Trying to form all the elements into a public event. Performance rehearsals, video editing.
7. **Representation.** Public performance.

This particular part of the process was divided in weekly thematic periods within two months. At the end we were almost ready with the performance. Here is a description of what was supposed to happen. A stage with three screens, people in between, then a recorded story moving from one screen to another, sometimes at the same time on two or three screens.

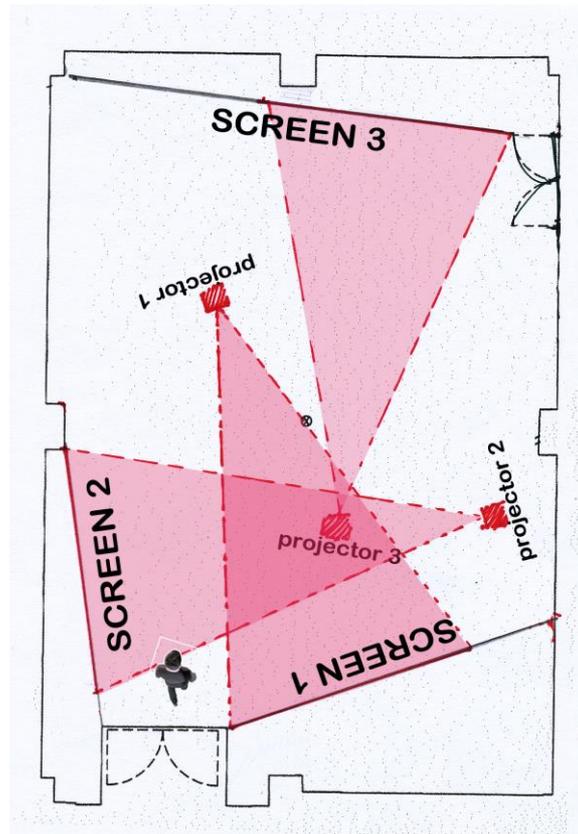


Figure 1

People would see material of our practice, re-enactments and animations. There would be lapses of time in the editing. The material was displayed on three screens, some of the material was in sequences, but there were discrepancies between the screens; some material would appear on two screens at the same time, sometimes in one part after another with a little lapse of time; sometimes an image would travel from screen to screen. In between those videos Raita was supposed to be the performer-object with the camera eye hidden in a very long arm, prolonging Raita's arm, and a little TV screen attached to the camera with a cable like on a leash, where the image from the camera recording would be transmitted. The idea of Raita was that she would be a form of peeping human-camera object like a pervert, annoying and sneaking around with a long hand-eye.

There were also several other little acts that were supposed to happen in between the displays on the screens. Tero was supposed to hold a lecture, before which each audience member would have received suggestions, a script, how to behave during that lecture; shake his/her head with acceptance, express disagreement, cough every time when the lecturer touches his head.

There was supposed to be a ritual of young and old men gathering around Raita with her skirt in her stockings, a laughing choir, she would conduct. My action was supposed to be a compulsory revealing, displaying, unveiling or clarifying compromising images. I would also make little revealing acts and question the stories of lapses with other lapses collected on the way through the practice. For example, did Raita's underwear actually have a pattern with flowers or was Tanja only imagining it? Or were they a mere projection? Could you see the underwear at all? Did I show my partner's naked picture to his family on Christmas Eve, was it "my partner, my husband, my boyfriend, Tero", what was a status of a person which picture I displayed? Were the family members present there "a mother, a brother, a father, a father's brother, a father's sisters or a mother's wife..?" and so on. And why did this English, Finnish, shame and comprehending confusion end up in such a mushrooming shape of the family. How many person where actually present there?

3.8. WORKING PERIOD Nr.3: DISPLACED SUBJECT AND WHEN IT HAPPENS TO ME

Perhaps there exists, in this painting by Velasquez, the representation as it were, of Classical representation, and the definition of the space it opens up to us. And, indeed, representation undertakes to represent itself here in all its elements, with its images, the eyes to which it is offered, the faces it makes visible, the gestures that call it into being. But there, in the midst of this dispersion which it is simultaneously grouping together and spreading out before us, indicated compellingly from every side, is an essential void: the necessary disappearance of that which is its foundation – of the person it resembles and the person in whose eyes it is only a resemblance. This very subject – which is the same – has been elided. And representation, freed finally from the relation that was impeding it, can offer itself as representation in its pure form.

(Foucault 2005, 17)

The idea of *Las Meninas*, that a subject, “the power”, is invisible or exits the stage and the representation, has influenced my decisions, how to construct the “representation” of *Oops!* Representation is constructed to reveal itself and a “power” that is in direct relation with a viewer because of its absence in the “Image”. I hoped I could use this method to make a relation with a lapse, an absent subject that appears in the form of affect or atmosphere but cannot be identified as a subject.

Subject of Oops:

(Full Score for subject of Oops! in Appendix)

In the last performance, in November 2010, I decided to remove all performers outside of the performance space. A host and a choir were the only ones physically present there. And the projections were there.

Raita was outside, Tanja was outside, Tero was for a moment inside but passive, then he left too. The laughing choir, the reacting group, came in after performing the bike scene with Raita outside and stayed to the end. This division is still a bit fluid, but one thing is clear; we do not make any action in the space of projections. The performance space is mostly created out of representations - projections, views for glancing, peeping and of reactions.

After the first part of the performance I take also the audience out from that space, I take them to the place where they can see through the window, next to a projection with Tero's lapsus story, across the courtyard into the lecture room on the other side of the building. We go to that room, and a lecture takes place there, Tero lectures about various forms of fear of the audience while eating tomatoes. Then we leave this place too. We end up on the walking bridge over the highway where we can see into the performance space with faces, projections. What does it mean? A return to what is minor, to the place aside? Return to the minor through displacement? Is it just leaving and leaving, and arriving in the place where you can see all the projections and all the places you watched them from at the same time, there on the street among people, ready to go home or else, ready to go.

Richard Schechner describes the liminal state of being a performer in a performance. Is it a state of being or is it rather a state of existence of one's identity? Schechner describes it as a displacement. "Not me...not-not me". In rites of passage there is a moment where for example you are not a girl-child and not-not girl-child, not a woman and not-not a woman. It is a strange state

of not belonging but also of not being banished completely. And at the same time for a person in that state there is an effort to get out of oneself. In the state of displacement, forms live between being a person - a performer and being a character of the act. As Schechner describes, it is not only a moment that happens to the performer or a person going through the ritual. It is kind of an agreement between them and the audience or the community. They have to accept as well this simultaneous multiplication and break in status.

(Schechner 2006b, 91) For us in *Oops!* there were a few moments of displacement. The first one was in the original event of the lapse, the first “performance”, when searching for judgment or acceptance or laughter by the eye of the third person. A strange displacement happens in the subject of the lapse, for example in the story of Stein: between Stein the Orangutan, Stein himself after work, Stein the Activist, Stein expected to be a Good Citizen. In the story of Tanja with the table breaking in the airport it is there too, the split somewhere in between one’s regular behavior and trying to cover up for someone who one could become when laughed at, or the one who is looking for a rational explanation saying that if the table was not so weak it would not have happened. The act is not defined, not created and not performed willingly. It is not an intentional act of virtue growing heavy enough to break this kind of the table. It is an involuntary act that surprisingly can make one into a character.

The second situation of displacement happens, as Schechner describes it, on stage. In our case the character is very closely related with the memory and person of the performer. And the split is a kind of continuous personal process of creating the story and detaching from it, being attached to it by re-enacting and detaching from it by being watched and later watching the act as a film. In *Oops!* displacement was also created between the person-performer and a video of the person-performer. There is a story in the video, a reanimated, manipulated, acted story. There is a performer on the screen and also by the screen acting, reanimating, and manipulating the story. There is not one displacement, there is a series of them. Nothing is only one, nothing is all and no one. There are constant verifications and re-verifications of what is.

An idea was hunting me since before the *Oops!* It came from Agamben's writing on *aphorismenos*, separated and *remnant* and “*non-people*”, his idea of a state of being divided or separated, “[...] that which can never coincide with itself, as all or as part, that which infinitely remains or resists each

division, and, with all due respect to those who govern us, never allows us to be reduced to a majority or a minority."

It is not any more about a moment of displacement between a performer and his act or a moment of displacement that is leading to social transformation of an individual as in rites of passage, but a displacement in the subject itself and in certain forms of public and collective subject, subject as people. I write more about this in the chapter "Practical and Conceptual Findings from *Oops!*" (pp. 82-106)

When it happens to me

There was a moment just before the performance, maybe a week before. We were developing the scene of the lecture dealing with fear of the audience. At the same time the distorted images, the videos edited with neurotic repetitions were also ready. Something happened. One performer decided to pull out from the performance. It was unclear what was happening but we were able to talk and to state that the performer felt laughed at. It was a difficult moment and perhaps a moment of an actual lapsus. I felt as if I had failed or was engaged with something dark I did not control anymore. Paranoia had spread a bit. The partner of another performer indirectly called this performance sadistic. I did not know what to do. Only now do I dare to think that at that moment we actually touched at something serious. I actually think we were crossing some inhibition, but we were split, so everyone felt alone in it. The unknown had scared us and threatened the trust we had in each other. We did overcome this moment. The performer did not leave, we talked, we understood, we laughed. The momentary opinion did not affect us badly either. Though it could have; momentary doubt, fear and distrust could have disrupted the process. We proceeded to the end and I don't think any of the audience members saw the end result as mean and I don't think we were particularly mean to ourselves. But we did play with representations of meanings, distancing projections, shame and guilt and fear of being laughed at and at this particular time they seriously played with us. At that moment also all the resistance of the process, all exhaustion, all difficulty to understand, to be creative, just collapsed.

The Performance

Preparations

Before the performance at 6 pm I meet the choir members, seven, sometimes less, older men. They are members of Lipstikka adult group, most of them are already retired and they came generously to be part of this performance. They form a laughing choir that is conducted during the performance by various triggers. And they come, because of one element in Raita's story: the old men laughing at her skirt accidentally stuck in her stockings, unveiling her bum. We meet: Esko Tuorila, Osmo Tuorila, Jarmo Niemenkari, Markku Sundell, Risto Ahonen, Taisto Yrjö Rosenlund and Eero Kasper Taipale. We chat a bit, we practice a bit how and when the laughter comes. What are the triggers for laughter: 1. Raita is playing a bike, during Raita's story. 2. Me touching my face in various ways during Tero's story. Nose: high pitch laughter, pulling the nose up: growing laughter, ear: short laughter. They seem to like it. Tero makes some warming up for the voice with them, but they do not want, they joke all the time that they have eaten strawberries already at home. Warming up consists of mouth exercising as if you would be eating strawberries.

Later Raita, and Tanja arrive. We talk briefly, if there are some changes. How do we do this today? We exchange the keys that are necessary when switching between rooms and transporting the audience's coats. With Raita we check the "räpätin", if they work properly. "Räpätin" is a little piece of plastic that you place by the bike's wheel so it makes sounds when touching the spokes while the bike is moving. After that Raita and Tanja go outside the building to get ready.

Tero is checking his lecture room and after that sets up the videos and sounds in the main room. He will soon go to get the audience from the lobby. People gather somewhere there, downstairs. I have not seen them. I only imagine them. They start to come about 19 pm. Tero is bringing them or those who know the building come by themselves to room 535, where the performance will take place. I am in the room alone, waiting, excited and a bit stressed.

Place

The performance took place at the Theater Academy in Helsinki. The space of the performance was divided between a few locations. Room 535 was the main location where most of the performance took place. Raita's act took place behind the window, outside, on a walking path. Tanja's act took place also outdoors in a place between car roads. Tero's act took place in another room, room 402, that you could see from the room 535. The end of the performance happened outdoors on the pedestrian bridge over a car road about 300m from the Theater Academy building.



Figure 2

So in sum we had 4 locations and the path between them as a performance territory.

As I was describing in the previous chapter, the arrangement for the space was somehow following the idea of the empty center and the missing or displaced main subject, which had consequences in removing "an act" from the main performance place. The audience was sited in rolling office chairs, so they could move, as they liked through the entire duration of the piece. Every rolling chair was equipped with binoculars. On one side of the room there was a little stage: on it, kind of built into it, there were three video projectors on tripods. Behind them in the ditch, a place lower than the stage, there was a place for the choir. There were four screens in the room. The first one was built from scraps of paper, covering a window that was opened later during the performance and behind which you could see some scene outdoors. The second one was on a window covered with white paint. The paint was washed out later in order to show what happened behind the window. The third one was on the wall beside the window, from which you could see room 402 and Tero waiting in there. And a fourth screen was a paperboard with subtitles ready.

All elements of the set were part of the set and were visible or even exposed, such as projectors that are the only objects, other than performers on the stage. And the rest of the technology, such as DVD players and sound mixer, were placed in the middle of the room, and every operation of manipulating image or sound is part of the performance. We do not use the remote control.

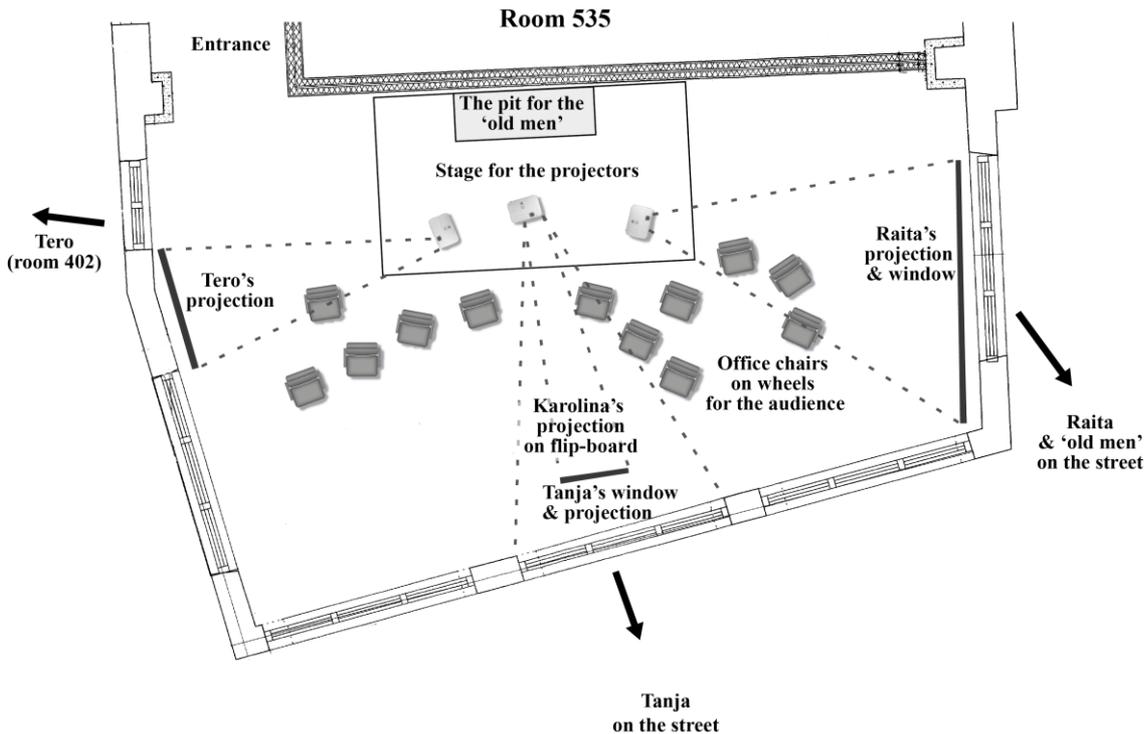


Figure 3

Performance

Members of the audience come into the room. I take their coats or sometimes I have to ask them to go back and bring their jackets in order to take their jackets. I inform them that we will go out during the performance, so it would be good that they have something warm to wear. It is November in Helsinki. It is cold outside. I ask people to sit on the rolling chairs with binocular sets. I present the binoculars and I recommend using them, when viewers want to get closer or further by using them in the normal way or the other way around. People slowly come and fill the room. I repeat this again for everybody. Then I say that we can begin, and we begin.

Tero puts the videos on. One projection displayed by the window appears, with Tero's face on it. He goes to stand beside his image. The image hardly moves. It goes on for a while, slowly, Raita's video on the other side of the room moves a bit also, sometimes people try to look what is happening there. So maybe somewhere else too, maybe my shadow projection on the paperboard is moving also? No. There is this confusion, where are things going to happen. And the audience is in the middle. Tero on video clearly does

something but who knows what, the video goes on here and there, back and forth, as if it would be stuck in the machine.

We played this performance 4 times. During one presentation actually Tero makes a mistake, and does not put Raita's video on in time, so I do it, but then Tero notices it and goes to put them both on from the beginning. So the intentional mistake is mixed up with a real mistake. This is a good way to play with technical equipment and with the lapse, back and forth.

Videos: timeline

On the videos you see four different stories: Raita's story, Tero's story, Tanja's story and Karolina's story. They all describe personal lapses. They all contain an image of a plain face on a white background and the story is told only with material from the practice time, with re-enactments, and reanimations. I applied also different editing methods to each of them. Tero's video is bright, Raita's video a bit darkened. He looks away and down, then back at the audience, then away and down, and back to the audience.

For a moment the audience is split which of those two to follow, maybe both? It starts with Raita's shaded face. You could almost ignore it, but after a while of watching you see the micro movements. Her gaze is pointed at the viewer, her face is shaking, it is the frame that pulsates lightly, stuck in the micro movement. The lips are slightly opened, about to do something, about to say something, about to express something, but they do not. Little still motion animation of the gaze going away from the viewer, to the side and back to the center, and back to arms and head in a little shake, little pulsation. It is a little bit more of movement than from an old VHS cassette player paused. Exactly this shaking, but just a second longer, enough to get confused if the quality of movement is technical or of a moving image.

Tero's image becomes more active, he turns his head towards the audience and the movement of his face is somehow disturbed telling about some situation with a lecturer and a lecture. He is nervous as all of us telling our story. He touches nervously his face, his ear, his nose, very often. I applied a little mockery to the video material. I made those moments longer, going back and forth, slower, faster and again. Five times swallowing, eyes blinking, lips snorting. Sound is in fragments too: "this and that, this and that, this kind and that kind, this kind and that kind, well... stupid system, and then I lift it and it bumps, yyy, yyyy, yyy..." And the face slows down in animated movements,

ambiguous, a bit stupid, a bit funny, and also serious. It is only a movement of the face, without meanings attached. And then it stops for a moment and then it goes on from time to time, like it would not let the viewer leave it completely, reminding of with little movements, slow movements of the eyes looking at the viewer or lifting the lips as if to say something and then almost mumbling back and forth but never opening the lips to form the voice, and then still again, almost still, very slow. It lets the viewer to get bored and concentrate on the next situation in the room, but keeps coming back, without voice, in silent movement, with a little smile.

Raita's video comes up. The shaking movement gets un-paused. The video gets un-paused. It gets lighter and Raita starts to tell her story. It is just a plain story. I do not edit it with any special effects. The only construction applied is coming from the fact, that she tells her story twice, and the narrative is edited so that the two stories intervene in small parts: 1. fragment of the first version, 1. fragment of the second version, 2. fragment of the first version, 2. fragment of the second version and so on. Ending with Raita on video asking: "Shall I say it again?, do you want me to tell it again? I can say it shorter? So, again? ok! I can tell it again if you need." After that comes a very short summary of the main point: "I noticed that my skirt on my back is in the top of my stockings and my bum was only covered with stockings. Spooky event, imagine if I would bike in the front the young boy that was walking ahead of me. It would be so shameful. Horrible." After that, the video shows very low-tech, still motion animation of the re-enactment of this story. At first it displays the map, hand drawn by Raita, explaining the exact positions of all participants of her original lapse story: Raita on the bike, an old man, a young boy and a girlfriend. Later animated stills are showing Raita placing her skirt into the stockings and then the bike ride accompanied with laughter. The video ends with images of Raita going around and around and around on her bike. And the image goes dark and right away returns to the beginning, with the face pulsating a little and a gaze. It is quite a particular face. Kind of uncertain, kind of ashamed, you could almost interpret it, but at the same time it is just an instant of some movement, and it is also clear that you do not know what movement. And any psychological interpretation of its emotion fails, because it is not a movement of the face. It is a movement of the frame. And yet, the gaze is shiny and direct and it is almost as if the person would be shaking.

In between those two screens there is a little one, a paperboard with a darkened face of mine, still, with head and eyes turned up. My face tells the story of a family gathering where I display by accident some naked art pictures of my partner, Tero. I speak in Finnish and English, and get confused in my shame and in language and in a lot of description of who was there, who's pictures they were exactly and what exactly happened. The video is edited in such a way that those narrative confusions are exaggerated; partner's husband, Tero, brother, wife, husband at brother's house, brother's mother, Tero's mother and her wife. The drama is exaggerated, the story is exaggerate; the face is blushing red.

The video images go dark. There is a little silence and Tanja's voice comes up. Her image on the video tells a story and I ask people to come to the window-screen while I remove the white paint from it. She is actually there, mutely talking outside. You can hear the wind blowing into the microphone. You can almost think it is a transmission of her talking right now, live. And then the video of her comes up. An image of Tanja walking on the beach and explaining what happened: She walked, with her husband. During the walk she started rapping and moving her hands in some kind of gestures, her husband tried to stop her, and as she thought that he is trying to restrict her, she did all of it even harder until she noticed that people in the water were watching her carefully and she realized that they are deaf-mute. She liked the beautiful beach very much but she did not dare to return there for a long time, as she was so ashamed. It is the only video of a story shot outside in the original location, and as such it is not edited in any particular way, it is shown as it was shot, maybe shortened a bit. The only animation that appears here comes from the movement between momentary separation and return of synchronicity of the video image, Tanja's voice, and Tanja's presence behind the window-screen.

And then Tero's image scratching his face starts to tell the story, his frustration of helping some foreign lecturer, a female, transporting bags here and there, here and there, his face suffers mechanically, really and from self-judgment. There is an ambiguous relation with the "female, demanding lecturer", which becomes stronger and stronger and more and more ambiguous, the face is getting lost in its own expressions, its own relationship with the story the face is telling, which becomes more and more ambiguous. The story continues... during the event, which all the preparations were

leading to, the keynote speech of the famous lecturer, Tero by accident drops a table with a loud noise. "Pure lapsus, it sends the unconscious message", that is the sentence he ends his story, and still, the meaning of it is not so completely possible to recover.

The video ends and by the window we can see Tero is waiting in the lecture room. We will move there soon. In some of the performances there is another video in the lecture room. It is a little video of Tero displayed in a TV by the lecturer's desk. It is almost a mirror image of Tero sitting by the lecturer's desk as in reality, but on the opposite side, where the audience is seated. In the video, Tero sits there alone in silence, looking at the camera (situated on the lecturer's desk), or away, bored. This video accompanies Tero's lecture. While telling the stories, we all return and progress or maybe regress to some kind of different state. Raita is a bit of a child and a little pervert. I am a bit naive and a bitch. Tero is such a nice guy and a bit of annoying misogynist, Tanja is funny and sharp and a bit invisible. We all become "a bit" like in some of our horror dreams. We let this character appear, and at that moment we are somehow more of that and at the same time not just that.

Videos vs. Acts

I will explain now the relationship of the videos and the actions during the performance. I will explain some of the examples, since it is not possible to describe all of them. In the performance of *Oops!* the video films interact with the performers, the videos interact with space, the performers interact with space and the audience is on the move. There are some interactions that are simply either too subtle, too indirect or too subjective to be put in one story. I will describe the ones that are most obvious.

As I said in chapters before that the space of performance was arranged to create in some way the empty center or to displace the main subject. In consequence of that the main place of performance was composed mostly from projections and actions themselves were removed out from this space to the outside or periphery. All physical approaches to the lapse itself happened outside, only stories were told inside the main room.

I hoped I could use the method of building a representation that is revealing the structure of representation and the absence of subject, to make a relation with lapsus, an absent subject in itself to appear in the form of affect or atmosphere but unable to be identified as a subject. We have approached it

through very minor physical presence of actors and action itself in the main space of the performance. Only those to facilitate the projections were left there: me - the host, the reaction - the laughing choir and the video projectors were there, also Tero as a sort of copy of his own projection was there for a while, standing still beside the video displaying his face. All of those actions were strictly dependent on the projections.

My – host’s constant presence during the performance was sort of instrumental. I was hosting, informing about practicalities, like the rolling chairs, the binoculars and mostly taking care that the videos were playing, “subtitling”, informing about actions happening outside the room and at the end guiding the audience out from the room, to the lecture room and later outdoors where the whole performance ended.

Tero was present first beside his image. He stands there still and only his face moves. What is the relationship between the face on the projection and Tero's face. Tero's face, the face of Tero physically standing there, the physical face is not mechanical, but in the company of the mechanical, machinic image, it also becomes something else. How is that? It is because of the relation with its larger, manipulated copy. In light of this copy the physical face becomes slower? Faster? Normal? Weaker? Performing? What is this actual face performing? Standing still. At times it performs gestures of the face. Next to the exaggerated, blown up gestures of the projected face they seem very slight and light but somehow also very, very clear. Tero looks down, he looks up again, he swallows. Sometimes he seems abandoned in this mockery directed towards him by his own enlarged face. The projection seems to provoke him to do something? And his face seems to reject this affection by stillness or by not picking up the rhythm of the mechanical movement. At times the opposite happens, the physical face seems to pick up the gestures from the video, it looks down, it looks up, it swallows, but no unity appears. Taking after the video, being animated by it merely marks the split. Are any of those faces natural? None. Which one is a parasite on the other, which one is the parody of the other? You cannot say, even though their being is so clearly different. The light of the projection lightens Tero’s face; when the video goes dark, Tero's face disappears in the dusk of the room. Tero stays for a while in the room, keeping the same presence, still, unexpressive until he leaves the room invisibly and appears again almost in the same spot only 200m further into

the other room on the other side of the yard, faintly lightened, visible far away, on the second plan, through window beside the screen.

Raita's video is shown as it is, without Raita's interaction. It is an independent screening and it precedes the action that appears afterwards, also independently, without interaction with the video. The connection between them is the screen, literally. The screen is built from pieces of paper and it is covering the entire wall. A big part of that wall is a large window, centrally located. The screen is not perfect. Some little holes remain uncovered, creating black spots in the projection. After the video is finished, the image goes dark and after a while, the image of a pulsating, shaky Raita appears again. I am opening the windows covered by the screen. Three large square holes of opened windows are breaking the image of the face. You can see only a forehead. The audience turns and moves towards this incomplete face. From the outside, from behind the windows, you can hear laughter. When you look down to the street through the window, to the street you can see Raita with her skirt set in her pants uncovering her bum. She is holding a bike's treadle and moving the wheels of a bicycle standing upside down. She plays on this bike and makes a rhythmical sound coming from the little piece of plastic, "räpätin", when it touches the moving spokes. With this sound Raita, who is surrounded by the men, sets the rhythm in which the men laugh, faster, faster, even faster, then slower, again faster, faster, even faster, slower. Such a hurdy-gurdy performative set: an orchestra for a girl, her bum, a bike and laughing men.

I close the window; Raita's face, fragmented by the opened windows returns to being a flat, pulsating image. Tero is now standing in the middle of the room, by the video players. He stands still and he will put my video on. My face appears on the paperboard and starts telling a story. I (myself) remain silent through the entire story-projection. I am standing beside the projection and flipping the papers with English subtitles for the broken Finnish in which the story is told, with an effort. The choir appears in the lowered ditch at the back of the stage behind the projectors and continues laughing. Short outbursts of laughter come every time I flip the paper. I make some mistakes with flipping the papers and the subtitles are animating the narrative slightly. Because of their analogue nature they are never completely adequate for the story that is told. But since the story contains lots of confusion and language mistakes, the subtitles clarify it and underline the blunders.

I remove the paperboard and put it to the side. The projected image shows on the window behind, covered with white paint. My face becomes twice or three times as big. I go there, to the window-image while my face continues to tell a compromising dirty sexual story of lapsus. I take a window cleaner and a paper towel and start to wash out the paint. It is like washing out the projection at the same time, since it fades out on the dark background of the clean window. I do not wash the whole window. Instead I make holes in the painted surface. The video ends. Darkness appears again. I continue washing.

When I am done I ask the audience to come and peep through the holes. Outside, far, very small, stands Tanja, between two car roads. She seems to maybe say something? There is long moment of silence. No one can hear anything since she is outside and far away. Then her voice starts to come from the loudspeakers. She gesticulates something. Is it a direct transmission of her voice? It seems like that for a while. At times both Tanja and Tanja's voice seem synchronized, at times not. You are left with that illusion or in state of uncertainty, since you cannot see her in detail, as she is standing quite far.

"Tanja, people are watching you! So what, they can watch as much as they want."

"There is a cheese at the top of my door, freestyler, freestyler."

"Now, he is going to restrict my freedom of speech"

"Please Tanja stop, people are watching you."

"And they were all those people, rising up from the water."

"This is a swimming school for hearing impaired. They could almost understand, but they did not. "

The story is repeated, this time with the video. It becomes clear that the soundtrack is not a live transmission of Tanja's voice. The audience slowly withdraws to the back of the space, to be able to see the film on which Tanja, walking on the beach, explains what and how "it" happened.

The choir accompanies the film with the sound of "almost laughing". They almost begin to laugh, but in the end they just snort and become mute.

After Tanja's video fades out, Tero's video returns. " I was helping this foreign female artist". The laughter of the choir becomes very strong at that moment. I conduct it according to what is visible on the video; strange, mechanical, manipulated movements of the face. I sit among the audience

members. I conduct the laughter by touching my nose and my ears, as Tero also often does in his video. As the outcome of this trigger system the laughter is somehow inadequate. At times it becomes unbearably irritating, mechanical and at the same time it arouses a sort of energized feeling.

At that moment Tero is absent from the room. When his video ends I point to the lightened window visible beside the projection, almost like a screen composition, the square image of the room on the other side of the building, with Tero standing there, among the empty chairs and looking towards us. Perhaps he cannot see us, we are standing in the dark. It is dark enough to see the videos clearly and light enough to see each other, the projectors, the video players, the choir, me as a guide, the windows and evening in Helsinki outside. This room is a crappy projection room, strange because it is constructed to be like that, not pretty.

Then we leave it all. We go to hear the lecture by Tero to another room, on the other side of the building. "Fear of audience", he announces: "fear, panic..., that the audience laughs at me, but in the wrong moment..., I would like to hide."

"Fright is sudden, usually momentary, great fear: In my fright, I forgot to lock the door."

[...]

My fear – His or her fear – Idiom – Adverb – Absolve

- 1. Audience is getting bored.*
- 2. Audience is just waiting for the piece to end.*
- 3. Audience is getting interested of something else going on.*
- 4. Audience cannot understand what do I mean.*

[...]

10. high-strung nervous, tense, edgy; thin-skinned, sensitive, spirited. This expression, dating from the late 14th century, literally means 'strung to a high tension or pitch.' The allusion is probably to stringed musical instruments: the tighter the string, the higher the pitch. Taut strings are also more brittle and thus more likely to break.

1. *all the same*
2. *even so*
3. *however*
4. *nonetheless*
5. *notwithstanding*
6. *still*
7. *yet*
8. *nevertheless*
9. *furthermore*
10. *moreover*

(full script for the lecture in appendix.)

He eats tomatoes. Starting from small to big ones. At first cherry tomatoes, then a bit bigger ones, then the plum tomatoes, then regular round tomatoes, then huge beefsteak tomatoes. Tomatoes animate his speech. When he eats the small ones his words are still quite understandable, but when he gets to the bigger ones, his speech gets more disturbed, mumbling, ridiculous. They make the speech ridiculous and with the speech, the subject of fear as well. All tensions that have gathered on the way are dropping down. He is still continuing to lecture all the time. He is really funny. Somehow the tension from the projection room, and the fake laughter is getting realized here. In some weird way, it is just stupid and funny. At the end, when Tero is done with his lecture, he says something like: *just waiting, when someone will let me out of the hook...* And looks at me. [I don't really like that, but I go with it]. I wait for a while and then I stand up and say: "Thank you Tero!"

I continue: "I would like to invite you to the last part of the performance, which will be after a 5 min walk outside, I just want to show you something. Our coats shall be waiting outside of the room. So, Lets go!"

People seem to be happy and willing to actually go with me, which I find surprising. The coats arrived from the main room and are now in front of the lecture room. People get their coats, sometimes something is missing, we promise we will find it for people later, but usually Raita offers to go to get it and brings it on our way out. Everyone, including all performers puts coats on, also the choir comes with us. We go to the elevator; the choir of men is waiting

there. People sometimes feel a bit unsure when they see them but usually they just go there. If there is not a room for all, we use the staircase. During the last performance we actually fit there all and it was quite a joyful moment. We go down, and then out. Then I guide people to the streetlights.

We walk outside towards the bridge. I call it a backstage. From there you can see all the places of the performance, the main room, a bit of the lecture room, the place where Raita made the bike hurdy-gurdy, the place where Tanja stood and talked. In that spot I talk about the slip, like a slip on the street, like an involuntary performance. The moment when the performer (or self) is seeking for an audience or when the not-yet-performer is projecting on the potential audience how they might see him at that moment, what he is then, or what he is not, or what he should be. Is the slip a catalyst for these projections or are these pre-existing projections a catalyst for the slip?

The Movement

What is the movement of the performance? In *Oops!* there were several elements that were fluid. The performance itself is all the time in transition, it is all the time something, but also it is clear that something is all the time coming, postponed, unrealized. The audience is moving, first in rolling chairs like waves from one projection to another projection, to the action, then back to the projection. It is a nice movement, every single member of the audience moves according to his/her will and the dynamic of the performance, and the audience as a unit, as an irregular swarm, moves somehow together.

There is also a movement of precision inside the act. *Oops!* is quite precise in its direction, its set of elements, but there is intentionally room between those elements. We decided not to use the help of technicians during the show, we handled all the tasks of the display, visibly and by ourselves. So we move from one role to another, from task to task, from the practical task of opening the window, to the task of accompanying one's own compromising story, to the task of turning the projection off or on in the right moment. They are all things to do of different nature. This multitasking and changeability provided us with occasions to slip and we did. There are a few moments during the four performances when we slip and a few where we decide to repeat the slip intentionally.

Once by accident I put Tero's and my video on at the same time. It was quite fun, because Tero's face moves in a strange mechanical way and talks about

that foreign demanding artist that he had to attend to constantly, and I talk about the moment of displaying my "husbands, partners, boyfriend's, Tero's" nude picture in my art project. And it actually is an interaction that becomes a narrative that had never before occurred either to us or as a performance version. Another mistake: my video starts. It is supposed to be subtitled with the text on the paperboard. I approach the paperboard and notice that the subtitle sheets are not in place; they are already flipped until the last sheet. I need to put them down, to be able to start. At the same time my image on the paperboard besides me asks: "shall we start?" and starts the story, stops, starts again and talks about the moment I was with my "husband, boyfriend,Tero". And here I ask Tero (present in the room) to start the video from the beginning again. I put the paper sheets down, the video starts and it all runs again. In the next performance we decide to repeat this lapse again intentionally.

There is a movement of the video image, delayed, stopped, speeded, distorted. A face, a real face in contrast is stiff, and without expression, or annoyed, but somehow unworked. There is a movement between seriousness or tension and laughter. And that tension is not so obvious. The laughter coming from the choir sometimes reveals the laughter, sometimes produces tension or even irritation. Sometimes laughter comes as singular outbursts, sometimes as more of a consensus with the audience. And there is a movement between private and public, lived and performed, real and projected, a movement of the meanings. There is actual movement in us, at least in me, having to stand by my story, performing in front of the audience and actually getting emotionally messed up with the story and being ashamed of that display. There is a movement of the language. The whole language of the piece was an improper mixture of good Finnish, bad Finnish, good English and bad English. We are trying to be understandable in various ways but it is far from correct. Rather inter-changeable. The language in its purity of public display is desecrated.

Light design

I need to mention the light design of the performance, because it was a part that was not easily visible. We had a very particular, and a very sensitively done lighting, made carefully by Janne Björklöf. In the main room it created the sense of a little less than dark, of dusk. This light changed all sensations of

the room for illusions to a room with illusions and other things as well, where people could see the videos, each other and the set of the performance. Nothing was hidden, and nothing was highlighted. The light was something almost unworked, undone. It created a feeling of low tech, improper theater or improper cinema. The lights in the corridor while we travelled to the lecture room were also slightly changed with a little color, just to make this trip a little more intimate, less institutional and at the same time perhaps a bit more awkward. The fluorescent lights in the lecture room, were slightly colder than usually, more distant and creating more black and white contrast. While the lecture was going on, you could now see through the window the main space with the projections. In addition to that there was a little quick stroboscope flickering from time to time in that projection room. It sounds a bit fancy but it was not very noticeable. It was giving Tero little signs to be distracted by or an occasion for the audience to get distracted. And all the actions outside were lightened too, just enough to make them visible and to not create any special effects. Only the last scene on the bridge was left, as it was, with the streetlight on the street.

3.9. PRACTICAL AND CONCEPTUAL FINDINGS FROM *OOPS!*

The first finding I would like to mention happened in titling the piece. The original title of my project based on lapse was *Oops! Sorry*, but I decided to call it just *Oops!* Today I like the most this exact little moment, this moment of hesitation to apologize and then taking responsibility for "it".

Man and woman or projections

Some findings happened after everything was done. When Sami Santanen came to see the performance, he said something like: "there is an interesting gender situation here". What gender situation? - I panicked. It took me a good while to be able to see it at all. Of course there is one! Almost an underlined, constant and consistent story among many other issues, but still. Tero's story about a foreign, demanding artist that asks too much, the old men's choir laughing in the rhythm set up by a girl with the skirt uncovering her bum, Tanja's strong statement: "He is going to repress me, I will continue..." and my accidental display of the naked picture of my partner - my art project, to his entire family during the Christmas Eve. Demanding foreign female artist that asks too much from Tero, and here we go again. What I just described is only one of the ways of seeing a line of that narrative. There are many other ways you can enter it. How could we not see it? It was such a clear subject right in front of our eyes, and we just did not see it. This gender conflict comes from the stories themselves, not from the group dynamic. They are there; they merely come to the surface in this compilation. So the first question: why this selection of stories? Or are they there, in every collected story, these conflicts. It is perhaps a question of digging enough to find one or having some form of desire to find one. You live in the world of "men" and "women" and it is not exactly a peaceful coexisting. But what did this Oops narrative say about this issue. The projection is a good example to consider. What is real? "He is trying to restrict me!" – says Tanja. It is a meeting of real and projected attempts. Would it be really shameful to be seen by a young boy with the skirt in stockings? An old man laughs. It is real and projected. And when we remake it, we again project and we make it real. We re-project on other old men laughing and we ask them to do so. Only it is a performance act, not a real life happening.

Keeping away from interpretation

We were oscillating constantly on the border of interpreting the events and stories and on the border of not interpreting, being able to stay with what actually happened. We were reanimating the story, in a different way, by repetition. By repetition I mean not only repetition, but also rethinking, re-searching: looking for the accurate place, story telling, re-enactment, staging the scene by puppets, searching the conditions of the happening overlooked before. By those means much more was discovered. For example in working with the story of Raita: where was she biking to the school with her skirt edge stuffed into her stockings, so her butt was showing? Suddenly in one re-enactment session she said at some point something like: Funny, I had so heavy make up that day, I put so much attention that morning to my face, it was so important to look perfect.

By working with those every day situations, repeating them, looking closer into them, we were building weapon against the social situation of automatism. Weapon sounds big, but it is so. I could say it differently, we were growing a muscle to be able to act within a moment of lapse, to pick up a refrain, turn it to small liveliness, a little self-refreshment. It was a work on the tool coming out from lapse in occurrence, parody of every day life, micro event appearing in the background of macro life.

Becoming a fear

This work also meant allowing oneself to become one's fear. You can see it, especially in the video images, in the parts with storytelling. While telling the stories, we all regressed and progressed to some kind of different state. As I explained already before, we all became "a bit" like we were perhaps some time ago in the past, or what we become always when lost and what we could become in some of our horror dreams or in the distorting mirror of negative judgment. It appeared involuntarily, unasked, but we made it seen, visible, by not escaping from it. At that moment we succeeded to be more of our fear and at the same time not only that fear.

There is a difference of being wishful and tolerant, or being ideologically tolerant, free, unrepressed and stating it for oneself compared to actually living it and being it. To go into the slip; a lapse was an approach to seeing that one is not what one takes oneself for and states oneself to be. But we wanted to approach it without any negative judgment, as one of many simultaneous forms of being.

The ...

The story of a social lapsus, or faux pas is a form of performative emotional knot. When you tell it you are almost surely returning to the emotion and confusion and state of being from that moment of lapse. It is possible to remember and talk about many events and not to get involved in them, to talk about them with distance or humour. In the situation of lapsus, one will always lose the distance, it always work this way. There is always a bit of discomfort in it. *Oops!* was dealing with the unsuitable or untranslatable elements of every day. It was about building tools from innovative actions in an unknown and uncomfortable space. It was about a group of constantly confused people. We started with stories, we researched their circumstances in a group. We had fun, we had difficulties to understand what it was all about, and what to do with it. We were regretting going into that subject at all. It was about being in between in the lapse, in the slide. But it is actually impossible to put yourself into the lapse, because the lapse itself kind of does not exist, it is a gap, so you are only on one side and oops! suddenly, you are already on the other side! The sides do not fit. From that misfit, you can recognize that you just went through the lapse. It is only an instant, maybe it actually even does not exist, it is just some incoherence, which actually does not exist in time and space.

The practice in the city: simple re-enactment in public space brings a lot. In the city, we visited places where it happened, we tested if we can repeat them and so on. Being in the city space, not in order to perform, not to look for an audience, but to do something for yourself, in front of your friends and sort of in public. This situation opens up more and becomes a public situation in a different way. It involves without pretense and without demanding. We experimented there with lapses and we could actually almost stimulate other

lapses, not for the purpose of the performance, but for the practice, for inner work. We worked freely with stories, invented exercises in public space, traveling around town. The most interesting findings here were the connections the participants' stories started to create, through personal experiences, through moments of re-enactment, through the locations, the tissues of the city. There were also very small precious moments of actual facilitating lapses happening inside the group practice and in between two stories. While we travel with the metro, Stein, who has dysgraphia writes down a story of Raita, at the same time I am making a video picture of Raita telling the story, but because she does not want to be in the picture, I put the camera down and intend to record only the sound. The story relates to the moment when she went with her class as a child for a trip to Germany and then in some park sat on the wet bench. Later she explains to all her class friends that the stain on her skirt is not what they think it is. After telling the story we have as a result a video recording pointed at Raita's ass when she tells her story. And next Stein is reading his notes in which he describes a slightly different situation in which first of all he is very happy that he succeeded to write in English, and in which Raita peed in her pants and cried. It is a bit complicated example perhaps but at that moment I realized that we could stimulate lapses by pressing the weak parts of us, and overlaying with various tools and actions, to not be able to control so much. A sort of micro event, gaps in interpretation, language skills and equipment.

Lapse of form:

Techniques of jokes

There are two types of jokes, fallacies, which according to Paolo Virno correspond with creative and innovational actions. The first one: "entrepreneurial innovation" (Virno 2008,146) or we could call it a recombination. And a second one: a displacement or exodus. The first one describes an act of the linguistic animal as entrepreneur. It is not the same as being an innovator. It means to drop out and to reject the state of equilibrium and recombine the known but meaningless elements into another functioning combination, a new order. It has nothing to do with gain, but with a game. The second model, an exodus is an act of withdrawal, not a rebellion, nor a

submission, but a way out. It is a side road, a change of topic, “data variation”, “[...] displacement, that is to say, by an abrupt deviation in the axis of discourse.” (Virno 2008, 149) During *Oops!* I did not use directly any of those models. I followed the general idea of joke or lapse as a diagram for innovative action, and tried to track my own models from observing lapses. Later I decided to try Virno’s models in a very pragmatic way, when working with performance practice.

Techniques of parody

General techniques of parody include: exaggeration, flattening, mismatch, deformation, faults, folds, distortion, strain, twisting proportions, irony, diminishing, reduction and transposition. Most of them were somehow utilized as means of composing performances on stage, editing videos, preparing actions, and not necessarily with comical consequences.

I also devised three separate parody techniques. All of them are formed by strictly or loosely following Giorgio Agamben's essay "Parody" (Agamben 2007, 37 - 51). I have used them in my artistic practice and in teaching performance art after realizing the *Oops!* project.

1. Ancient Greek model of musical parody: “[...] *para ten oiden*, against (or beside) the song” (Agamben 2007, 39). As in the gradual break starting from Homer, introducing discordant melodies not corresponding with rhythm, through Hegemon of Thasos bringing the split clearly in presenting the parody into rhapsody. Oinopas, cither player separates music from the words. Finally Callias presents the song accompanied with a recitation of an alphabet. From this split between speech and chant, song and words, melos and logos, the prose arises later from that root. “The ‘obscure song’ that, according to Cicero, is felt in prose speech (*est autem etiam in dicendo quidam cantus obscurior*) is, in this sense, a lament for this lost music, for the disappearance of the natural place of song.” (Agamben 2007, 39-40)

I decided to use that example as a method, and try it out in a very banal way.

Instruction:

Disconnect, un-collapse things that are obviously connected, collapsed one to another, in a way that they seem as one. Start for example by disconnecting items as simple as hammer and nail or the performance and the audience within an event.

2. Parodic counter texts of the Middle Ages. Agamben describes the following form of parody referring to *Audigier*, a poem in Old French that is mocking the ideal of noble knight, chivalric quest and admiration of the object of courtly love, by using a crude, descriptive image of not only relation but also of class and of the entire universe. This image is “cloacal”, scatological and most of all, physical. “[...] to confuse and render indiscernible the threshold that separates the sacred and profane, love and sexuality, the sublime and the base”. (Agamben 2007, 43)

I tried to devise a method out of that example, and I started simply, with banal examples to practice a division.

Instruction:

Put things one after another that are the two sides of the same story but somewhat opposite, exaggerate, mismatch, flatten, reduce and exaggerate and juxtapose things: laughing - crying, screaming - whispering, sweet talk - cursing. Put any of your ideals or dreams in front of yourself and mock it. Mockery here means something that is on the other end of an ideal or is removed from the ideal. Try to hit the ideology, habit or convention.

3. The third parody method I formulated for myself is loosely based on Agamben's essay "Parody" and on Yael Bartana's trilogy video piece "And Europe Will Be Stunned" as a model for parody and for understanding Agamben's essay. In three short films: *Nightmares* 2007, *Wall and Tower*, 2009 and *Assassination*, 2011, Bartana presents the reconciliation of Poles and Jews in one state. The story starts from an invitation, announced by the founder and chief editor of *Krytyka Polityczna* magazine, for all Jews to return to Poland. Later it continues through collective building of the kibbutz-concentration camp by white, blue, and red dressed young workers of the new Polish-Jewish state represented by an emblem half eagle-half David's star and accompanied with the original Polish anthem. This anthem created outside of

the occupied, partitioned Poland from 18th century is calling all Polish people to fight for a return to a united and free country. Those films are not only fiction, they are fiction composed out of existing and functioning every day elements, persons, and historical places. They are sort of documentaries of past narratives, happenings, propagandas and the potential realization of certain guilt and certain dreams.

I wanted to see this method of creating the extraordinary and for me very touching piece as a method to follow as a form of parody.

Instruction:

Re-collapse the history, bring back something that was divided and reconstruct all consequences of that act. Collapse things that were disconnected as if they would never have been disconnected or as if they would be brought back together, including the moment of separation and the future of reconciliation. You can look for those moments in lapse of time, lapse in memory.

Example: Replant the wooden chair.

This example of parody is very interesting in light of Agamben's writing that says: "[...] unlike fiction, parody does not call into question the reality of its object; indeed, this object is so intolerably real for parody that it becomes necessary to keep it at distance. To fiction's "as if", it opposes its drastic "this is too much" (or "as if not"). (Agamben 2007, 48) Bartana's trilogy seems to ask it all: "as if...", "as if not..." and perhaps still "as is...". This formulation provided me with a realization that as a matter of fact has opened for me a way to understand the discrepancy I have been working with in the entire process of *Oops!*, between the connection of lapsus and parody or lapsus and joke. It opened for me a lot more than what I was looking for. Not only distancing, not only approaching, but paradoxically both.

Techniques of lapse

The existence of lapse is a proof for the existence of assumption. Assumption means to predict how things are supposed to go. Lapse is a disturbance of this prediction. For example as the lapse into heresy or lapse into sin is a deviation from a certain norm. Lapse is not only a funny, little event it is also a lapse from a certain condition of life. Such as:

- a minor or temporary failure
- a moral fall
- a break in continuity
- an interval
- a drop in standard
- a break in occurrence
- a gradual decline or drop to lower degree, condition, state
- a termination of right
- a termination of coverage
- an error, fault, mistake, oversight, negligence, indiscretion
- a pause, suspension, intermission, interruption, break
- a backsliding, relapse, relapsing, reversion, recidivism, regress
- a sink, pass, move
- to end, cease, terminate, finish, stop
- to drop away, fall away, drop off, slip
- to give up, forgo, lose
- to slide by, slip by, go along.

A lapse is a partly private, partly public situation that has no pre-existing pattern or even when it has, it still happens all over again as unexpected. Its public face exists due to being witnessed and recognized as lapse or due to being potential to be viewed and recognized as lapse. It is a public situation by need of an audience, a third person and the relationship that the author of a lapse, the object of a lapse (a certain norm) and a witnessing audience create. When such an event is public there is always potentiality of different perspectives, awakening from creating a negative fantasy, a possible humoristic version, the way out from trauma. At the same time there is another possibility, for admitting and establishing the fact that something wrong has happened. This finding was very important: *the public* is not an abstract mass, but a figure, the relationship of three subjects: me, you and an object of our mutual understanding. The practical finding how to slow down and arrive at this understanding was to deal with lapse like with a refrain of a song. To be able to be ready to repeat the tune when a lapse appears, just pick up the false, fallen phrase and play it, back and forth. To actually take it as a refrain and not as a metaphor of some meta-refrain, something that means something repeatedly, which we do not know what unless we analyse it, or

someone else will see through it, but as an actual refrain, to be played, repeated, tasted, mocked, to be sung in different voices, by twisting the words...

In the film *Attenberg* from 2010, by Athina Rachel Tsangari there is a character of a young girl-woman and a father, ill with cancer. The girl and her father stay in a hotel room one evening, and they have a conversation. Suddenly the girl starts to play with words, with lapse. She is coupling words, twisting them, rhyming. The father answers, they play together, they both make those weird game-poem-songs. At some point the words become animal voices. Lapsus is here a transition from discourse to vocal but non-verbal communication. It is also of course an avoidance of talking about fear and pain and dying. Do they suppose to talk? It is also a way to the collapse of language, when language is not enough. Abuse is to call things, to know or to do. Only a pure potentiality, an untouched chaos of no words is a paradise. When we talk, there is a noise between us. The noise is always there, something more than what is said or heard is there, because we are not identical with each other. Lapse is something that happens half way between the paradise of pure potentiality and a successful formulation.

Lapse as technical setback

Based on the *Oops!* project, the idea of working with the editing of videos and development of screens, I have created an exercise or a simple method of working with technical decrease. I formulate it here in the form of an instruction:

Make a draft for a performance or choose to re-enact some existing one. Choose one technical aspect of it, like speech, sound, light, acting, vision, etc. Find a way to decrease the quality of this technical aspect. Perform the decreasing this quality.

This very simple exercise has been working very well for me. I have created some stuttering videos and used this exercise in teaching, also.

Lapse of time

From the beginning there was an interest in **Oops!** to look for an autonomy in fractalised time structure, the condition of the artists, a precarious, cognitive workers. I have been claiming that the automatization has taken more and more place in organisation of social creative processes, increasing flexibility and production of self, self-representation and increase of need for personal growth and fragmentation of time of labour and time of no-labor. I have been concentrating mostly on the conditions of project-based production of art. Here is what we found on that subject during working on *Oops!*: To develop the autonomous time structure proved to be a more difficult and more overwhelming problem than I expected. I also found myself unequipped with tools to approach the subject but rather with only critical thoughts or complaints. I took care that each participant worked with his or her autonomic point of reference an work structure: own story. People could affect each other, but there was an element or possibility of withdrawal from the collective practice. Also there was autonomy in developing it in time and space. Three people were volunteers since it was a school production, and they were still studying, working and busy with their own artistic projects at the same time. On top of that there were two expecting mothers, Tanja and myself. One person, Stein dropped out from the process after the first half year of work because he was moving to another country, Tanja was a lot more concentrated on the child, I was too, but still pretending I keep it all together. Raita and Tero were busy with many projects. We had difficulties in scheduling meetings, so for practical reasons we met once a week, a fixed schedule, with a few hours of rehearsal. From autonomy in time, we arrived at a very virtual, calendar fixed schedule. I was in constant panic of lack of commitment from people and lack of time. I realized that people must be paid for their commitment of time. It is not ok to expect they will be participating of pure interest, so I ended up thinking of a very poor, old structure of work as the only functional.

I developed a conceptually complex structure but a real trial of the alternative time structure was not done. We only tried it but did not properly consider it. Finally we ended having two years production time instead of half a year thanks to the lapse with my pregnancy that forced me to bed rest in the last weeks of the originally planned production, so we had to postpone it for one year later. This event turned out to be fortunate for the process. It simply

brought more time to see what was the subject of the work. I am writing these words three years after the performance. I had time to understand myself, the way I work, the way I think, and the way I want things to happen between people in a working group. Those things require time, and I ought to find a way to respect that from the start.

First of all I would not like to work anymore with people that are not paid or are paid badly for their work. I would still like to experiment with the time and commitment structure, but not in the way I approached it in *Oops!* Instead of autonomy in sense of openness for constant variation of structure, changeability and voluntary contributions, I would rather work now with various time structures, autonomous for each partaker, suitable but very clear commitments and modules. I also know now not to plan this kind of work for a time shorter than one year and preferably without pre-fixed date of final public presentation, besides practices in public space. Why?

Growing time

Autonomy is the independence of social time from the temporality of capitalism.

— Franco Berardi

I am autonomous when I am able to govern myself and the reality around me. What does that have to do with time? This brings to my mind precarious labour and automatised human resources, or in the sense Berardi describes it: militarisation of the depersonalized time of a person. (ibid.) It is as simple as being mastered by a virtual clock, where the time measurement is disconnected from the sense of transformation. A singular creative process requires autonomy in time. The time of transformation is the connection of time with material conditions and their succession in being; process in matter. During his presentation at the PSi conference in Copenhagen in 2008 Martin Welton talked about the historical process of disconnection of the weather conditions from the theatre: the amphitheatre was exchanged in this process for equalized air conditioning in enclosed rooms. The weather is a common reality and its ordinary transformation process as a part of the piece, or as something that does not let you separate these two realities or take it as one. Transformation needs you in all conditions. So what happens when going into the rain when leaving the building of theatre; some illusion disappears. The

time of matter is the time of growing, time of growing roots and growing leaves, time of rain and time of sun. It is unequal, conditional and uncountable in number.

During his presentation at the same conference Matthew Goulish described two kinds of durations: clock (machine) measured duration and process-measured duration. Clock duration, 1 minute, 1 day, 1 year is the more of mechanical, or as he described “virtual” one. Time measured by the fact of two sugar cubes melting or by cooking a pot full of water is process-measured duration. It is not always the same; it is interdependent with external conditions.

Franco “Bifo” Berardi describes a different problem of time virtualisation: the time of labor is asocial, virtually interconnected, cleaned from all other elements of social sharing than the pure labor outcome. (Berardi 2011b) Time is measured not even with a clock anymore, but with an accessibility to computer and Internet connection. I have interpreted both of them and those mechanical connotations of human relation with time and matter or body as negative.

I dreamed of a common interest in lapse, a common search and equal engagement in the group process based on passion and a somehow organically formed time of production. I knew that the tight deadline and convention of how I used to work was limiting what is possible in the creative process, but I was not able to see that it requires rather an invention of another system than breaking all structures loose. When the process started, the promise, commitment and the fact that we will have a final performance started to work as a much better motivation or urgency than any point of the research. What I wanted to build was a comfort of production. That imaginary comfort seemed necessary in order to make it possible to reach for something in the event of lapse that felt only potential. In a sense I thought that the autonomy of the participants would create some kind of utopic bubble where we have time and will to deal with a lapse, like it would be possible, or like something more would be possible then... It turned into dealing with difficulties of managing those autonomies into a common process. I find it now very interesting and for next time I would experiment with a completely dysfunctional timetable as an element of structuring performance and practice.

What I understood later was, that we needed either a more precise and rigid time structure or a completely loose one, so loose that there would be a

possibility that we will actually not meet at all together. I understood a little bit more the precarious condition; being precarious almost calls for more management. Precarious means in practice more communication, more structuring, more negotiations, more time and work with all these processes. Or to create more simple principles and consequences in dealing with them, that means also developing different forms of management. I also understood that a precarious work structure and voluntary work, is first of all a struggle. People will be frustrated, they will want to quit, and they might stay out of obligation or other manipulative affects. A precarious work structure means in practice that each of us is not steadily employed, but instead working with several projects at the same time, with different and separate wage agreements. After this experience, I do not want to ask people to work for free. They offer their time, creativity and availability in exactly the same way as in their regular job, as any cognitive worker does. I do not offer them leisure time, or an amazing experience worth volunteering for, or a social cause for engagement. By asking them to co-create an artwork with me I simply ask them to work for me. I do not want to work for free either. I believe we must work accordingly to the wages, no more, no less. It is perhaps a strange system in the art field, and honestly, not easily made possible, but I would like to keep it as norm. Maybe I realized that immaterial safety: friendship, common interest, fun, personal growth, is not going to make it instead. We do not need that kind of security, we have an excess of it. Even combined with honesty, transparency and clarity of agreement I believe it will not make it. Does this mean that we should be building rigid pragmatic long lasting structures with payment, steady commitment, regularity, in other words an old fashioned system of safety. I would like to try with a structure that first of all includes a payment and is still experimenting with dysfunctional common time and space? For example: A meeting of group of people is announced, hours fixed, everyone agreed. When time comes: one person is late because of another meeting, one person has to leave in half an hour, one person does not show up and we do not know why. What happens? Mobile phones and emails are working; half of the time goes to clarifying the time conditions. I believe this situation in itself, which is very common, is an interesting situation, an event. I did not realize how to embrace that condition as part of *Oops!* but I would like to work with the condition itself in my next group production.

Lapse of structure

Autonomy from productive reduction. Minor relationships. Automatic tools used in the process of “reanimation”. Anti-reduction.

In the performance *Oops!* I was interested in following two processes of creation or lets say animation (revival). One that was stimulated by the process of repetition, remembering and reproduction connected with mechanical narration or animation of fractions: lets call it here repetition. And another, seemingly opposite one, motivated by the search of innovation or the unknown, searching for a place of autonomy, an unmapped spot, something not experienced, not felt, not realized and not existing before. Those were the two leading directives of *Oops!* combined into the reanimation method. This question in exactly this combination comes mostly from a paradox in social self-organizing that includes both of those phenomena. Franco “Bifo” Berardi writes about the figure of swarm:

The automatic behaviour of the crowd compared to the ola (Ola is Spanish for ‘wave’. An Ola is a large crowd action, like the Mexican wave often performed at sporting events.), or to the swarm: a plurality of living beings whose behaviour follows (or seems to follow) rules embedded in their neural systems. (Berardi 2011, 92)

Berardi describes the swarm as a biologically fixed group performance. It can be a movement or action that co-ordinates mass of being into the form of behaviour or function. Later he follows the example of animals like bees with a proposal about human beings.

In conditions of social hyper-complexity, human beings tend to act as a swarm. When the infosphere is too dense and too fast for the conscious elaboration of information, people tend to conform to shared behaviour. Why do people start to act in a similar or uniform way, without any conscious agreement? In conditions of hyper-complexity there is no time for individual rational decision, so decision is replaced by automation of cognitive behaviour. (Berardi 2011, 92)

Here a swarm becomes a reduction of the multitude into the common, majority, or what at the moment feels like the norm. On the other hand 'swarm' or 'cloud' is a word often used in the Internet as an innovatory way of organizing production. It is a way of organizing non-hierarchical collectives or open source computing. It is a system based on direct small contributions where interest and product is shared as a common good, but not the time and space of production. All resources are transparent and the product remains open for any interaction until it functions and often also after that. It is free to use, transform and copy.

Why was swarm interesting for me? I wanted to work with this group tendency to conform, to obey. I also wanted to try to experiment with how predetermined conditions turn into group process. How a group process turns into a convention. Also to investigate the moment when subjectivity turns into automatic mode or lets say just starts to behave automatically. What happens then? That is why autonomic, automatic and lapse appeared as the main elements of the structure of *Oops!*

Oops! was not a swarm yet, it was a work in small a collective, in a very safe environment. I believed in small scale we could look into details, but now I understand of course that a small group is a different thing than a swarm. They are different structures; some problems are specific to small groups and some to larger groups. In a small group we can deal with confluence, in a larger group with swarming. I believe we created some tools that could be also tried out in larger group as a form of collective becoming or negotiations.

Automatism

I watched them go 'round and 'round
 My blouse wrapping itself around your trousers
 Oh the waves are going out
 My skirt floating up around my waist
 As I wade out into the surf
 Oh and the waves are coming in
 Oh and the waves are going out
 Oh and you're standing right behind me
 Little fish swim between my legs
 [...]
 Out of the corner of my eye

I think I see you standing outside
 But it's just your shirt
 Hanging on the washing line
 Waving its arm as the wind blows by
 And it looks so alive
 Nice and white
 Just like its climbed right out
 Of my washing machine
 Washing machine
 Washing machine
 ("Mrs. Bartolozzi", Kate Bush 2005)

What does automatic mean? Automatic washing machine? Automatic behavior?

Automatism means self-thinking, being self-animated. automatic (adj.)

1. "self-acting, moving or acting on its own," 1812, from Gk. *automatos*, used of the gates of Olympus and the tripods of Hephaestus (also "without apparent cause, by accident"), from *autos* "self" (see *auto-*) + *matos* "thinking, animated, willing", "acting of one's own will, spontaneous", product that comes of itself) moved by one's own impulse, desire, or acting without the instigation or intervention of another, of self, often used of the earth producing plants of itself, and of the plants themselves and the fruits growing without culture, *autómatos*, *autós*, "self" and *maō*, "to be ready, eager" which forms the English term, "*automatic*") – properly, "automatic, *self-prompted*, ready to go"; *inherently* disposed; needing no external force (persuasion) to decide or to act." (<http://biblesuite.com/greek/846.htm>)

Automatic is something that is not asking what and how to do something, neither is it asking any element, any component of its own, neither itself for making a decision. It has an ability to act in a somehow immediate manner. It is so total a will that we can call it a desire: the eagerness, the movement that happens of itself. There is a funny fragment in the Mark's Gospel 4:28. "For the earth bringeth forth fruit **of herself**; first the blade, then the ear, after that the full corn in the ear." (ibid.) **Of herself** is in Greek "automatos" 1) moved by one's own impulse, or acting without the instigation or intervention

of another. 2) often used of the earth producing plants of itself, and of the plants themselves and the fruits growing without culture.

(<http://biblesuite.com/greek/844.htm>)

This idea of *natural automatism* seems ridiculous? Automatically growing plants. In this context it has nothing to do with culture or automatization applied to increase productivity. What is natural? Would you call an unprocessed reaction natural, or would an act natural that simply has been done before, exactly the same way enough times, so it is out of question to think of an alternative? I found this confusion interesting and also perfect to describe a model of the performance of a great cognitive worker the one who is always ready, creative, independent and confident. And natural in what s/he does!

Worker as Automaton

The worker as an automaton is a self-operating machine. It is a fully independent working agency in one person. Imagine: director, performer, stage manager, artistic director, public relation agency, critic, researcher: all in one. (The ideal performance artist) How would that kind of person look? Who would that be? It would perhaps be someone contemporary, alive, self-employed, living in the city... his or her ambitions are fulfilled; s/he does what s/he wants. S/he is independent, a happy networker. Who can it be? Artist, filmmaker, designer, producer, office worker...

How did this look in *Oops!?* S/he has autonomy to do what s/he wants. S/he develops his or her own fragment of the common narrative. S/he works with his or her personal process in a group. The group analyses this work through the automatic tool of video animation and performed repetition. We manipulate the autonomy of the performer through technological possibilities. In *Oops!* performance, automatism was one of the means of production. For example, the gathering of material was first done in the form of video recording, where the participant was telling her/his story of lapse. I called it remembering. This material was animated into the video where small particles of the image are repeated back and forth, slowed down, reverted, speeded up and what else seemed to be possible to do at the time with a sense of sadistic distortion of the image of the face and the story. We used mechanical animating of photo and video material that was produced during the practice to exaggerate some other logic of narrative: gestures, facial expressions, and

slips of tongue. And we were using it as a starting point for another practice. It was the practice of automatization. I have chosen the logic of the device over the logic of narration. The logic of the device enabled manipulating the video frames and creating gaps in between frames. What for? By re-enacting the animation made of stills or manipulated documentary video material, I wanted to produce in our process a necessity to fill unknown, empty gaps, the lapses between frames in action. On the basis of the manipulated video material (with gaps), we would produce live action that is fluid and continuous. I wanted to produce gaps in the narrative and then a narrative of gaps. It was interesting what fills those gaps, what bridge will be built. One made by and assumption, habit, some kind of memory, or something else.

Habit, mechanical behavior, automatic behavior.

“Oh I am sorry it was an automatic reaction, I didn't really mean it”- you can say, when you did something stupid, which means either without thinking or while thinking about something else. Automatism can also mean something like being a machine. There is some element of reduction in an automated system. The functioning of some kind of set of elements is reduced to functionality and productiveness. The machine is not supposed to enjoy its functions and experiment too much, but just do them. On the other hand there can be an opening in automatic reduction. For example: I write. Or lets say I run. Lets call it automatic running instead of jogging. That is all. I do not ask what for. It functions, so it is enough then. Writing or running are not limited to their function anymore, they are their function. Supposedly they could even be opening some thoughts or functions that would be their opposite, not reduced by the control of analysing or thinking or reduced into meaning. Automatic has usually negative connotations, especially in person-to-person relations and behaviour. A person that acts automatically is considered as not much alive or as almost a kind of machine.

Why then use that time reduction of group processes into automatic elements? Or what did we do with that reduction in *Oops!* What kind of reduction was it? First of all we produced a reduction in order to expose the reduction or reduced material together with non-reduction, not reduced material. We tried to ask them to dance together: cut, lapse and non-lapse. On the video Tero told the story of what happened to him once during some seminar. The video shows Tero's face. The image of the face was cut, distorted

back and forth, made ridiculous and weird. Tero stood beside that projection, his face moved a little. In addition to that there was a choir in the room, a choir of old men. They laughed. The laughter was stimulated by the details originally appearing in the film and the repeated, animated elements of the video. The choir was not watching the video. I was watching the video. And the choir watched me. I was an invisible intermediary conductor, controller or translator? Every time when I touched my face, they laughed.

The reduction I describe here was completely unreasonable. It means the logic we applied to the reduction was automatic, rational but not reasonable. A choir of old men laughed always when I touched my face, not when video was funny. They reacted to my face and hands gestures while I was watching the video of Tero touching his face while being nervous or embarrassed of telling a story, and was animated with exactly this trigger, following the face and hands gestures. Touching the nose, back and forth, touching the forehead, back and forth and so on. The laughter of the men's choir changed from high to low, from natural to automatic, exhausted, too fast, depending on how my hands touched my face.

Automatism was used as an intermediary trigger system for co-directing the performance. An arbitrary structure chosen beforehand controlled steps of the process. Automatism in structure of the project was based on steps of an arbitrary choice of seven verbs derived from mockery or parody, verbs starting with the prefix "re-".

One: remembering, two: reconstruction or re-enactment of story, three: reanimation, four: restoration, five: reparation, six: reproduction, seven: representation. I applied this automatic structure to the process of work in order to stimulate going through the lapse again and again in slightly different ways. It became a production that moved like grass roots, it spread in many directions, because it was automatic and not "organic" or organized in a linear way. Breaks in the consistency of our practice were included in the process and its artificiality. For example, the first practice was a storytelling, where we merely told the story of what had happened to us some time ago. As the third practice we created puppets and re-enacted the story again by animating objects. The practice was not stimulated by consistency of narrative or the medium of work, but it produced different and not appending movements.

Micro Event

I started to work with the concept of micro event during the *Oops!* based on the experience of practice with lapses. It is a longer story, so I will include here only part of it and some examples I found in other artist's work. Micro event has to do with both automatism and lapse. Micro event is a small fracture of an event, which can be at the same time viewed as an independent event or as part of another event. A happening in my left foot is a micro-event of a happening in me as a body. A micro-event can be seen as part of something bigger, like a component of a bigger event, a turning point, mimicking the whole picture, or merely placed aside of an event. As I slip on my left foot, while carrying the birthday cake or do I just sit in the library writing these words and my left foot is itching at this very moment. There could also be some historical moment really depending on the left foot of, for example, some very important army officer. What does it bring to the discussion to separate and to look more carefully at this micro event? What does it give us to take it out of context or to enlarge it by looking closely at it and make it more important than it originally was? Is it simply a neurosis or petit bourgeois luxury? I think that only through focusing on the micro can I shift the context of appearance or understanding of the macro. To avoid misunderstandings I will only say here that it certainly is not because I would take the micro as any representative of the macro. A micro event can provide a micro opening of small, empty or rather unknown spots. While working with the *Oops!* project, which was based on stories of people's lapses, there was a situation when my teacher suggested that by close looking and by repetition, a small event can become a big event or a normal size event. In that particular case when repeating and enlarging a small social lapse, we could grow it into a trauma. It was true. She was right. We turned a meaningless thing into a meaningful one. It grew with other micro events and became another story. The point was not to turn it to a macro event but to notice it beside one.

In what conditions can a micro event enable us to shift between contexts? The example comes from the film by Mike Figgis, the documentary of the *Battle of Orgreave*, an artwork by Jeremy Deller from 2001. The artwork was a re-enactment of a picket and police intervention that happened in Orgreave in 1984. The process of preparing the re-enactment gathered miners and all who were willing to join in an effort of re-playing the original event, from people who were there, through ones who were not there and regretted it

afterwards, to ones who were not engaged at all but are fans of re-enactments. The process of preparations was about gaining information of what actually happened, how, why, and in what circumstances, what way exactly, what were the then new police strategies to deal with mass demonstrations, what was the politics of the miners' union, what was the politics of Margaret Thatcher, what was the economical change that Europe was facing then, how to direct the re-enactment, and so on. It was a large work, widely spread among a big group of people. It also dealt with quite a big and important event in the larger political context. I talk here about two little moments in the film, two micro events: one moment is the one I described before in the chapter on parody, the joyful chant of a little girl "The miners united, will never be divided. Divided, divided will never be defeated.. disfitted...dispitted." There is second moment in the interview with Mac McLoughlin, former miner and policeman on duty during the intervention in the strike 1984. His point of view is at the same time part of his life story and the event of the battle. His father was a miner and his brother is a miner too. He joined the police. He talks about how the battle looked from the police's side, how they were trained to deal with this kind of events then. The Orgreave picket was not a single flare-up; it was part of the bigger movement. He merely describes. When he speaks it is clear that he disagrees with what happened then, with the role, acts and the duty he was fulfilling then. He talks clearly, in a relaxed way, openly, with a reflection. Somewhere almost at the end of the film he suddenly stutters, and quickly after that he says with venting emotion: "One of the main reasons why I joined the police service was to help the community within which I was raised. As a result of Margaret Thatcher's policy, I helped to destroy it. I have never voted in an election since." This moment of stutter stroke me, first in the short version of the film which you can see on Jeremy Deller website, and especially there, because this version is short and you hear the guy only once, just saying this phrase, so you cannot say, perhaps he does stutter all the time. In the longer version it becomes clear, it happens only in this moment. Not that it is revealing something. Stutter is just like an early bird that announces something, but you do not yet realize what. It is just a voice, a sound without sense. Something, that just is. And through the document of the artwork designed by Jeremy Deller it became placed and memorized on the scale of a small event in a story. Perhaps what McLoughlin says after this little moment

is heard more strongly, perhaps he stutters because it is a moment carrying some emotion.

Returning to process of working on *Oops!* Why and when does the notion of micro event start to be interesting? How did I choose to direct the form of the event? How did I decide its shape to be a composition of micro events, how did I cut off the unfitting ones? From the point of view of the micro event the structure of the general event fails. Micro event is just a very, very tiny moment from where you do not see the whole picture, it does not perceive itself in the structure. It only perceives itself in the movement between other micro events. I would like to quote Félix Guattari, Gilles Deleuze's description of minority:

What defines a minority, then, not the number but the relations internal to the number. A minority can be numerous, or even infinite; so can a majority. What distinguishes them is that in the case of a majority the relation internal to the number constitutes a set that may be finite or infinite, but is always denumerable, whereas the minority is defined as a nondenumerable set, however many elements it may have. What characterizes the nondenumerable is neither the set nor its elements; rather, it is the connection, the "and" produced between elements, between sets, and which belongs to neither, which elude them and constitutes a line of flight. The axiomatic manipulates only denumerable sets, even infinite ones, whereas the minorities constitute "fuzzy", nondenumerable, nonaxiomizable sets, in short, "masses", multiplicities of escape and flux. (Deleuze and Guattari 2005, 469-470)

A stutter, a little girl's twisted chant are only fragments, movements of affects or partial objects. As such they are unsuitable to the narrative of this the battle, yet part of its tissue, part of the tissue of the film. They establish minor relationships, a mass of links between elements of the event, particular links, not representative of anything else except themselves. Yet they carry in themselves, amusement, joy, invalidity, expression, breakthrough, color, but nothing fully. If you look from the point of view of the micro event, you can see how the process makes the whole molecular. A block is eroding or its particles start to move? Particles of a narrative are traveling from place to place, creating a constant transformation of the story. Focus cannot rest in a

central point, it moves between structuring and restructuring. How come? There is a gap between the little girl and the action of re-enacting miners on the street. There is a gap between the stutter of policeman Mac McLoughlin and his story. There is a gap between his emotion and the political event of the strike; there are gaps in parts of the actions of the people re-enacting the battle. There is a gap between fun and seriousness of a group of slightly drunken guys. Those gaps I fill with my interpretations of the situation occurring, with opinions, judgments, fantasies and emotions. They travel. When you take them as moving, fuzzy sets, buzzing swarms of meaning, folded, not ironed to the fixed meaning, they talk like a bees when you put your ears to the wall, behind which is a nest. They are in their possibility as well as in their meaning, in their becoming as well as in their being. You cannot shake them as a kaleidoscope, to recreate, to produce something else, to easily innovate, but you can watch them in a form of not being reduced. The moment of fuzzy flux of coexistence of micro events might not be an easy or beautiful moment. It can as well produce overload of information, the uncertainty of constant fluidity and a lot of chance for abuse or so called smoke screen. As an example I mention that “restrukturyzacja” – restructuring is at the moment a key word in Polish economical jargon to describe often the dismissals from place of work, new, short term forms employment without social care, and sometimes, weird corrupted moves of creating unnecessary and overpaid position filled with incompetent worker as in the case of “restructuring” PKP Polish Railways. We used the fuzziness created by lapse not to dwell, not to linger in it, but as a tool to find not reduced connections between partial objects, not obvious connections between micro events and points of view not determined by the need of governing.

IV AND WHAT THEN? (IMPLICATIONS)

4.1. WHERE IS THAT INNOVATION?

How to simply get out and why would we have to innovate? Chronic and compulsory innovating.

As said in the beginning I have made an assumption that a lapse is a chance for innovation and that an innovation is a good thing. During our work I came to the conclusion that it is not necessarily true. Paradoxically innovating can become an automatic pattern of looking for new form and in this form a lapse is, in my opinion, a much better guidance to follow than a joke. The joke is an easily publicly accepted new form. It is a great model of a new emerging democratic form. It has an extraordinary power of instantly re-forming public opinion. But perhaps it becomes an escape route to avoid the moment of fallacy, or a way to escape the fact of fallacy, an ironic, a sarcastic, a funny one. In other words in a joke the oddness of the new, the actual moment of an estrangement necessary for really funny jokes becomes aestheticized, simplified and easier. It is a public form of establishing a new form that is very interesting in a radical model, but as it does not really deal with forms of social exclusions, as it embraces the oddness that is not too odd, not too far, somehow it is already on the horizon of the acceptable. The formulation of it is new. A joke is a tool for re-establishing the public opinion. For me the moment between the fallacy and recovery from it is the most important one, if we are talking about innovation. Innovation is carrying the risk of failure. Lapsus on the other hand deals with other effects of failure: with shame, guilt and confused humour. In overcoming an inhibition it is clearly challenging both for an author and a witness.

A fallacy in a lapse is recovered by the overcoming of inhibition. In that moment, though, there are two possibilities present: the possibility to overcome or to drown. According to Virno, the fallacy, the urgency of it, is a condition to innovate (Virno 2008, 81-97). What catalyzes an innovation, is not the intention to develop, but the necessity to act in condition of the fallacy of reasoning. Can we talk about innovation as a production, as a school of innovation, as a camp of innovation, as a department of a university? Is it just a compulsion or misunderstanding? How can we come up with new ideas, and what for? The first question was what? What is an innovation? The second

question is why? The moment of urgency in the fallacy of reasoning is not a recipe for success. It is an actual risk. The situation is also difficult to frame as a productive strategy. Another demand comes from the idea of parody, the figure of simultaneous fiction, parody and the gap in between those two. It is related to Schechner's idea of dislocation in the liminal state of an actor in the act. To put it all together, my interest in *Oops!* was to study critical acting in the moment of fallacy of reasoning, between fiction or previous reasoning, and parody, the reasoning in the moment of fallacy, and the transformation of the subject in the event of this happening. To approach the understanding of crisis and the moment of transformation, we used various methods dealing with joke, parody and lapsus or lapse, but was there any innovation? I think I understood a bit more what is an event, what it means that things happen. But it is not the transformation of the subject.

Nowadays economy demands the performer (the actor of the market or worker) to innovate, the one that performs has the task has to innovate himself or herself, renew his/her own senses, ability of thinking, self-representation and so on. For me the most important thing was seeing those created innovated beings placed side by side, the old ones, the new ones, those that fit and those that do not, and what is happening between them. The happening consists of lapses in self-representation, the part of the self of the performer that he forgot or wished to forget. The necessary change standing next to the state prior transformation can only show what kind of necessity the change was. What is the urgency of getting out of what one was, is as interesting as the virtue of getting out. Perhaps you can only make sense with both. Another thing: the collective nature of those events was important – being in the group not as one, but as a performer, being yourself a few – few selves in state of dislocation. The one that is already collective, in condition of actual collective; condition of social and public, which is the necessary condition of a lapse, being able to witness others in the state of being a collective.

Lapsus: a micro black whole or pure potentiality or...?

The event of lapse can present itself as a black whole, as simply nothing that occupies attention, as that which offers just nonsense. It is not more than stupidity nor much different, although it is pure potentiality of an endless possibility of becoming. It is a certain state of chaos. As itself it does not produce anything. It does not offer a way of overcoming anything; it only provides a load of potential humour, or shame or confusion. With various tools for understanding, transforming and with collective conditions it can offer unexpected situations and new points of view on the self, on the collective, on time, on conventions it appears to be entangled with. It is also a challenge in performance, since it disrupts an act in itself, but supports its performative collective structure.

To summarize what has been said in this text. The background for the work was a wish to look for what is not-common, not defined as community or collective in the condition of uncertainty, to be able to deal with the precarious conditions of life and labour structure. In the context of art production, the collective work that is able to deal with a project based economy, means short term and not continuous collaborations that often do not create sustainable processes and do not effect the world and the environment in a conscious way. To deal with that problem I decided to employ lapses, jokes and parody. To see the lapse as a break, a gap in occurrence, a drop in standard, as fallacy of signification and an urge to come out from there represented in the form of a joke; the innovation, the shortcut in signification, and a new order reconciled in the parody; the coexistence of split visions; division, dislocation in the subject itself, multiple forms of the same being inhabiting places beside each other. All of them, joke, lapse and parody are characterised by a certain lack or crisis of sense, a gap in consistency and excess; too much information, too many options.

Both joke and lapse have to do with broken or improperly adjusted conventions. In this quality of data variation, they contain seemingly paradoxical but complementary possibilities, which are an ability to distance from the subject — from the object of desire entangled with the idea of self and power structure, and concentrate on how it is represented, instead — or to

become already cracked representation — to perform it and in this splitted act have the ability to self-produce and to become a new organism or multiple organisms; or to destabilize the subject, which is possible by departing from meaning of its actions through work on data variation. Actual data variation for the performer, performance and viewer, takes place for example in the movement of departing from the place of performance into another layer of it, by moving performance back to the endless back stage. Another data variation may be created by the technical drop in the standard of performance created by the loss of quality of certain aspect of performance; by the excess of notations and documentary tools; by the distortions of expression tools such as speech, image or rhetoric. These are the ways to create both the gaps and the excess, and the ability to multiply the subjectivity — subject to become many. When one becomes collective, it is realized through recombination of elements. In art-working process with *Oops!* the method of reanimation was combined with the techniques of parody, techniques of joking and playing with lapses; by producing the gaps and the excess in a rhythmical way; by singing in lapse mode or chanting the lapse and dancing it. We allowed ourselves to become penetrated with certain machinery of semi automatic, semi self-created and semi collectively created refrains.

Why to do that? To create a process that is open for a collective to come, to appear in the process, in the effect of production. To create a process that is not the production of an event but is looking for a way of creating the conditions for an event to come, to appear in the effect of production. For that I found it necessary to create a process that dealt both with gaps and with excess. Together they allow you to see more than what is represented in representation, to distance yourself and approach at the same time, by the process of loosing distance, by gaining distance, by loosing one self and gaining it and with a simple question what is this, and no judgment. They allow depersonalization of one's own personal conditions, they allow one to become a remnant of what is, what is not, and what is not-not, and what is left after all that still. By this depersonalization they allow an opening to the social conditions of many, by dropping the representation, by dropping the expectations and a good-looking face. How? They allow the process to move from the personal, through the interpersonal to the social by embracing the public form of becoming in a joke; the relationship between author, subject and witness. This form, applied to the structure of gaps, is able to deal with

noise in the process of communication. With this excess noise always existing between what is said, what is heard, what is represented and what is thought. Paradoxically, through noticing this noise, through these gaps, this excess, by applying lack of distance, loss of self, mockery, repetitions, exaggerations and reanimations, and by approaching all of these from every side, from the point of view of the event, the myth, the document of the event, the story of the event, and through performing, something can be done. By becoming fear, fiction and parody myself, by this ability to be a sort of swarm of beings rather than being a “me” I could approach the idea of the micro-event and build another type of relations, not reductions of minor and major narratives, but a form of joy, a form of event that is not the result of an effort to put it all together.

I mentioned in the Introduction that I had went through a process of differentiation on levels entangled with lapse, the institutional, personal, collective, structural or formal ones. I mentioned, that part of my motivation and drive to work with lapse was based on my own personal difficulty to fit into the group of master students in my program. I believe, that I collected similarly driven individuals to work with me, also. It was an actual relief to understand that the difficulty of perceiving the acceptance as an active transformer of groups, as I wrote on the example of joke was not a question of group consensus or general public opinion. What is needed for innovation of public opinion is active relation of three persons, subject of inhibition, author of innovative act and witness. That is what can be called group consciousness and collective transformation. Ability to see both sides of that transformation as both faces of representation as in the case of parody is another tool that enables to grasp a sense of actual upon building a fiction of metanarrative upon live process and own life story. It was strange to find ourselves in the trial of being in a state of dislocation and remnant contrary with the self-affirmation of socially active or politically active figure: being able to act, relate and effect. It was a great luxury to have few people ready to follow my ideas and try out the Reanimation Method and Micro Event idea. It was great to realize that some effects of these ideas were simply fantasized or just boring and because of that it was necessary to find new ways to work, as been described as short exercises in the chapter describing conceptual and practical findings from *Oops!* (pp. 82-106) The small things, which are ready to be tried some other time or anytime.

V OOPS! SORRY. AGAIN
NOTES FOR THE NEXT
PERFORMANCE

LAPSE OF TIME: TIME STRUCTURE

1. Fractalisation: Time structure looks like that:



performative structure that experiments with a fractalisation of a collective time structure into the production of event. By fractalisation of time structure I mean compatibilisation modality of the precarious labor condition: the lapses, slips, collapses and stutters.

2. Image of time:

At first: performer describes image of time he or she has (the time of event) – like time of collapse, slip or lapse.

Image of time $\#$ is something subjective. It has nothing to do with schema of time: clock or calendar measures, and it has nothing to do with material duration of “how long it takes”.

It is imaginary of how you perceive time and your abilities to perform in it. It is like image of ones body, which has nothing to do with schema of body: the symmetry of right hand, left hand or with a materiality of body. In my image of body my legs can be short and round like balls, my hands short and fingerless like duck’s wings or long and feeble like a ribbons, my belly large like a bowl full of water and so on.

This kind of time we draw and we invent measures for it.

Each performer works in his or her own time frame.

If there is collective time or not, it appears only if time frames overlap.

Time of performance is decided by the duration of each performer’s frame and their overlapping.

What is time frame? It is period of time necessary to perform task, where the duration of each period is measured according to image of time described

on the beginning. In reanimation method applied to that part of process we experiment with the time frame and the video frame.

Note: Why it seems to me the lapse and resistance is often unwelcome or opposite for the tolerated moments in group work? Slipping with time: no-one shows up on time anymore. Why these slips are tolerable in working environment: not being in time, not being prepared, not being there. Then, what are slips that are not tolerable, such as smelling, looking bad or having no sense of humor.

Experimentation with tolerable lapse structures and not tolerable lapses structures.

Reanimation

After the experience of *Oops* I realized how important it is to engage with the structure of work itself; with the collapses of time, schedule and our condition as cognitive workers. I have decided to work in my next production with stories of labor structure or situation collapses. With the shame of precarity.

For the production of *Oops, Sorry! Again* I will work with texts by Barbara Ehrenreich, *Bait and Switch* (2006) and locate it in the area of cognitive production. Continuation of *Oops!* will be partly based on the interviews with University employees, freelance artists, cultural producers and curators. The subject of the interviews will be the structure and employment — the structure of work, time, wages, life and love structuring the work; the end of employment or structural changes in the companies leading to the end of employment. I am looking for the lapses and slips: the self-evidencies, technical setbacks, taboos and common conditions.

For me the most interesting are moments, which are common and connected with a structure of work but have become personalized challenges or problems. The lapses: knots of confused emotions, reasons, aesthetics and discourses. I will work with the sense of potentiality, exhaustion, collapses, shame and love.

Parts of the interviews will be reenacted. We will work with this part in similar way than in *Oops!*, simple reenactments as close to the original conditions as possible. I will document it with cameras, notes, 'Prosthesis tool', similar with the *Oops!* The material will be animated and analyzed.

Second part of production after editing time: performance production.

- interviews;
- story telling - reenactment- prosthesis workshop;
- animation and analyzing;
- performance production;

Other notes:

In the next production I would also be more strict with complete removal of action from the place of performance. I would make clearer ~~in~~ the construction of the stage the performing of projectors: a performance to walk through or an installation where performers are only in function of service workers.

Beside Ehrenreich I would like to research more the idea of economy of event and writings by Jon McKenzie; engage with the shame and guilt aspects of lapse and lapsus; with the subject of stupidity, based on writings of Avital Ronell (Ronell 2001); with the lapse as a form of *parrhesia*, based on the lectures of Michel Foucault at the UC Berkeley Campus in October and November of 1983 (Foucault 2001) and the Lectures at the Collège de France, 1982-83. (Foucault 2011)

**VI APPENDIX:
SCRIPT FOR *OOPS!*
(2009-10)**

Scores: rehearsal period 1 (Stein, Raita, Tanja & me)

Story

Prepare a story of own lapsus, take rest of us to the place that it happened, or it could happen.

Tell the story, show how did it happen and prepare an action, that would include the same or some other lapsus, dedicated to that place.

We will record all parts of display in various ways: sound, video, pictures, hand writing.

Lapsus stations

During this presentation, you can visit 5 stations. Here is the map of the stations. It doesn't matter what order you follow.

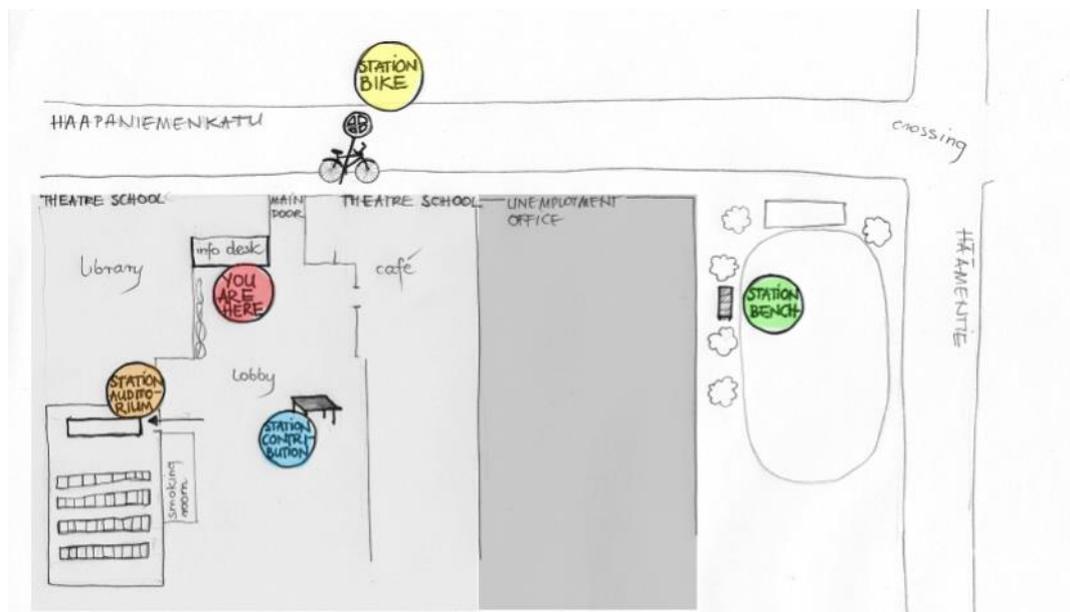


Figure 4

I am presenting you at the moment only some parts of the research in progress, or some trial of exporting this process into a performative event.

*It is not possible to repeat lapsus, but you can grasp some feelings of it.
You can listen to the stories.*

Prosthesis tool for Automatization of life action

Live action: recording

Analysis of recording, manipulation of recording: Live action

Live action: recording

Analysis of recording, manipulation of recording: Live action

Live action: recording

Analysis of recording, manipulation of recording: Live Action

....

*Recording: different kinds if recording overlapped into a sequence : video,
stills, notes, drawings,*

*Prosthesis is a documentary tool as video-animation is used to document
practices but also to initiate practices. It takes place of some kind of
prosthesis in process of working with lapsus. It helps to reiterate between
live action and mechanical manipulation, live re-enactment and
mechanical analysis.*

Scores for performance production (Raita, Tanja, Tero & me)

Score for Oops: Re... Re... . - shortening

Re... re... re... Remembering

Tell a story. Story of la... la... la... lap... laps... lapse... lapsus...

Your face is re... re... re... reco...r... ded. Your face on white screen.

*Later I will automatize this image. I will manipulate frames and
expressions, mock it and twist it. Co... co... co.... co.... correct it.*

Re... re... re... re... co... co... con... struction

*Re... re... reconstruct story you have re... re... re... remem... be... be... be...
bered. Re... re... re... re... reen... reen... act it. Re... re... re... re... consi...*

reconsider p... p... place, p... p... p... people who were p... p... part of it, time, object, duuuration.

I will make stills.

Later I will make it almost fluid, smooth motion.

Re... re... re... re... rea... a... a... ani... anima... animation:

Re... re... re... re... reen... act this story once a... a... a... again, using puppets.

Later I will make it alive. Automatisise it into a moving image.

Re... re... re... re... res... t... t... o... or... ation:

Re... re... re... re... re... relax. Just relax all what has happened.

Restore what was it there about a lapse event, you didn't thought, remembered or consider before. Restore possibility of it actually happening again. What would be needed for this impossible act to come?

Write notes.

Reparaparaparapararararation:

What is missing?

What is this?

What happens between your and not your story, so they would play together.

What is this?

Make a drawing.

Reproduction:

How to represent?

Practice

I will automatisise it later into functioning machinery.

*Re... Re... Re.... Re... Presentation:
Perform, display, repeat.*

I will automatise it later. We will do it 5 times.

Work structure for Oops: Re... Re... Full script for that working part:

Meeting 1: (week 35)

Storytelling: Story of lapsus of each person is recorded on video and still motion photo animation. (material is edited as a audio file and as animation. Looking for emotional moments, flashes, slowing them down, repeating, fastening).

Place: Theater Academy

Meeting 2: (week 36)

Reconstruction of lapsus stories on the sites:

We do reenactment exercise, exercises: what elements are necessary to reenact? Author of the story directs the re-enactment, He/she can play main character her/himself or employ someone to do that. Rest of group is employed as part of story (as a people or objects that plays some part in the story). If you want to invite somebody that was part of the original happening, if it feels potential for reenactment, that's also an idea.

Situation are recorded for case of animation.

Raita is calling a friend to ask her if she remembers how was is it actually, the story of the lapsus with bike.

(Historical reenactment is a type of role-play in which participants attempt to recreate some aspects of a historical event or period. This may be as narrow as a specific moment from a battle, such as the reenactment of Pickett's Charge at the Great Reunion of 1913, or as broad as an entire period. The term living history describes attempts to bring history to life for the general public. Historical reenactment includes a continuum from well researched attempts to recreate a known historical event for educational purposes, through representations with theatrical elements, to competitive events for purposes of entertainment, which might be considered a form of live-action role-playing within a historical context.

The line between amateur reenactment and presentations at living history museums can be blurred as, while the latter routinely utilize museum professionals and trained interpreters to help convey the story of history to the public, some museums and historic sites employ reenactment groups with high standards of authenticity for the same role at special events. Most reenactors are amateurs who pursue reenactment as a hobby. Participants within this hobby are extremely diverse. The ages of participants range from young children whose parents bring them along to events, to the elderly. Among adult participants, people from all different walks of life can be found - college students, firefighters, lawyers, members of the armed forces, doctors, and even professional historians. Reasons given for participating vary. Some participants are interested in getting a historical perspective on a particular period or war, particularly if they can trace their ancestry back to an individual or individuals who were involved. Others participate for the escapism that such events offer.[Wikipedia])

Stories are played twice. First time every time when something new comes to mind or correction is needed, the re-enactment is stopped (stop!), corrected and from that moment starts again. Second time fluently. All people, also Tomek with camera are engaged into the reenactment.

After session we sit down for a while, make notes and drawings out of what is in the memory.

Meeting 3: (week 37)

Reanimation of lapsus stories in the abstract space:

Re-enactment of the story played inside a box-site with help of puppets.

Puppets mean objects, that belongs to story or part of drawings from the Meeting 2, or found objects, or anything that can represent the elements of the story.

This reenactment is directed by the author of the story, but rest of the group can add elements, since they were witnessing the first reenactment on the site.

- First step: preparing a place in the studio, clean space, lights, box or space for walking in. Floor should be white also.
- Second step: Collect materials for puppets.
- Third step: preparing puppets: everybody on place
- Re-enactment

Situations are recorded for case of animation.

Place: Theater Academy or studio Kaapeli:

Prepare puppets, some blank puppets or what, to play with them. What kind?

Meeting 4: (week 38)

Restoration of lapsus stories:

Working on original lapsus locations. That time we would try to evoke the lapsus again.- yes, it is working with impossible. It is not so much repeating the memory, but really try to create possible environment for something to happen. Maybe not the same, maybe nothing? What elements are necessary? What you cannot repeat. What new can happen, or must happen.

It is not at all necessary to be attached to original story. Just think what conditions where around it. What feels potential? Stress, anger, being relaxed, being released, some other things? Clothing, make-up..., architecture. I don't know whatever you are able to think was some potential element to cause or help the thing to happen. Lets concentrate carefully only on them, them we try to repeat only them, without thinking about old lapsus and full event at all. then well see where it will take.

If you have idea for your locations before Wednesday, or if you need anything for next meeting that I can arrange, let me know.

Situation are recorded for case of animation.

Again: How many places-stories we can do at once? Two or three, so probably we would need two meetings during that week

Meeting 5: (week 39)

Reparation of the lapsus stories:

Working with sites, locations of lapsus. Discussion what has happened what were potential moments. Traveling in between sites as one route, with using different transportation method, taxi, public transport, so on. Thinking in between places. Trying to fix them in the whole process, looking for connections.

These situation are recorded for case of animation.
Preparation of sites and objects needed for final show.

Meeting 6: (week 40)

Reproduction of lapsus stories: Decisions: what kind of structure we need?
What can be done? Preparation of sites and objects needed for final show.

Meeting 7: (week 41)

building up the show

The show:

Question Main: what things can be decided so they don't determine the
process of work!

Score for Oops: material analysis principles:

Lapse of time

Lapse in attention

Lapse in memory

Lapse in judgment

Lapse in structure

Lapse in meaning

Oops!

(in polish judgment is osąd, but my computer works with finnish keyboard, so I wrote it at first and in hurry- "lapse in judgement" - "obsuniecie w osadzie". Then I read it next day and I cannot recover original meaning anymore. Today it means "lapse in sediment or sludge".

All material is collected into some kind of archive: a pile. What would happen if I would create a little, little earthquake and the would just a little bit collapse and then I could look at this lapse in sediment and take a direction for material analysis.

Lapse in judgment, Lapse in sediment, Lapse in integrity.

Audience is sitting on the office chairs and can roll from place to another.

Or is sitting on platforms with wheels and can be moved from place to another, or can move itself the stage. Stage is small and also movable.

Chairs are connected two or three together so moves are always necessary

to negotiate. On the beginning all chairs are in the order, so it is dispersing later.

Lapse in integrity:

slide

slip

glide

collapse

For example: how to mix set for performance:

.....repetition

audience

• growth

-window- -window- -window- -window

I make this sketch move or collapse. I recover it from the lapse: Audience is sitting in the office chairs and so they roll all over the room. Stage is little, on side and with a hole. I have a choir though. They are in a hole though. What can be a repetition. Tero. Growth: Tanja with child. Action is behind windows. What is the point?

decrease, technical setback.

Technical setback became very important principle for material analysis and performance production.

describe a tero's video as a principle for edition.

write an actual score on glitch or technical setback

Score for subject of Oops!

Disappearing of subject causes concentration on pure representation.

Foucault about Las Meninas

either skip or write more clearly, or make a quote. remember to put a bit of point on the power structure: king and queen.

contemporary sets, rock band.

as if... as not...

subject - lapsus. has disappeared.

Score for animation:

Breath out

Breath in

This is animation: animated means mentally excited.

Are you mentally excited?

Animal means: being that breathes.

Are you an animal?

Mesmerism is an animal magnetism.

Are you a mesmerized?

This doesn't fit. Side thought.

Fear of an audience- score for public lecture

By Tero Nauha

1 Fear is the most general term: "Fear is the parent of cruelty" (J.A. Froude).

2 Fright is sudden, usually momentary, great fear: In my fright, I forgot to lock the door.

3 Dread is strong fear, especially of what one is powerless to avoid: His dread of strangers kept him from socializing.

4 Terror is intense, overpowering fear: "And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror" (Edgar Allan Poe).

5 Horror is a combination of fear and aversion or repugnance: Murder arouses widespread horror.

6 Panic is sudden frantic fear, often groundless: The fire caused a panic among the horses.

7 Alarm is fright aroused by the first realization of danger: I watched with alarm as the sky darkened.

8 Dismay robs one of courage or the power to act effectively: The rumor of war caused universal dismay.

9 Consternation is often paralyzing, characterized by confusion and helplessness: Consternation gripped the city as the invaders approached.

10 Trepidation is dread characteristically marked by trembling or hesitancy: "They were ... full of trepidation about things that were never likely to happen" (John Morley).

My fear – His or her fear – Idiom – Adverb – Absolve

1. Audience is getting bored.
2. Audience is just waiting for the piece to end.
3. Audience getting interested of something else going on.

4. Audience cannot understand what do I mean.
5. Audience leaving in the middle of the piece.
6. Audience laughing at me when it is not the right moment.
7. Audience becoming an evil eye.
8. Audience thinks that I am naive
9. Audience is quiet and leaves after the show.
10. Audience can see that I don't know what I am talking about.

1. But anyway, I don't think there's any fear of audience confusion between those two movies. I don't think anybody who's remotely interested in seeing a George Bush biopic, but not interested in Zack And Miri Make A Porno are gonna confuse the two. I think we'll be okay.

2. Where huge rock training sessions rubbed shoulders with blatant pop fancy without fear of audience alienation.

3. Yet fear of collapsing standards never seems far removed from the real fear of audience diversification and expansion.

4. 'I have a fear of audience participation. Even if it's just the band asking everyone in the audience to clap their hands, I cannot bear it.'

5. I must be honest again and say that is largely due to my fear of 'audience participation', which is well founded. In one performance I found myself tied up by a topless woman (whom I knew, but not that well), and once I found myself with a Brazilian standing on my shoulder juggling burning torches.

6. I assume the decision was made to leave out such well-known stars whose lives intertwined with Piaf for fear of audience rebellion at actors who looked too different from these iconic performers.

7. The film was withdrawn precisely for the very reasons the Blacklist had been created, which was fear of audience reaction, so it got orphaned.

8. Grisham denies, however, that the decision to withhold the sale of film rights on last year's *The Partner* and now on *The Street Lawyer* stemmed from fear of audience overload. "It's just taking a break from Hollywood," he says. "The films add another layer of notoriety and stress and hassle that I don't care to deal with".

9. Dammit, missed her show in San Francisco, largely through fear of audience ridicule, but her Trio marathon recently was divine.

10. "The End of Something" instead employs a literature trope that can clearly be turned visual without any fear of audience confusion.

1. have one's heart in one's mouth To be frightened or scared, fearful or afraid, anxious or tense. The allusion is to the supposed leaping of the heart into the mouth upon experiencing a sudden jolt or start. Having their heart at their very mouth for fear, they did not believe that it was Jesus.
2. make the hair stand on end To terrify, to scare or frighten, to fill with fear. The allusion is to the way an animal's hair, especially that on the back of the neck, involuntarily stiffens and becomes erect in the face of danger. As for the particulars, I'm sure they'd make your hair stand on end to hear them.
3. shake in one's shoes To be petrified, terrified, panic-stricken; to be scared out of one's wits. The expression is often applied figuratively to corporate as well as individual bodies. It had set the whole Liberal party "shaking in its shoes."
4. shake like an aspen leaf To tremble, quake; to shiver, quiver. This metaphor derives from the aspen tree with its delicate leaves perched atop long flexible stems that flutter even in the slightest breeze.
5. butterflies A queasy feeling in the stomach caused by anxiety, nervousness, fear, or excitement; the jitters, the willies, the heebie-jeebies; usually in the phrase to have butterflies in one's stomach.
6. fussy as a hen with one chick Overprotective, overanxious, overparticular and fussy. A hen with one chick, as any mother with only one child, tends to be more possessive and protective than a parent with many offspring. This tendency usually manifests itself in finicky, fretful behavior.
7. on the rack Under great pressure or strain; in painful suspense or acute psychological torment; on tenterhooks; tense, anxious, nervous. The rack, a former instrument of torture, consisted of a frame with rollers at either end to which the victim's ankles and wrists were attached in order to stretch his joints. The expression on the rack was used figuratively for psychological suffering as early as the 16th century.
8. on the anxious seat In a state of apprehension or suspense; in a state of difficulty or doubt. The figurative expression derives from the literal anxious seat or bench, or mourners' bench, of American revivalist camp meetings, on which penitents desirous of forgiveness and seeking conversion were wont to sit while anxiously awaiting the call or sign of salvation. The term was used in its still current figurative sense early in this century:

9. on pins and needles Apprehensive, anxious; in a state of nervous or uneasy anticipation; on tenterhooks. Pins and needles refers to the tingly, prickly sensation felt in the arms and legs when they are recovering from having been numbed or “asleep.” Although a person who is “on pins and needles” might not be experiencing the attendant physical sensations, the expression implies that he is.

10. high-strung Nervous, tense, edgy; thin-skinned, sensitive, spirited. This expression, dating from the late 14th century, literally means ‘strung to a high tension or pitch.’ The allusion is probably to stringed musical instruments: the tighter the string, the higher the pitch. Taut strings are also more brittle and thus more likely to break.

1. all the same
2. even so
3. however
4. nonetheless
5. notwithstanding
6. still
7. yet
8. nevertheless
9. furthermore
10. moreover

1. let off the hook
2. To set free from confinement
3. To unload or empty
4. to clear from guilt
5. whitewash
6. pronounce judgement on
7. clear of accusation
8. to purge
9. To renounce anger or resentment against.
10. To forgive

BIBLIOGRAPHY

- Agamben, Giorgio. 2005. *The Time That Remains, A Commentary on the Letter to the Romans*. Stanford: Stanford University Press
- Agamben, Giorgio. 2007. "Parody." In *Profanations*. New York: Zone Books, 37-51
- Bartana, Yael. 2012. *And Europe will be Stunned*. London: Artangel.
- Berardi, Franco 'Bifo'. 2004. "What is the Meaning of Autonomy Today?" In *Make World Festival*. Accessed October 12, 2013. Available at: <http://www.makeworlds.org/node/69>.
- Berardi, Franco 'Bifo'. 2011a. "SWARM RHYTHM REFRAIN SINGULARITY." In *Kukkia*. Helsinki: Dada-setä.
- Berardi, Franco 'Bifo'. 2011b. "Time, Acceleration, and Violence." In *e-flux*. Accessed October 12, 2013. Available at: <http://www.e-flux.com/journal/time-acceleration-and-violence/>
- Berardi, Franco, 'Bifo' and Akseli Virtanen. 2010. "Mielivallasta morfogeneesiin (From Arbitrary Power to Morphogenesis)", *Niin&näin*. 2010, 3. Helsinki: Eurooppalaisen filosofian seura ry, 35-45.
- Berardi, Franco, 'Bifo'. 2009. *The Soul At Work*. Los Angeles: Semiotext(e)
- Bible Hub, Accessed October 11, 2012. Available at: <http://biblesuite.com/greek/844.htm>
- Bible Hub, Accessed October 11, 2012. Available at: <http://biblesuite.com/greek/844.htm>.
- Bible Hub, Accessed October 11, 2012. Available at: <http://biblesuite.com/greek/846.htm>
- Budd, Amy. 2013. "Artist at Work: Joan Jonas." *Afterall Online*. Accessed October 12, 2013. Available at: <http://www.afterall.org/online/artists-at-work-joan-jonas>
- Bush, Kate. 2005. CD "Mrs. Bartolozzi." In *Aerial*. Sony BMG
- Deleuze, Gilles and Félix Guattari. 2005. *A Thousand Plateaus Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Deller, Jeremy. 2003. *The English Civil War Part II. Personal accounts of the 1984-85 miners' strike*. London: Artangel
- Deller, Jeremy. *Jeremy Deller*. Accessed October 12, 2013. Available at: <http://www.jeremydeller.org/>
- Ehrenreich, Barbara. 2006. *Bait and Switch*. Granta Books
- Figgis, Mike and Jeremy Deller. 2006. DVD. *The Battle of Orgreave*. London: Artangel Media.
- Foucault, Michel. 2001. *Fearless Speech*. Los Angeles: Semiotext(e)
- Foucault, Michel. 2005. "Las Meninas." In *The Order of Things*. Taylor and Francis e-library.
- Foucault, Michel 2011. *The Courage of Truth: Lectures at the College de France, 1983-1984*. Hampshire: Palgrave Macmillan

- Freud, Sigmund. 1914. *The Psychopathology Of Everyday Life*. London: T. Fisher Unwin.
- Goulish, Matthew. 2008. "The Time of Ordinary." *PSi, Interregnum*. A presentation of paper. Copenhagen.
- Guattari, Félix. 1995. *Chaosmosis: an ethico-aesthetic paradigm*. Indiana University Press
- Jarry, Alfred. 1972. "Gestes et opinions du docteur Faustroll, pataphysicien, livre II, viii." In *Oeuvres completes I*. Paris: Gallimard Pleiade.
- Jonas, Joan. 1972. Video. *Vertical Roll*. Accessed October 12, 2013. Available at: <http://www.youtube.com/watch?v=-oqJZOFzbfA>
- Kępiński, Antoni and Maria Orwid. 2007. *Archives of Psychiatry and Psychotherapy*. Accessed October 11, 2013. Available at: http://www.archivespp.pl/uploads/images/2007_9_1-2/11-kepinski.pdf
- Kępiński, Antoni. 2006. *Schizofrenia*. Wydawnictwo Literackie.
- Kucia, Karolina and Tero Nauha. 2011. *KUKKIA*. Helsinki: Dada-setä
- MacDonald, Scott. 1998. "Martin Arnold" *A Critical Cinema 3: Interviews with Independent Filmmakers*. Los Angeles: University of California Press
- Morgan, Susan. 2004. "Joan Jonas: Images and Sounds in the Material of Time." In *Afterall Journal*. Spring/Summer 2004.
- Ronell, Avital. 2001. *Stupidity*. Champaign: The University of Illinois.
- Rose, Jacqueline. 2012. *Yael Bartana: And Europe will be Stunned, The Polish Trilogy*. London: Artangel.
- Schechner, Richard. 2006a. *Performance Studies: An Introduction*. London: Routledge.
- Schechner, Richard. 2006b. *Performatyka, Wstęp*. (Polish edition of *Performance Studies*). Introduction. Wrocław: Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych.3
- Simon, Joan. 2000. *Joan Jonas: Performance Video Installation 1968-2000*. Stuttgart: 4Galerie der Stadt Stuttgart.
- Tsangari, Athina Rachel. 2010. DVD. *Attenberg*. Athens: Haos Film.
- Virno, Paolo. 2008. *Multitude: Between Innovation and Negation*. Los Angeles: Semiotext(e).
- Welton, Martin. 2008. "What's Not to Judge? Atmospheres, Affects and Experiences of the Material Immaterial." In *PSi, Interregnum*. A presentation of paper. Copenhagen.