

"Civil Twilight is a series of performances that Roddy Hunter has been developing over the last decade, based on his methodology of research into the idea of urban civic centres as places where collective identity is formed. In these works, Hunter spends extended periods of time walking the central squares in cities like Sfântu Gheorghe, Sheffield, Dundee, London, Minsk, Timisoara, Nové Zámky, Barcelona, Belfast, Los Angeles, Tel Aviv, and Budapest, encouraging passers-by to engage with him in conversation on issues of civil importance: alienation, architecture, capital, change, culture, heroism, identity, ideology and utopia – all subjects symbolically related to the actual spaces where the performances occur. The events take place between the hours of sunset and sunrise – that is, during 'civil twilight', an astronomical term referring to the time when outdoor activities require artificial illumination. Hunter re-employed the term to connote the decadence of social functions that were historically acted out in these now deserted esplanades, and which were so important to any notion of 'civil society'. His engagement with these urban arenas of interchange and alienation, is, as in all his works, a means for carrying out research through his artistic practice." [Sergio Edelsztein]

Civil Twilight & Other Social Works is the latest development in the project and is designed to be its culmination for the present. Documentation of the *Civil Twilight* works here are contextualised and articulated further through inclusion of antecedent and parallel 'social works' by Hunter from 1994-2005 that engage with inter-relating discourses of space, behaviour and ideology.

Roddy Hunter

**Civil Twilight
& Other Social Works**

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Edited by Judit HUNTER

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Essay © Vassya VASSILEVA

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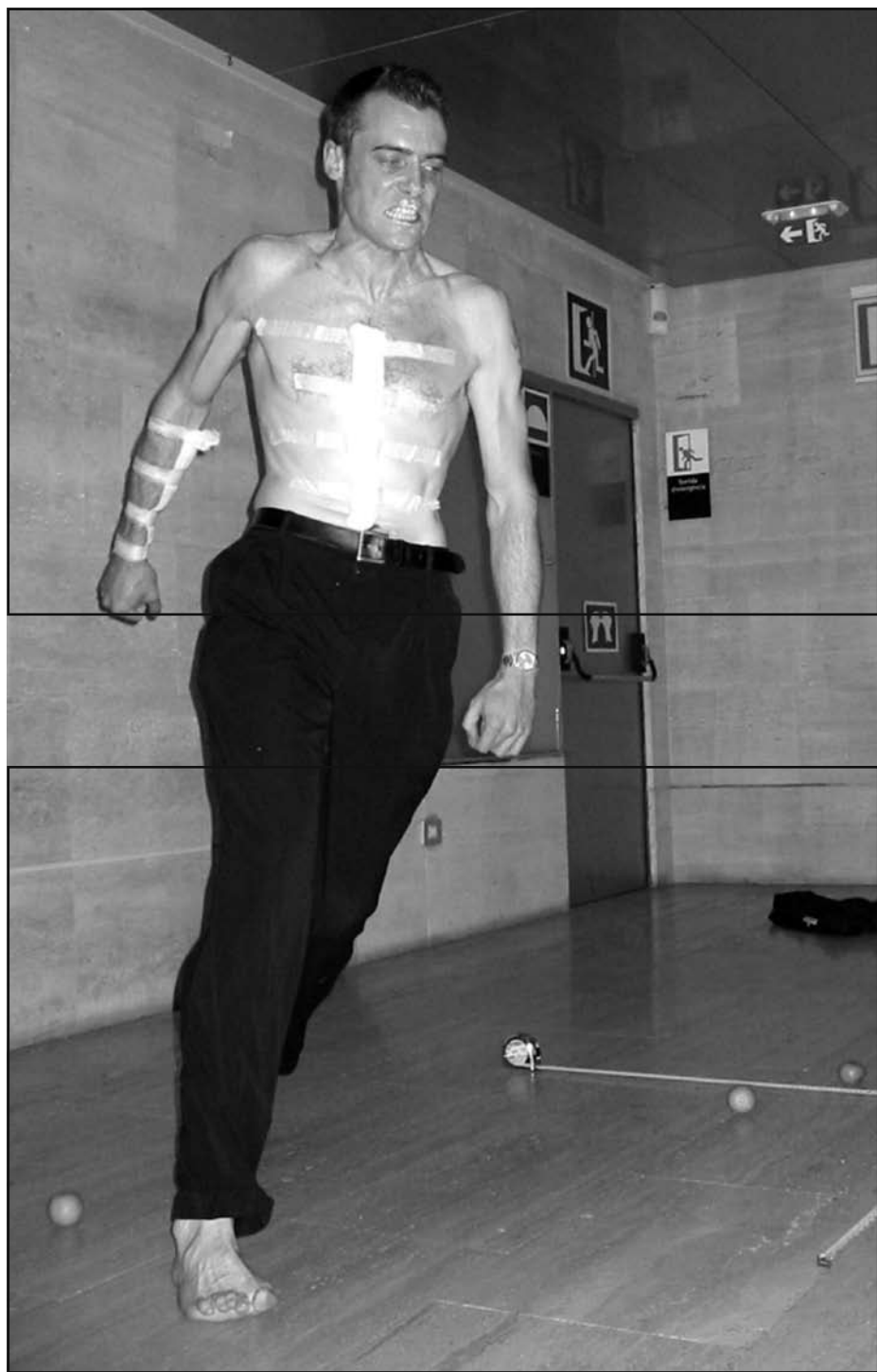
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Cover photo: Kate Mount *'Understanding: Alienation, Architecture, Capital, Change, Culture, Heroism, Identity, Ideology and Utopia'* from the exhibition *Begin Civil Twilight* by Roddy Hunter at Dartington College of Arts Gallery, Totnes 2005.

***To Jutka
And
Our Parents***



The starting point [was] a feeling of impatience at the sight of naturalness with which newspapers, art and common sense constantly dress up a reality which, even though it is the one we live in, is undoubtedly determined by history. ...I resented seeing Nature and History confused at every turn, and I wanted to track down, in the decorative display of what-goes-without saying, the ideological abuse which in my view, is hidden there.

Barthes, *Mythologies*



CONTENTS

Illustrations	ix
Preface by Judit & Roddy Hunter	xiii
Acknowledgements	xv
Foreword by John Newling	xvii
<i>Civil Twilight & Other Social Works:</i>	
Civil Twilight [2000-2004]	2
Trafalgar Square, London	3
Victory Square, Minsk	11
Piata Libertatii, Timisoara	19
Main Square, Nové Zámky	27
Plaça De Catalunya, Barcelona	33
Cathedral Quarter, Belfaast	45
Pico Boulevard, Los Angeles	48
Kikar Rabin, Tel Aviv	56
Tian'anmen Square, Beijing/Rotterdam	66
Hősök Tere, Budapest	72
Civil Twilight [2000-2004]	82
<i>First Manifesto of Civil Twilight</i>	85
<i>Begin Civil Twilight</i>	90
<i>Report On The Project</i>	94
Essay by Vassya Vassileva	98
<i>Other Social Works</i>	109
Glasgow	110
Praha	114
Sfântu Gheorghe	120
Sheffield	124
Dundee	128
Cardiff	129
Penzance	133
Belfast	144

ILLUSTRATIONS

Postcard image of Victory Square, Minsk

viii

PREFACE

JUDIT & RODDY HUNTER

Civil Twilight & Other Social Works is a publication emerging primarily from the research project Civil Twilight, initiated in 2000, during which artist Roddy Hunter investigated environments within which societal production of civic understanding occurs. Essentially, the project concerns discrepancy between the image of civic architecture and the mythology of civil society as respective expressions of culture, value, strategy, aesthetics and ethics. 'Civic understanding' refers to awareness of processes of power construction that shape both individual and collective identity. 'Civic engagement' is active participation in ensuring and enhancing such awareness as necessary to the existence of civil society. Civil Twilight proposes engagement with the image of civic architecture as such an edifice of understanding. Art here as active, living communication and knowledge. The term Civil Twilight refers to periods of dawn and dusk before and after which ordinary outdoor activities require artificial illumination to continue. The terms was chosen as the title of the project to also connote poetically a twilight of belief in 'civil society'.

Hunter focussed then in particular on the lives of urban civic squares as source and site of historic social custom and knowledge. In the series Civil Twilight (2000-2004), Hunter spent extended periods walking in civic squares, or related urban environments, encouraging discursive public encounters on subjects of alienation, architecture, capital, change, culture, heroism, identity, ideology and utopia over hours of sunset and sunrise. Work centred on Sfântu Gheorghe, Sheffield, Dundee, London, Minsk, Timișoara, Nové Zámky, Barcelona, Belfast, Los Angeles, Tel Aviv, Beijing and Budapest. As artwork, Civil Twilight (2000-2004) pursued giving shape to experienced, contemporary societal complexities of civic understanding and thus lay beyond orthodox considerations of 'public art.' Recalling, investigating and excavating the notion and function of the 'agora', amongst other things, Civil Twilight (2000-2004) was a construction of situation that embodies conceptual and geo-political concerns permeable to the effects of duration and the influence of context. Supporting partner institutions included ETNA Foundation for Living Art, Site Gallery, Duncan of Jordanstone College of Art and Design, Studio Erté, Centre de Cultura Contemporània de Barcelona, Catalyst Arts, Pico Revitalization Project, Centre for Contemporary Art Tel Aviv and Piet Zwart Institute.

A recurring issue thus concerns sharing of civic understanding, experience and knowledge. It might be problematic then that Civil Twilight (2000-2004) resulted in intimate encounters, observations and experiences, impossible to 'reproduce' and sometimes occurring during 'anti-social' hours. Sharing experience and knowledge through further cultural media and contexts became of increasing importance. For this reason at least, installations and 'report performances' came to accompany the walks, sometimes simultaneously exhibited in cultural institutions. Hunter initiated the idea of 'report performance' to describe a performance whose function is to tell of something that happened, is happening, or might still yet happen somewhere sometime else than, strictly speaking, the place and time of the 'report performance' itself. The 'report performance' usually conveys and reminds of perceptive states of being, experiences and observations of differing places, spaces and times. It is an artwork where the artist collapses historical and spatial discontinuity between an act of experience and present consciousness of that act, between transmission and reception. Hunter created 'report performances' during Civil Twilight (2000-2004) to

remind of the gap in context between the institution of art and everyday civic experience.

The second phase of the project (2004-2007) addressed this need for further dissemination and generation of knowledge. Judit Hunter (née Bodor) then began identifying, retrieving, selecting, cataloguing and archiving still and moving images, audio, written and interpretative material from Civil Twilight (2000-2004). This led to *Begin Civil Twilight*, curated by Bodor at the Gallery, Dartington College of Arts, Devon, England, 27 September – 8 October 2005. *Begin Civil Twilight* was a new work combining intermedia installation and archival exhibition to report upon Civil Twilight (2000-2004) and encompasses a wide range of texts, photos, drawings, audio and video recordings and residual objects. Bodor's curation sought principally to address the situation of, what Ric Allsopp has called, 'the extended-life' of performance in its future contexts.

Begin Civil Twilight represented performance art in retrospect through representing its 'concept' for audiences beyond the original context of performance. It contains original documents and objects from the walks, 'report' performances and installations as well as audio and video recordings made during the work as well as the later research period. Six new context-specific works based on memories and experiences of the artist and involving documentation as source material completed the archival part of the exhibition. These included drawing, sculptural object, assemblage, sound and action. The exhibition also integrated a colloquium on issues raised and was considered an active part in the exhibition's discourse. The colloquium was formed through the collaboration of John Newling (artist/writer), Tracey Warr (curator/writer) and Vassya Vasileva (artist/semiotician).

This 'pilot' exhibition confirmed some critical successes, but more importantly identified areas of scope for future development. Thus, this publication *Civil Twilight & Other Social Works* as a further development in the project and designed to be its culmination for the present. Documentation of the Civil Twilight works here are contextualised and articulated further through inclusion of antecedent and parallel 'social works' by Hunter from 1994-2005 that engage with inter-relating discourses of space, behaviour and ideology. This publication then has come to be about the 'street works' of my practice, which is to say those works that involve the urban, social context as a site of discourse. Even at that, this publication does not include them all. All performance is usually social (as opposed to 'private') in one way or another but the works represented here address that social context of the work explicitly as the work itself largely. More than this although these works are urban, they do not take place exclusively outdoors. Some other such as *(The Noise Of) The Street Enters The House / (The Noise Of) The House Enters The Street* (2004) actually occur indoors and even at that within an art gallery. The work is included here though because it engaged clearly with the social aspect of the domestic context, the neighbourhood context, of how people manage to live together or otherwise. That that performance / installation took place at trace: installation artspace, Cardiff and that that led in part to the publication context of this work here is all the more pleasing and seems to lend further coherence.

RODDY HUNTER (born Glasgow, Scotland, 1970) is an artist, lecturer and writer. He has exhibited and published throughout Europe, North America, Asia and the Middle East and is currently Director of Art at Dartington College of Arts, England.

JUDIT HUNTER (born Salgótarján, Hungary, 1975) is an art historian, archivist, curator and lecturer. She worked previously with Artpool Art Research Center, Budapest and is currently Lecturer in Art and Curator of the Gallery at Dartington College of Arts, England.

ACKNOWLEDGEMENTS

I am anxious to take advantage of this first significant publication opportunity to acknowledge formally those mentors whose work has provided vital models of practice and who have offered guidance, support and inspiration at key points during the development of my practice. Chief among these mentors in respect of the work contained herein are Alastair MacLennan, Roland Miller and John Newling. I am grateful for their influence. Additional thanks are due to John Newling for contributing his foreword here; this written endoresemtn is very special to me. Also special are the observations in the essay contribution of artist and semiotician Vassya Vassileva who has been with the project since our encounter in Victory Square, Minsk. I also thank colleagues, friends and students connected with Dartington College of Arts who have supported the development of my practice and research for almost the past decade. In particular, thanks are due to perhaps my closest colleagues over that time, Roger Bourke and Gillian Wyld. Thanks are also due to those whose support and participation have played an important role in the creation of the works herein. These include Julie Bacon; Anke Bangma; Ross Birrell; Jon Blud and Angel Pastor; Balázs Bodó; Louise Brown and Russell McEwen; Redas Dirzys and Justin McKeown; Sergio Edelsztein and Diana Shoeff; Jon Fawcett; Kevin Henderson; Bea Hock; Delpha Hudson, Blair Todd and Andy Whall; Sandra Johnson, Dan Shipsides and BBeyond; József R. Juhász and Studio Erté; Kata Krasznahorkai; Anya Lewin; Jordan MacKenzie and Simon Will, Jamie McMurray; Victor Petrov and Denis Romanovski; Ileana Pintille; Helen Sharp and Catalyst Arts; Mike Stubbs; Endre Szkárósi; Professor J. Travers; Gusztáv Ütő and ETNA Living Art Foundation; Tracey Warr; Peter Zorn and Werkleitz Gessellschaft. Significant thanks are clearly due to André Stitt who has never failed to offer support, friendship and patience and whose organization Trace has come to play such a significant role in the promotion and development of my work. Most significant thanks are due to my editor, curator and wife Judit Hunter for her unconditional love, support, patience and generosity and whose collaboration has become vital in the ongoing development of my understanding of art and life.

Roddy Hunter

Szombathely, 3 January 2007

FOREWORD

JOHN NEWLING

For approximately thirty minutes prior to sunrise or after sunset all of us are living in twilight. Technically described as when the centre of the sun is less than six degrees below the horizon heading for sunrise in the morning and heading to six degrees below the horizon towards sunset, twilight is an extraordinary liminal space and time.

Like dropping off to sleep or beginning to awaken, twilight seems to be a place where our dreams and thoughts coalesce distinguishing a place to explore and cross; a threshold. This is not the place of psycho-analytic review casting shadows that can abdicate our real selves but a space and time when real thoughts can act as agents to bring new knowledge. A space of few shadows. Such a liminal space and time is very evident in the work of Roddy Hunter.

In many city squares across the world Roddy Hunter has been seen and has experienced walking their parameters between morning and evening twilights, through the day and through the night. Occasionally stopping to chat with people in the square, Hunter demarks a continual walk through a place that, as a space, is resonant of both our civic and spiritual aspirations. Squares are places to breathe deeply in; they often house histories of social and political events. Hunter's walk is a ritual that, at one and the same time, compounds an action with the provenance of the place. This orientation is disorienting as it prepares to find new knowledge in and through the action. The walk and the place become sufficiently disorientating to form both a liminal threshold and post-liminal new knowledge for the artist. Hunter develops his actions in the knowledge that flowing below both the threshold and the new knowledge is the subliminal river. A river that is owned by all.

In reviewing the relationship between the subliminal and liminal, Roddy Hunter deploys actions of risk, trust, courage and mystery as principle agents. These agents appear to be part of the way the subliminal is viewed and the way the liminal is experienced, valued and developed through the work. They seem to combine as a set that enables the tacit to be both de-stabilised and disorientated.

Trust allows for vulnerability within the process and, as an action deployed into the agreements of the space, enables the space to allow the new. Vulnerability here is a positive force that can open possibilities through uncertainty. Risk is an essential agent of both the relationship between the place, and what is brought to it, and crucially inserts itself into the cognition of the new. Mystery as a kind of truth that is incomprehensible to reason. The inexplicable encourages the review opening the place to new possibilities, starting the process towards the explicable. Courage is inextricably involved in allowing the liminal state to happen and is a constituent element of the construction of the new provenance.

This new place does not transgress the tacit agreements of places but seeks to make a place that is viewed as possessing a new relationship between that which is placed (action) and the place itself. Bringing new knowledge to both the place and the action. This is to imply that the modernist notion that art transgresses convention, conventions here being defined as a means of tolerance, is replaced by art that refigures the tacit agreements of a place, albeit often temporarily, as a new relationship between place and artwork. The liminal process appears to

advocate art as new and unique, being held in a post-liminal place that comprises a new incorporation of that place; a place that regenerates in its agreements both tacit and expressive. In this manner the twilight or betweenness that seems to be part of the process moves through twilight towards the more solidly posited agreements associated with the light of day or night. Roddy Hunter is an artist who has made works through an insightful knowledge of the relationships between place and the 'who' and 'why' we are. Such knowledge isn't dredged back to an audited list of social in or exclusion but is experienced as poetic action. This is not a poetic action of ideology or, indeed, action from a nihilistic void but a simple action that draws from the subliminal river, a place where complexity necessarily seeks the simple.

Part of his rich practice has taken place within and around the civic squares of cities. Here he encounters the social aspect of his transactions. Above all he revels in walking, talking and trusting. It is a fact that the brightest stars appear during Civil Twilight. Venus has long been known as the 'morning' or 'evening' star. Hunters work is of absolute trust and, as such, is of love. Like love it disorientates as a preparation to learn more. The civic square becomes a place where twilight becomes more than metaphor and all thoughts, feelings and encounters are illuminated. An illumination without shadow.

John Newling

27th December 2006



Civil Twilight

[2000-2004]

TRAFALGAR SQUARE LONDON

'Nomos / Polis / Polis / Nomos (II)'

8-9 June 2002

Performance Art

Observable Occurrences, Trafalgar Square, London, England

Four three-hour walks during morning and evening civil twilight.

"Since a performance in Iași, Romania [*3 Actions Recurring*, 'Periferic 4' Biennale, 2000], where I walked around the perimeter of a circular room, I was interested to repeat this using a civic monument as an axis. I was also increasingly occupied by issues of 'visibility' in relation to performance and with a desire to interrogate what was required to make art. I also increasingly believed that I could no longer shun the accessibility provided by common verbal communication in my work. [In addition, I had also developed by this time a practice in what is called 'durational' performance over extended time-periods. From these explorations, I became most interested in spaces of natural liminal light transition such as sunset and sunrise. I also had a specific interest in place and location and as such sought to determine precise co-ordinates and times for sunset and sunrise at particular sites of future performance]. These strands were drawn together into what is recognizable as the first model of '*Civil Twilight*' although that title had not yet arrived.

I was invited, again fortuitously, to participate in an event of street works in London organized by Jon Fawcett. My thought naturally turned to Trafalgar Square. I walked for the first time in the disciplined regime manner, which was to typify '*Civil Twilight*' works. Curious as to whether the deliberateness of my walking could manifest a recognizable momentum amidst the aesthetic landscape of monumental imperialism. My thoughts at this time relied upon understanding the relationship between the spatial politics of verticality and the process of ascribing ideological value. My thoughts on this were influenced helpfully through discussions with, and seeing performances of, Stuart Brisley."



Sun and Moon Data for One Day

Saturday
8 June 2002

SUN

MOON

New Moon on 11 June 2002 at 00:46 [Universal Time + 1h].





THESE FOUNTAINS AND
THE BUSTS AGAINST THE
NORTH WALL OF THE
SQUARE WERE ERECTED
BY PARLIAMENT TO THE
MEMORY OF ADMIRALS OF
THE FLEET EARL JELlicOE
AND EARL BEATTY TO THE
END THAT THEIR ILLUSTRIOUS
SERVICES TO THE STATE
MIGHT NEVER BE FORGOTTEN

Observable Occurrences, London, 8-9 June 2002

"...Our conception of urbanism is not limited to construction and its functions, but rather takes in all of the uses that can be found, or even imagined, for it. It is obvious that these uses must change along with the underlying social conditions and that our conception of urbanism is therefore first and foremost a dynamic one. [...] we believe that all static, unchanging elements must be avoided and that the variable or changing character of architectural elements is the precondition for a flexible relationship with the events that will take place with them."

Constant (1957). 'The Great Game to Come', Pottlatch #30

On one hand, "the discussion and construction of space in the modern period has long been considered a privilege of architecture", but yet, "the control of the artist over performance space is the envy of the architect"

Anthony Vidler, "Panoptic Drives/Mental Spaces: Notes on Paul McCarthy's Dimensions of the Mind", in Paul McCarthy, New Museum of Contemporary art, New York, 2000, p.213.

Public art, like architecture, occupies a fundamental but ultimately undisclosed role in shaping socio-political experience and behaviour. We often feel that both public art and architecture singularly impose and predicate 'our space'. Design versus function. We perhaps do not consider enough our use of the negative space projected by architectural and artistic monuments. We tend to think of the space they occupy rather than the space they displace. When considering art and architecture conventionally, we do so from this displaced space and at a comfortably disconnected distance. We assume correctly that our behaviour does not influence the construction of urban space as much as vice versa. We then might realise that this displaced space – that which the monument renders surplus – is in fact the urban space 'we' are permitted to possess. Separation perfected.

When public art, like architecture, is an impervious edifice then it is incomplete and 'underused'. In contrast to this, I propose contextual art as a medium of transmission, on one hand, between art and architecture, space occupied and space displaced, and on the other, between public space and behaviour, identity and memory, work and leisure. I propose contextual art as means of conjoining, and thus possibly redeeming, public art and architecture. Contextual art can recognise the necessity of public art and architecture being conceived as much by socio-political dynamics of urban movement as by the cultural, commercial, and moral concerns of magistrates, architects, planners, and politicians.

Nomos/Polis/Polis/Nomos II will express this idea of contextual practice to uncover latent but transformative approaches toward understanding both our individual and collective participation in the consciousness of culture, through the critique of art and architecture. Its interest lies in 'democratising' unfulfilled public space. The performance occurs in Trafalgar square, London: a site marked out by the presence of both civic monuments (Nelson's Column) and, recently, public art (the 'fourth plinth' project). I will attend Trafalgar square, and in particular Nelson's column, on Saturday 8 June 2002 between 19:45 – 22:45 and again early on Sunday 9 June 2002 between

03 :15 – 06:15. I will continuously walk in circles around monuments there at varying tempos and for varying durations. I would encourage other users of this public space to join me walking around monuments, discussing the relationships between urbanism and art, public space and behaviour, identity and memory, work and leisure.

Dartington, June 2002 *Nomos/Polis/Polis/Nomos II*

Trafalgar Square, Saturday 8 June 2002, 19:45 – 22:45, Sunday 9 June, 03:15 – 06.15.

VICTORY SQUARE MINSK

'Civil Twilight (I): The Impossibility of Immortality'

6-8 September 2002

Performance Art

Navinki, Victory Square, Minsk, Belarus

Six three-hour walks during morning and evening civil twilight.

"Following the important experiment and experience in Trafalgar Square I decided to formalize the inquiry to focus upon repeating the same strategy to act upon squares in different cities and thus call the work 'Civil Twilight'. [The title is also a 'found text' insofar as I first learnt of it as an astronomical term from U.S. Naval Observatory Sun and Moon Data I used to consult to establish exact times of sunset and sunrise] All these strands came into explicit focus in 'Civil Twilight (I): The Impossibility of Immortality', which occurred in Victory Square, Minsk at the invitation of Denis Romanovski and Viktor Petrov of the 'Navinki Festival', which represents one of the very few public international meetings of contemporary artists in Belarus. Victory Square is a small but extremely formalized site of civic practice in this Stalinist socio-cultural context of which there is much to say. Meeting and talking with mostly young Belarusian people was an experience, which rewarded the works endeavour and ambition. A particular incident involved repeat visits from particular group of students, who on the final walk at morning 'Civil Twilight' on the third day brought a rug, which they laid at the base of the Victory obelisk to share a breakfast of vodka, bread and cheese with me in a gesture to critique the orthodox civic function of the square. Unfortunately, during our breakfast one of these friends had her bicycle stolen and so we had reason to enlist the assistance of Belarusian police, who had in any case, been present throughout each walk. They have been present during each walk, wary perhaps of the consideration of the work as an unofficial political demonstration. Political demonstration are ruthlessly suppressed on a regular basis in Belarus."



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Victory Square, Minsk, Belarus
([ongitude E27.6, latitude N53.9]):

Friday
6 September 2002 Universal Time + 3h

SUN

Begin civil twilight	05:50
Sunrise	06:26
Sun transit	13:08
Sunset	19:49
End civil twilight	20:25

MOON

Moonset	19:45 on preceding day
Moonrise	04:44
Moon transit	12:37
Moonset	20:07
Moonrise	06:17 on following day

Phase of the Moon on 6 September: waning crescent with 1% of the Moon's
visible disk illuminated.

New Moon on 7 September 2002 at 06:09 [Universal Time + 3h].









PIATA LIBERTATII TIMISOARA

Roddy HUNTER and André STITT

Civil Twilight AKA Humament

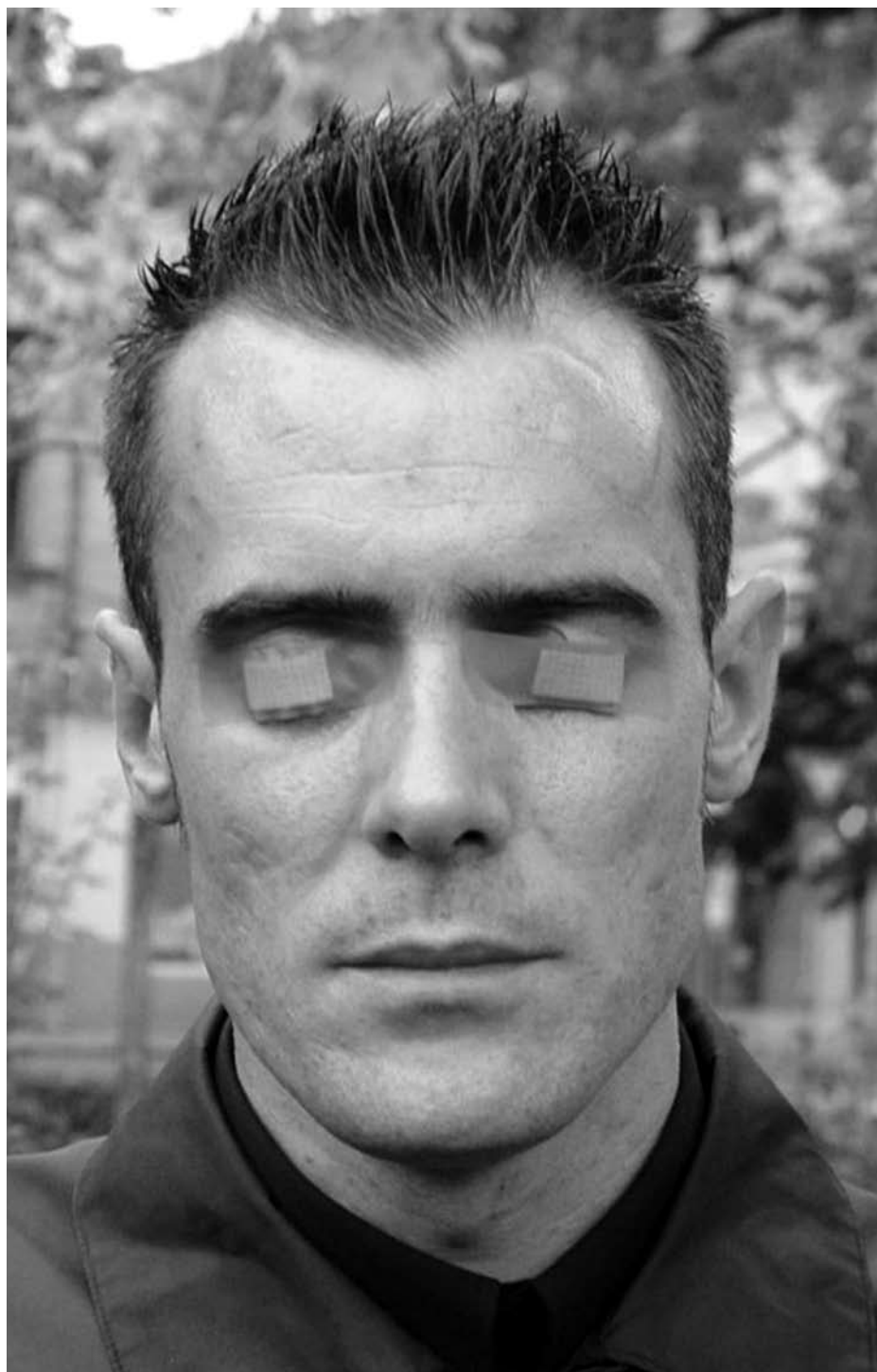
4 October 2002

Performance Art

Zona 4, Piata Libertatii, Timisoara, Romania

Two simultaneous three-hour actions over one period of civil twilight

"If the majority of the Zone artists sought for the tie between the corporeal and the projection, some of them were interested in resetting up social ties in an urban area. Andre Stitt and Roddy Hunter performed together, but also separately, at the same time, in a pair that had points of interference but which also offered a separate, divergent image of the two actions. The spot chosen, a public square (animated by the spectators but also by chance onlookers) gave birth to some unexpected interactions. (...) The two artists' idea (to remake and use the public space as an agora) proved to be fruitful, the onlookers waiting for this polarization to happen, a pooling up of the general interest and of communication. The latter one has become more and more precarious in a fretting society in which the individual has lost interest in the other one." */Ileana Pintilie/*



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Piata Libertatii,
Timisoara, Romania [longitude E21.2, latitude N45.8]:

Friday		
4 October 2002		Universal Time + 3h
	SUN	
Begin civil twilight		07:07
Sunrise		07:37
Sun transit		13:24
Sunset		19:10
End civil twilight		19:40
	MOON	
Moonset		18:11 on preceding day
Moonrise		04:28
Moon transit		11:41
Moonset		18:39
Moonrise		05:50 on following day

Phase of the Moon on 4 October: waning crescent with 7% of the Moon's
visible disk illuminated.
New Moon on 6 October 2002 at 14:16 [Universal Time + 3h].









MAIN SQUARE NOVÉ ZÁMKY

Roddy HUNTER and André STITT

Civil Twilight AKA Humament

11 October 2002

Performance Art

13th Multimedia Art Festival Transart Communication,

Main Square, Nové Zámky, Slovakia

Two simultaneous three-hour actions (interrupted after approximately two hours) over one period of evening civil twilight

"André Stitt invited me to collaborate with him over two performances that were to occur in Timisoara [Romania] and Nové Zámky [Slovakia]. I told him about 'Civil Twilight', he shared enthusiasm for its motivations and its open structure for collaboration and encounter and so we agreed to perform simultaneously in the civic squares of the two towns. With me going around the perimeter and him centred in the middle of the squares we would work toward chance encounter, intersection and the construction of a public situation. In addition to circling the square as ever, the action also relied upon a pattern of inserting setsquares into corners of the monument. These performances were only of three hours durations and occurred over one sunset each. After the apparent success of Timisoara, we travelled to Slovakia through Hungary enthusiastic and happy. [I felt in transit in more way than one during this period and the journey through Hungary took on special significance].

The situation in Nové Zámky could probably never have captured the same intensity as the action in Timi_oara's Piata Libertatii, however, which was after all the site of the 1989 political changes in Romania, and where life was lost. Further contextual complications arose when other artists apparently began to see an opportunity to perform in the square. As such, five more or less unrelated performances acted upon the square creating a peculiar and unsustainable intensity, which served to destabilize the regular life of the square too much. Not that it was anyone's fault but it really was perplexing apparently unregulated insurgence of avant-garde ideas at once. One performance ended regrettably in hospitalization due to an accident, another provoked an aggressive response from apparently resentful young man and in the end the police requested that although only André and I were left on the square finally in the dark that we might cease what had become a period of apparently irrational social disruption. Only Peter Baren, I believe, managed to maintain the integrity of his action in the circumstances."



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Main Square, Nové Zámky, Slovakia
[longitude E18.2, latitude N48.0]:

Saturday

SUN

Begin civil twilight	06:31
Sunrise	07:02
Sun transit	12:34
Sunset	18:05
End civil twilight	18:36

MOON

Moonset	21:23 on preceding day
Moonrise	14:19
Moon transit	18:19
Moonset	22:19
Moonrise	15:10 on following day

Phase of the Moon on 12 October: waxing crescent with 41% of the Moon's visible disk illuminated.

First quarter Moon on 13 October 2002 at 07:33 [Universal Time + 2h]. 12
October 2002 [Universal Time + 2h]





PLAÇA DE CATALUNYA BARCELONA

'Civil Twilight (II): The Failure of The Plaça de Catalunya'
24-27 October 2002

eBent 02, Plaça de Catalunya' Barcelona

Installation/report performance: Centre de Cultura Contemporània, Barcelona

Six three-hour walks during morning and evening civil twilight.

"'Civil Twilight (II.)' followed Civil Twilight in Minsk during a same period of time and was very important in the early evolution of my understanding about the project. It was called 'The Failure of Plaça de Catalunya' in reference to the social segregation effected by the division of the space to three concentric circles. It is about how the outer circles are less well lit than the inner circle, which appeared frequented mostly by Catalan families even at night whilst non-white citizens gathered in the poorly lit areas of the outer circles. I sensed a great tension between individuals of different ethnic groups and social classes. I shared encounters with people throughout the square and heard their impressions of each other. My own prejudices were challenged in the course of making the work. Perhaps of particular significance was my encounter with children, whom I believe from North African descent, and despite a few hours shelter elsewhere at night were essentially living in the square. They would sniff glue at night to distract themselves from their situation and also to suppress their hunger. Although commonplace this situation struck me as obscene and I thought it necessary to eliminate this problem in the nearby cultural institution of the CCCB who were hosting the Performance Art Festival 'eBent 02' of which the work was a part. An already antagonistic relationship with the institution resulted in a 'report performance' occurring as an intervention in a museum corridor. I made a cross-shape from two yellow metal tape measures and dispersed oranges across the floor of the space. I walked around the cross in circles explaining to the mostly white Catalan, festival going audience that I had been walking in the Plaça de Catalunya for the previous days and wished to deliver a warning from the square to the cultural institution. I explained that there was a 'world of culture' and a 'world of life' (these are Mikhail Bakhtin's terms). I removed one of my shoes, took off my sock and filled it with the same glue that the children on the square would abuse. Then I read all the words around 'urbanismo' in my English-Spanish pocket dictionary whilst inhaling glue from the sock and shouting each word louder in turn. An attraction here was to critique means and manners usually considered appropriate. This was, amongst other things, a critique of artistic virtuosity in the museum. The remainder of the performance was disorienting, aggressive and culminating in my shouting 'Fuck the government! Fuck the museum!' repeatedly. The action was simultaneously translated to Spanish and Catalan. I gave the oranges to children who were present, as I had with the children in the square and told them "For life you need strength."



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Plaça de Catalunya, Barcelona, Spain
[longitude E2.2, latitude N41.4]:

Friday
25 October 2002 Universal Time + 2h

SUN

Begin civil twilight	07:46
Sunrise	08:14
Sun transit	13:35
Sunset	18:56
End civil twilight	19:24

MOON

Moonrise	20:48 on preceding day
Moon transit	04:25
Moonset	12:10
Moonrise	21:26
Moonset	13:11 on following day

Phase of the Moon on 25 October: waning gibbous with 85% of the Moon's
visible disk illuminated.

Last quarter Moon on 29 October 2002 at 07:27 [Universal Time + 2h].

'Civil Twilight (II): The Failure of The Plaça de Catalunya'
eBent '02, Barcelona, 24-27 October 2002

"Art need no longer be an account of past sensations. It can become the direct organisation of more highly evolved sensations. It is a question of producing ourselves, not things that enslave us."

Guy Debord, Internationale Situationiste, No. 1 (Paris, June 1958)

"At the present time my work is centered in the art of performance like means to critically interpret the built surroundings. Attempt to locate the performance, the public art, the architecture, the planning of the environmental aesthetic city and within social, ideological, political and urban processes. An understanding of the production of "space" in plastic and social terms is particularly important in this glance, since such reading allows to the mediation between different disciplines and processes. My argument is that the construction of spaces public inherently owes much to the construction of desires characteristic and submissive to the interests against revolutionaries of the State. Also I maintain that, in few remarkable exceptions, the art in the spaces public acquiesces totally to this authority. This work has been characterized to undertake psychogeographical studies of diverse urban scopes. Psychogeography takes care of the study of the direct influence of the geographic scene receives the character and behaviour of the individual. One takes care essentially of urbanism and it raises questions about the urban planning, architecture, social control, sociology and policy, constructions of desire, history and situations."













CATHEDRAL QUARTER BELFAST

'Civil Twilight (III): auto-cathedral'

7 December 2002

Performance Art and Drawings

Fix 02, Catalyst Arts, Belfast, Northern Ireland

two and a half hours over evening civil twilight

"As I had known and performed in Belfast previously I had a clear sense of how 'Civil Twilight' would work in relation to the urban experience of Belfast. When invited by Catalyst Arts to participate in the 'Fix 02' Festival, I proposed a work whereby I would live in a shopping arcade in the Cathedral Quarter of the city as if I was living in a desert. It was influenced by Walter Benjamin, whose 'Arcades Project' I was reading at that time. Consulting David Rattray's 'How I became one of the invisible' I decided that I would sleep by day, travel through the city at night and I also researched details and data concerning water intake, effects of temperature etc. The project would have required the arcade to be open 24 hours each day during the week. Ultimately this proved impossible and many changes were forced onto the work all the way up to and including the festival weekend itself. In some desperation, a performance did finally go ahead in an office/gallery space near Catalyst Arts, which had previously been used for a corporate exhibition for the property developers 'Lagenside'. This company owns a great deal of the Cathedral Quarter and has had an antagonistic relationship with the artist-run group, Catalyst Arts. 'Lagenside' employed cultural regeneration as a strategy toward increasing the value of their private properties. I performed amidst the remnants of a corporate exhibition and made a performance/installation over two and a half hours, during which a large sculpture made from interlocking tables was created and transformed in a room lit only by streetlamp from outside. At the end it struck me how the sculpture bore a resemblance to Kurt Schwitters 'Cathedral of Erotic Misery'. Catalyst Arts also organized a group exhibition for each participating artists to submit drawings, which related to their performances. I submitted digital assemblages entitled "Descriptions not detailing media of installation, 'Civil Twilight (III): Auto Cathedral'. These digital assemblages incorporated artist impressions commissioned by Lagenside to visualize their commercial and social objectives in the Cathedral Quarter of Belfast."

"Everyone will live in his own personal "cathedral" so to speak. There will be rooms more conducive to dreams than any drug, and houses where one cannot help but love ... This city could be envisaged in the form of an arbitrary assemblage of castles, grottos, lakes etc. It would be the baroque stage of urbanism considered as a means of knowledge"

(Ivan Chichlegov, 'Formulary for a New Urbanism', Internationale Situationiste, No.1., Paris, June 1958)

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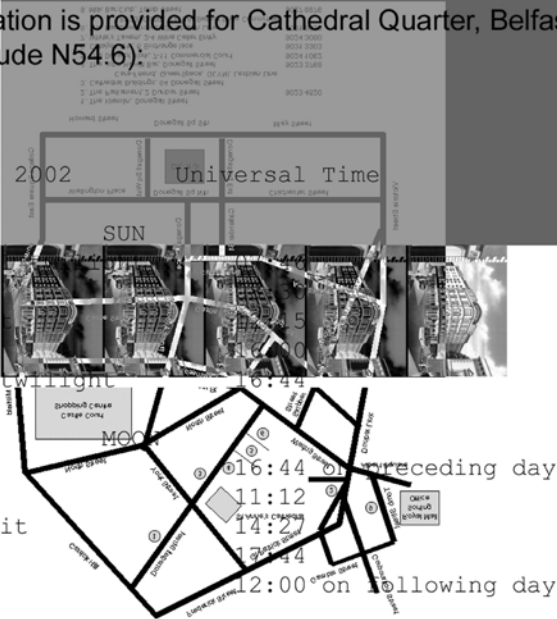
Sun and Moon Data for One Day

The following information is provided for Cathedral Quarter, Belfast
(longitude W5.9, latitude N54.6)

Friday
6 December 2002

Begin civil twilight
Sunrise
Sun transit
Sunset
End civil twilight

Moonset
Moonrise
Moon transit
Moonset
Moonrise



Phase of the Moon on 6 December: waxing crescent with 6% of the Moon's visible disk illuminated.

New Moon on 4 December 2002 at 07:35 Universal Time.

**U.S. Naval Observatory
Astronomical Applications Department**

Sun and Moon Data for One Day

The following information is provided for Cathedral Quarter, Belfast
(longitude W5.9, latitude N54.6):

Saturday
7 December 2002

Universal Time

Begin civil twilight	07:47
Sunrise	08:31
Sun transit	12:15
Sunset	15:59
End civil twilight	16:43

Moonset	17:44 on preceding day
Moonrise	12:00
Moon transit	15:25
Moonset	18:56
Moonrise	12:32 on following day

Phase of the Moon on 7 December: waxing crescent with 13% of
the Moon's visible disk illuminated.

New Moon on 4 December 2002 at 07:35 Universal Time.

PICO BOULEVARD LOS ANGELES

'Civil Twilight (IV): auto-agora'

11-12 April 2003

Performance Art

Full Nelson 5, Pico Boulevard (between La Brea and Beverwil), Los Angeles, USA

Installation

Del Mar Theatre, Los Angeles, 11-12 April 2003

Four three hour walks over morning and evening periods of civil twilight

"In this work I 'created 'temporary agoras' using street detritus as locations reinstating the value of common meeting and exchange in the urban landscape.' These 'auto-agoras' provided a space wherein I undertook my walks in available spaces on Pico Boulevard between La Brea and Beverwil pushing a 'public-sculpture' in front of me. The 'sculpture' was made of three cardboard boxes, one on top of the other, with the words 'PUBLIC SCULPTURE' written on the front in black marker-pen above the newspaper image of a day early in the performance of Saddam Hussein's statue in Baghdad being toppled. Part of this was to observe public opinion along the Boulevard as to the public perception of the appropriate form and function of art as well as to gauge local opinion on the events in Iraq as they unfolded over these days. The performances coincided with the times of sunset and sunrise in Baghdad, Iraq on each day to produce a non-linear space/time continuum of psychic space. While walking continuously both clockwise and anticlockwise directions, I invited anyone interested to walk and talk with me, discussing relationships between urbanism and art, public space and behavior, identity and memory, work and leisure and of course the ongoing conflict in the Middle East.



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Sun and Moon Data for One Day

The following information is provided for Pico Boulevard, Los Angeles, USA
[longitude W118.8, latitude N34.0]:

Thursday
10 April 2003 Universal Time - 7h

SUN

Begin civil twilight	06:06
Sunrise	06:31
Sun transit	12:57
Sunset	19:23
End civil twilight	19:48

MOON

Moonrise	11:45 on preceding day
Moonset	02:48
Moonrise	12:45
Moon transit	20:12
Moonset	03:33 on following day

Phase of the Moon on 10 April: waxing gibbous with 58% of the Moon's visible disk illuminated.

First quarter Moon on 9 April 2003 at 16:40 [Universal Time - 7h].



Baghdad and Vicinity









KIKAR RABIN TEL AVIV

'Civil Twilight (V): Symposium on Utopia'

17-20 November 2003

Performance Art

Blurrrr, Kikar Rabin, Tel Aviv, Israel

eight three hours walk during morning and evening Civil Twilights

Installation

Report performance/installation: Public Building, Old Jaffa, Tel Aviv, Israel 23 November 2003

„The artist takes us beyond the conventional practices where people are used socially to provide answers to a certain set of questions for some sociological reasons. The whole framework is set as an interaction between the researcher and the participants, where public and private, collective and individual, conscious and unconscious intersect. Rules of interaction are followed, but somehow transcended. Roddy walks continuously in both clockwise and counter-clockwise directions for hours. Repetition in this case could be read symbolically as a procedure of memorization. It also preserves the intentionality of the sequence of conversations. The research process is kept very close to a normal conversational situation where everyone is open and all parties participate as equal subjects, not objectifying power relationships. This process could also be perceived as an “in-depth interview” where the established mutual confidence and reciprocity guarantee the reliability of the data. The space is provided to share all our feelings and concerns. The artist does take care of these matters – holding a rose very subtly – the way he embodies people’s stories deep inside himself” (...) “The installation is the final definition of the research activity that helps make sense of the whole Twilight. It is a paradigm of social research where the evidence is collected and the parameters are strictly calculated. These processes, however, go beyond the methodological limitations of any research analysis. This is an artistic manifestation rather than an interpretation. Everything is somehow authentically present. The artistic way of objectifying the data is perhaps the most ethical one...(.). The installation transcends into the pure sign of a frozen, dried rose hanging in front of draped cloth. The rose is a metaphor of Memory, a focal point, the final recollection of all “co-beings.”(3) Research reports are summarized in a way that all narratives, objects and various details are defined at a meta-level. /Vassya Vassileva/

“After my first Twilight experience I never crossed a square without being aware of the possibility of enriching my knowledge and experience by a very simple option – talking to people around.”

/written by a witness/



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Tel Aviv, Israel
[longitude E34.8, latitude N32.0]:

Monday		
17 November 2003		Universal Time + 2h
	SUN	
Begin civil twilight		05:45
Sunrise		06:11
Sun transit		11:26
Sunset		16:40
End civil twilight		17:06
	MOON	
Moonrise		22:46 on preceding day
Moon transit		05:51
Moonset		12:48
Moonrise		23:48
Moonset		13:21 on following day

Last quarter Moon on 17 November 2003 at 06:14 [Universal Time + 2h].





17/11/03

Hotel before Rabin Square

1st walk

2:10

Is it utopian to believe in freedom?

If utopia is necessarily conceptual, is the same true of freedom?

What happens if freedom only exists as a concept?

Do means of producing urban space limit possibilities of either utopia or freedom?

What – and how – can art contribute usefully to the discussion of these questions?

Zionism:

This – I said – is a model of Jewish existence. Everyone can see the ... David.

Methaphor of a model.

Clothes, rubbish, inside

so, maybe freedom is not possible...

but belief in freedom is worthwhile

2nd walk

Depiction+Judaism

Abstraction

Army: 8 months training

Setting ambushes for hezbollah

In southern Lebanon

Feigning madness

the yellow rose is

always nicest

in sun

the nature of

depiction-depictions

of desire – heimat

incoherence – no

center. Assassination

of Rabin as event.

Transcends the

Spatial universalism

Of the square. Not

Similar at all to
Equally remarkable
Events, anarchist

p.76.

Government at telefonica
Building, demonstrations
At Tian'anmen
Squars formed /transformed
By events including
Piata libertati
Temesvar. Creation/
Or use of squares.

circle around in
grant of tree
for third walk.

After 3rd walk
Possibility of change
-not necessarily change of use, but name.
-potential duality
of monument
to celebrate
assessina..
cessa...
-old street name

4th walk
yigael tumarkin
'a Dungean Burst
open"
Arendt: "freedom is spatially limited"

Research question:
Challenging spaces:
The place of performance in urban(ism)?
Contexts.

Magen David

Monument To The Holocaust
And The Rebirth of Jewish
Nation

(Hebrew)
At The Base Of Yigael
Tumarkin's
Sculpture. There Is A Yellow
Triangle Surmounted By An
Inverted Pyramid Which
Together Create the Form Of
The star Of David-"A
Dungeon

p.77.

Burst Open"

(Arabic).

Plan for report performance (drawing, scan)
You can have rules without freedom, but you cant have
Freedom without rules

1. read data
2. 2.read data – remove
-shroud
.....?
3. say "between last
Monday"
Fast
4. Draw square Rabin
+red ...
5. Draw crack
6. (Falling) action
7. Expand square
8. Civil Twilight is ongoing

TIAN'ANMEN SQUARE BEIJING/ROTTERDAM

Place/remove: Waiting for sunrise at Tian'anmen square

26 February 2004

**Tent Centrum Beeldende Kunst, Witte de With Museum of Contemporary Art Rotterdam,
The Netherlands**

20:30 to 23:52

"I was invited by Anke Bangma as a guest on her public program called 'Experience/Memory/ Re-enactment. I was invited to do a lecture, but instead I chose to make a performance in the lecture space at Tent Centrum, the ground floor of Witte de With Museum of Contemporary Art. Tian'anmen Square is the mythological apogee of civic custom and practice and how it interacts with the state. I chose this mythological context as a site to perform rather than the actual physical space of Tiananmen Square, which I have still been unable to visit. Following this peculiarity further I decided to take the opportunity of the invitation to re-enact an experience I never had before: waiting for sunrise at Tian'anmen Square. Tian'anmen Square is approximately 880 meters from north to south and 500 meters from east to west. I reduced the square by proportion so that fitted inside the auditorium of Tent."

U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Rotterdam, The Netherlands
[longitude E4.5, latitude N51.9]:

Thursday
26 February 2004 Universal Time + 1h

SUN

Begin civil twilight	07:02
Sunrise	07:36
Sun transit	12:55
Sunset	18:15
End civil twilight	18:49

MOON

Moonrise	09:32 on preceding day
Moonset	00:28
Moonrise	09:47
Moon transit	17:35
Moonset	01:41 on following day

Phase of the Moon on 26 February: waxing crescent with 34% of the Moon's
visible disk illuminated.

First quarter Moon on 28 February 2004 at 04:24 [Universal Time + 1h].

U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Tian' anmen Square, Beijing
[longitude E116.3, latitude N39.9]:

Thursday		
26 February 2004		Universal Time + 8h
	SUN	
Begin civil twilight		06:27
Sunrise		06:54
Sun transit		12:28
Sunset		18:02
End civil twilight		18:29
	MOON	
Moonset		23:10 on preceding day
Moonrise		09:45
Moon transit		16:54
Moonset		00:13 on following day

Phase of the Moon on 26 February: waxing crescent with 32% of the Moon's
visible disk illuminated.
First quarter Moon on 28 February 2004 at 11:24 [Universal Time + 8h].





HÕSÖK TERE BUDAPEST

Civil Twilight (VI): No More Heroes, Heroes' Square, Budapest, Hungary 30 April – 2 May 2004

30 April – 2 May 2004

Hősök tere (Heroes' Square), Budapest, Hungary

six three-hour walks around morning and evening Civil Twilights

Report performance: Dartington Gallery, Dartington College of Arts, Totnes, UK, 4 May 2004

"Having spent time in Budapest infrequently since 1995 I found myself spending extended periods of my regular life in Budapest in Hungary as a whole, which has been a joy and of great importance. So, I had long considered the culmination of Civil Twilight in Hősök tere (Heroes' Square) to also mark in a sense a present culmination of in my own life. As Hungary was due to complete an interregnum period between Soviet influence and European Union membership 'Civil Twilight' occurring in Heroes Square seemed a more and more appropriate idea. Added that the date of European Union accession would also be the traditional date of 'International Workers' Day', which had been celebrated in the square many times, this seemed further a pivotal opportunity and time. More over again is the importance that the performance deliberately and explicitly occurred without invitation or sanction by any institution. In this sense, the performance recalled the uncorrupted spirit and motivation of my earliest street works in Glasgow. I suppose that there may have been a degree of sinicism in my refusal to participate in the common activity of the celebrations in the city that night of 1 May. This was most likely underlined by the fact that I had almost no discursive encounter of any significance or mutual understanding. It transpired as a mostly difficult and solitary experience but for once in my practice as an artist I do considered value in assuming that position of witness perhaps just for once. I also knew that barring the temptation of Tian'anmen square this would be the last action in the series 'Civil Twilight' 2000-2004. The work's focus on the discourse of heroism was adopted to intend critique of the political false consciousness that surrounds mythologies of freedom as described by nebulous state driven networks whether European Union, the Soviet Union, European Monarchies, imperial powers and bourgeois liberal democracy. The performance in Heroes' Square was completed on my return to Dartington College of Arts. I had traveled from an EU country to a non-EU country, but by the time I left Hungary it was also an EU country, so I felt obliged to report on the events, experiences, views, ideas and perceptions I had encountered whilst at the new edge of 'Fortress Europe'."

01/05/04

Széchenyi fürdő

Entrance to Városliget

4:45 am

"Alone

At the entrance to the Városliget

When I said that the organization of public space civilizes behavior, I did not mean that it makes us more polite or courteous to each other

Rather it programmes a standard of behavior in relation to a civil, political or moral norm

This norm or these norms are obviously relative

There are different scales of illicitness according to context.

I suppose that as I have given lectures over the past couple of days, that the conceptual complexity of Civil Twilight becomes more apparent to me as it does to others

I also suppose that as I have been unable to physically access the square, that this particular, final, Civil Twilight performance has seemed more conceptual, more 'invisible' than others so far

This is to be expected in away as I have been walking around a wider area

I took the plan of my walk and expanded it over neighbouring streets in order to somehow establish a continuity

I suppose that this evening, when I will finally be able to walk on the square I hope, then my visibility should lead to discussion and encounter

Or should I say, more discursive encounter, that said, perhaps Civil Twilight has began to become rather too conceptual

Or it is perhaps my work, which is realizing its conceptual potential

Talking with Warpechowski about relations between conceptual and contextual art helped me rethink a lot

He described Swidzinski's idea of contextual practice as 'opportunistic' in a way

He said that conceptualism in art in Poland was not orthodox conceptualism. That it differed from Kossuth

It gave an opportunity to work with, and make manifest, another reality, in opposition to the canonistic, totalitarian reality

This does not denote an escape

How to be with others?

So Civil Twilight became more conceptual and at that point the work changes

The practice changes and that means it is time to stop

Which means, in other words, it is time to move on

The workers are beginning to come out onto the street, those who have to work on a Saturday morning, those, who are generally slightly more exploited than those for whom Friday night is a staple

Maybe in a strange way, I am the only one volunteering to work

Thus for, in this performance, work has been entirely research

Jutka responded that this could be a weakness in the work and, as usual, I did not fully appreciate how right she was at the time

Yes, it is my research

Yes, the methodology is based upon observation becoming increasingly manifested in action

Yes, the earlier walks in each performance are perhaps more on the mental than social side on the mental/social space membrane

It is true that I am almost finished with this work

But not until I lay a single yellow rose at Árpád."

9:07 am

Artist's notes during his morning walk in Városliget, a city park near to Heroes' Square, which was closed for two days before 1st May celebrations.



U.S. Naval Observatory
Astronomical Applications Department

Sun and Moon Data for One Day

The following information is provided for Hősök Tere, Budapest, Hungary
[longitude E19.1, latitude N47.5]:

Friday		
30 April 2004		Universal Time + 2h
	SUN	
Begin civil twilight		04:54
Sunrise		05:28
Sun transit		12:41
Sunset		19:54
End civil twilight		20:29
	MOON	
Moonrise		13:13 on preceding day
Moonset		03:53
Moonrise		14:27
Moon transit		21:27
Moonset		04:11 on following day

Phase of the Moon on 30 April: waxing gibbous with 76% of the Moon's visible disk illuminated.

First quarter Moon on 27 April 2004 at 19:32 [Universal Time + 2].





Latvijas Republikas Valsts prezidentes vārdā

Saira Loe-Francis
A. Vesteris
Sandra Kelusky

Lietuvos Respublikos Prezidento vardu

Wahisim
St. J. M. Kelly

Pour Son Altesse Royale le Grand-Duc de Luxembourg

←

Reef

A Magyar Köztársaság Elnöke részéről

Magyar Kőr
Kőr
Kőr

AA2003/TR/X11



A Magyar Köztársaság Elnöke részéről

Fügyes István
Kovács

RODDY HUNTER
CIVIL TWILIGHT (VI):
NO MORE HEROES

HŐSÖK TERE, BUDAPEST

30 APRIL - 2 MAY 2004

AA2003/TR/X11 Fri, 30 April: 03:55 – 06:55
Fri, 30 April: 18:25 – 21:25
Sat, 1 May: 03:55 – 06:55
Sat, 1 May: 18:25 – 21:25
Sun, 2 May: 03:55 – 06:55
Sun, 2 May: 18:25 – 21:25



Civil Twilight

2005 - 2006





'First Manifesto of Civil Twilight'

Performed by Redas Dirzys and Justin McKeown

2005

Manifesto / Intervention / Performance Art / Publication

Alytus Biennial: Beware! Politics! Independence Square, Alytus, Lithuania

Invited by artist Redas Dirzys on behalf of the organizing committee of the Alytus Biennale and unable to participate in person, Roddy Hunter wrote the 'First Manifesto of Civil Twilight' in response to the curatorial manifesto of Beware! Politics! Dirzys suggested an intervention in Alytus' Independence Square to frame the manifesto and as such enlisted the advice and participation of Justin McKeown, who knew of Civil Twilight performances very well and was fortunately an invited artist at the Biennale. In addition to the written manifesto, Hunter also provided a digital recording of his own reading of the manifesto over a telephone line and sent some visual documentation of earlier Civil Twilight performances, notably perhaps from Placa de Catalunya, Barcelona. Dirzys arranged for the recording to be played out loud in Independence Square at evening civil twilight, whilst McKeown and others flyposted copies of the manifesto and images from the Barcelona performance around the square. The manifesto was also published in the local newspaper.



First Manifesto of Civil Twilight

Exordium:

Since 2000, I have sought to develop means of critical arts practice capable of addressing the interrelated production of civic space, temporal experience and ideological knowledge. This work debates the extent to which authorities of state [through whichever agency] construct civic space as means of encouraging desires peculiar and amenable to their political and economic interests. Essential to this enquiry is the discovery of revised roles and strategies of art practice that recognise and respond to the complexities of civic practices, beyond previous considerations of 'public art.' I have favoured performance art chiefly in this respect due to its potential to respond spontaneously to changing context where appropriate and because of its temporal as well as spatial qualities in practice. This provides credible means of commenting on civic architectural practice through public sharing of experience of inhabiting and consuming civic space. Walking continuously in and around civic squares, mostly, encouraging discursive encounters with members of the public over the times of sunset and sunrise is a typical feature of performances in the series 'Civil Twilight'. The project has centred investigation on civic squares and spaces of Sfintu Gheorghe, Sheffield, Dundee, London, Minsk, Timisoara, Nové Zámky, Barcelona, Belfast, Los Angeles, Tel Aviv, Budapest and Beijing. The term 'civil twilight' refers to periods of dawn and dusk before and after which ordinary outdoor activities require artificial illumination to continue. I also chose this as the title of the project to connote poetically the twilight of belief in 'civil society'.

If 'civil society' refers to societal conditions that ensure shared participation in the implementation of powers of state through protection of individual liberties of expression and assembly then belief in this discourse is currently infirm. Civil society as a representational economy developed during the Classicist and Renaissance inspired Enlightenment as a codified reproduction of universalised social relations that would recommend the pre-eminent moral validity of liberal democratic ideals. This hegemony impresses its pre-eminence on its inhabitants through granting the apparent means to challenge its authority. Resulting anxiety over any loss of those liberties, however, immediately compromises any exercise of civil liberty. This fundamental compromise at once mocks any claim of there being a shared basis of power in civil society, thus rendering it more a '*representation of space*' than a '*representational space*' [as Henri Lefebvre would perhaps term it ¹]. Loss of liberty within the context of civil society fears a loss of security in historical, cultural, economic or national identity, a loss of belief that individual or collective choices and desires are at least sovereign, achievable and justifiable. Above all there is residual fear that another unfamiliar mode of socio-civic ideology foreign to the culture and morality of corporatist liberal-democracy [if in the West, looking East] could take precedence in the absence of civil society. This fear even permits the acceptance of the state's withdrawal of any liberties at times². Civil society continues to reproduce liberties and fears in equal measure and thus constructs rather than reflects consensus. That there remains emphasised fear of encroaching civil society in states organised around *different* but equally tightly held representational economies [usually in the East, looking West] says more of the similarities than the differences of state control in either context.

The codification of social relations produced through the representational economy of civil society ensures a *reproduction* more than *repetition* of history. Given that history is as spatial as temporal then this reproduction of history occurs simultaneously as the reproduction of space. The almost unchecked spatial dissemination of civil society across geo-cultural hemispheres demonstrates further the missionary universalism of its corporatist liberal-democratic moral source. That nothing seems amiss about the inevitable 'good' of civil society if an "*arena of uncoerced collective action around shared interests, purposes and values*"³, a greater complex of difficulty emerges around where the qualification of 'coercion' begins and ends. That civil society distinguishes "*its institutional forms [...] from those of the state, family and market*"⁴ less practical difference exists with an obviously coercive society insofar as "*boundaries between state, civil society, family and market are often complex, blurred and negotiated*"⁵. That these forms are institutional means they are also social spaces of knowledge and power and this in turn accounts for their interaction in practice. The corporatist liberal-democratic state exercises its influence *through* its sponsorship of ideologies of civil society *in the interests of* the market, and often the family. This is to say that regardless of the granting of civil liberties, the state remains inevitably the highest civil authority. Any dream of civil society transcending the state is thus left undone. In societies that resist the representational economy of civil society, the state remains equally the highest authority through managing the interaction of the remaining institutional forms of family and market differently. Their ideological hold over inhabitants' desires [the principle condition of maintaining power and knowledge] remains as binding, however, as in civil society.

Whether in authoritarian communist, post-socialist or corporatist societies, the urban planning of civic architecture retains strikingly similar strategies if not quite identical iconographic vocabularies. Whatever differences may exist between states that employ the representational economy of civil society and those who do not, the state's deployment of *civic architecture* appears largely uniform. Civic space pre-exists and continues its reproduction across societies regardless of perceptions of that society as coercive or otherwise. The urban planning of civic architecture occupies then a fundamental role in shaping socio-civic experience, behaviour, knowledge and understanding. It also attempts to perpetrate an ongoing codification of socio-civic relations. The urban planning of civic architecture strategically manifests spaces of representation inviting commonplace, widespread acquiescence with the principles of the state. This effects a sometimes-indiscernible embodiment, internalisation and mistaking of state values for one's own. This explains whatever allowance of belief exists in whichever variant of 'democracy' the state permits as instrumental to its ends. These values must be ubiquitous if the state is to continue its governance and regulation of our collective desires and socio-civic understanding. There remains then a conceivable 'state mode of production' of cultural, social, political and moral value. This mode of production endures regardless of the advent of a 'post-industrial' epoch. In fact, the confidence currently placed by the state in 'knowledge-based' economy as a re-conditioning of capital circulation permitting a 'post-industrial' future raises the stakes further if anything. Economies of knowledge re-awaken the potential of ideological dividend. As the production of social relations long since supersedes the commodity object or product so the possibilities to manipulate or distort knowledge through representations of civic space becomes of urgent cultural importance.

'Civil society', something we in the West may find easier to term as 'culture' or 'civilisation', thus reveals itself as a territory worthy of contestation and reclamation. The realisation that 'civil society' belongs not to any collective emergence of social custom but to social custom as directed

and required by the state signals our instinctual desire to reclaim the representations that we now realise governs us. It is also clear moreover that the state chiefly employs the urban planning of civic architecture to disseminate those narratives of its epochal development and its, more often martial than civil, achievements consistently. The state thus equates its mythical progress through typically ideological distortion of knowledge of 'civilisation'. *It is in the sense that belief in 'civil society' has entered its current twilight phase and that we now feel compelled to critique civic architecture and civic understanding through the intervention of critical arts practice in civic space.* These lines cross in the civic square. That the state has always taken enormous pains to privilege the civic square as a reproductive mechanism of civic signification and representation comes as no surprise. The civic square is at once the emblematic apogee and denominator of the urban planning of civic architecture. The edifice of the civic square reminds that in the state's requirement of its subjects obedience is of the highest value. Exposing ideology - which is to say knowledge willfully or accumulatively distorted by the state, appearing reasonable only through monological address - to processes of critique can thus change consciousness. To do so, one must employ dialogical rather than dialectal models⁶. Critical arts practice reveals itself usefully as an as different means of sharing and constructing knowledge amongst inhabitants of civic spaces in ways not immediately possible or designed for 'public art' thus far.

'Public art' as we mostly know it is restricted in its capacity for critique and change given its often acquiescent relationship - mainly through forms of state patronage - with either overly-formal or overly universalised socio-civic proposals. The work of art should instead emerge from within the envelope of everyday life; gaining visibility gradually from the ground up and then receding too when appropriate. It is the formation of a discursive encounter between civilians, which neither requires nor invites the sanction of the state. The encounters that are the works of art of '*Civil Twilight*' involve dialogical than monological address. They involve face-to-face meeting, recognition and respect. The presumption of whom is 'other' faces immediate scrutiny and the encounter is shaped less by bluntly irrelative cultural imagery. The difference of this encounter lies in its emergence from and situation within a representational economy different from that of 'civil society' where the individual can only be represented by a mass. Zdenka Badovinac lends description to this alternative economy of representation well in a separate discussion of 'body art' that I believe nonetheless portrays closely the intersubjective experience of the discursive encounter of '*Civil Twilight*'. *"It is because the artist's body is necessarily defined only in terms of the relation with the other, and because - due to its inherent intersubjectivity and performativeness - it can be a model of another representational economy. The artist's body [...] is not self-sufficient - his/her identity acts within a context, but at the same time his/her body is also the location for projections of viewers' desires."* From within this representational economy, '*Civil Twilight*' seeks to uncover transformative approaches toward understanding our participation in the consciousness of 'culture' through challenging the spatial monumentality of the urban planning of civic space and of art within that space.

Begin Civil Twilight.

Totnes and Szombathely, July 2005

¹According to Lefebvre, 'representation of space' refers to "conceptualized space, [...] the dominant space in any society (or mode of production) [which tends] towards a system of verbal (and therefore intellectually worked out) signs". By contrast, 'representational space' is "space as directly lived through its associated images and symbols, [...] the dominated - and hence passively experienced - space which the imagination seeks to change and appropriate." Lefebvre, Henri (1991) *The Production of Space*, tr. Donald Nicholson-Smith, Oxford: Blackwell, p. 39

²At the time of writing, the United Kingdom government has shown particularly willing in withdrawing certain civil liberties through proposing the introduction of compulsory biometric identification cards and modifications to trial-by-jury amongst other moves. These proposals are designed to resolve the dilemma of maintaining 'our way of life' in the context of the 'war on terror' and rises in illegal immigration.

³Centre for Civil Society, London School of Economics (2004) *What is Civil Society?* [online] available from <http://www.lse.ac.uk/collections/CCS/what_is_civil_society.htm> [12 July 2005].

⁴Centre for Civil Society, London School of Economics (2004)

⁵Centre for Civil Society, London School of Economics (2004)

⁶The dialectics of Hegel (the interplay between consciousness and reality leading to refinement of concepts) and Marx (the interplay between consciousness and reality leading to transformation of material conditions of reality) both aspire to conclusions either exclusively conceptual or material. These models thus continue to depend on binary relations that remain too imprecise to critique everyday experience of 'civil society'.

⁷Badovinac, Zdenka (1998) 'Body And The East', in *Body And The East*, exh. cat., London and Cambridge, MA: MIT, p. 10



'Begin Civil Twilight'

2005

Exhibition / Installation / Performance Art / Colloquium

Out Here, The Gallery, Dartington College of Arts, Devon, England

Curated by Judit Hunter [née Bodor]

Colloquium participants: John Newling, Vassya Vassileva and Tracey Warr

"Curator Judit Bodor presents *Begin Civil Twilight*, a new installation/exhibition by the established and acknowledged performance artist Roddy Hunter that will feature his only live action in Europe in 2005. The exhibition is part of *Out Here*: Dartington College of Art's MA degree show.

[...] *Begin Civil Twilight* [...] demonstrates Hunter's on-going concern with complexities of socio-civic experience, the nature of 'civic understanding' and the discovery of revised strategies for critical arts practice beyond hitherto notions of 'public art'.

Begin Civil Twilight combines intermedia installation with archival exhibition to report upon a series of performances undertaken over the past five years that centred investigation on civic squares and spaces of Sfântu Gheorghe, Sheffield, Dundee, London, Minsk, Timisoara, Nové Zámky, Barcelona, Los Angeles, Tel Aviv, Budapest and Beijing. Walking continuously in these squares, mostly, encouraging discursive encounters with members of the public over the times of sunset and sunrise is a typical feature of performances in the series *Civil Twilight* [2000-2004]. Recalling, investigating and excavating the notion and function of the 'agora', amongst other things, 'Civil Twilight' is a construction of situation that embodies conceptual and geo-political concerns permeable to the effects of duration and the influence of context.

A recurring issue around this research long concerns its dissemination through broader contexts of cultural media. Research into qualitative experience and interaction with edifices of urban life resulted in intimate encounters, observations and experiences, impossible to reproduce and sometimes occurring during 'anti-social' hours. As such, 'reporting' the outcomes of research becomes a methodological area of increasing importance to the success of the project. For this reason at least, installations came to accompany the walks, sometimes simultaneously exhibited in cultural institutions supporting the research. This issue of 'reporting' now also encompasses a wide range of texts, photos, drawings, audio and video recordings, new performances and installations currently in development. Judit Bodor's curation seeks principally in this sense to address this situation of what Ric Allsopp has called 'the extended-life' of performance in future contexts.

The exhibition represents performance art in retrospect through representing its 'concept' for audiences beyond the original context of performance. It contains original documents and objects from the walks, 'report' performances and installations as well as audio and video recordings made during the work as well as the later research period. Four new context-specific works based on memories and experiences of the artist and involving documentation as source complete the archival part of the exhibition:

1. *'Civic Understanding: Alienation, Architecture, Capital, Change, Culture, Heroism, Identity, Ideology and Utopia'* [148 x 974cm, graphite, pencil on wall] is a drawn frieze comprising over 30 transcribed still and moving images. These images are either [i] photographic documentation of the *Civil Twilight* walks, [ii] public domain aerial photographs of civic squares under investigation or [iii] still and moving imagery shot on return visits to the squares, usually some months after the initial visit of the walk. The work also incorporates framed images and objects

emerging from or directly relating to the work.

2. *'47° Degrees of Permanent Civil Twilight'* [236 x 74 x 74cm, wood, paint] is a free standing constructed sculptural obelisk, painted two sides red and two sides black. The two sides black render the obelisk in permanent shadow.

3. *Homage to Minsk*, [concrete slabs, travel rug, 184 x 256] is a partially constructed urban civic square dedicated to a remarkable meeting which took place with young Belarusians in Victory Square, Minsk at the culmination of *Civil Twilight* [I]: *The Tyranny of Immortality*.

4. *Public Sculpture [Los Angeles Reconstruction]* [85 x 42cm, cardboard packing boxes, Los Angeles and Ventura County road map, pencil, Dymo' tape, marker pen] is a reconstruction of the 'public sculpture' used in *Civil Twilight* [IV]: auto-agora which was pushed along Pico Boulevard over corresponding times of morning and evening civil twilight in Baghdad, Iraq on 10-12 April 2003. Crucial differences between the original and reconstructed object include the absence of the front page of a Los Angeles newspaper with a photograph of the 'toppling' of a statue of Saddam Hussein replaced here by two strips of lettered tape reading 'FOR DESIRES LOST NEGLECTED DESTROYED OR STOLEN'. During the action In Los Angeles, discarded clothes and objects from the street were collected and stored in the public sculpture until the report performance where the structure was spectacularly burnt. 'Art should be a social process not a social product'.

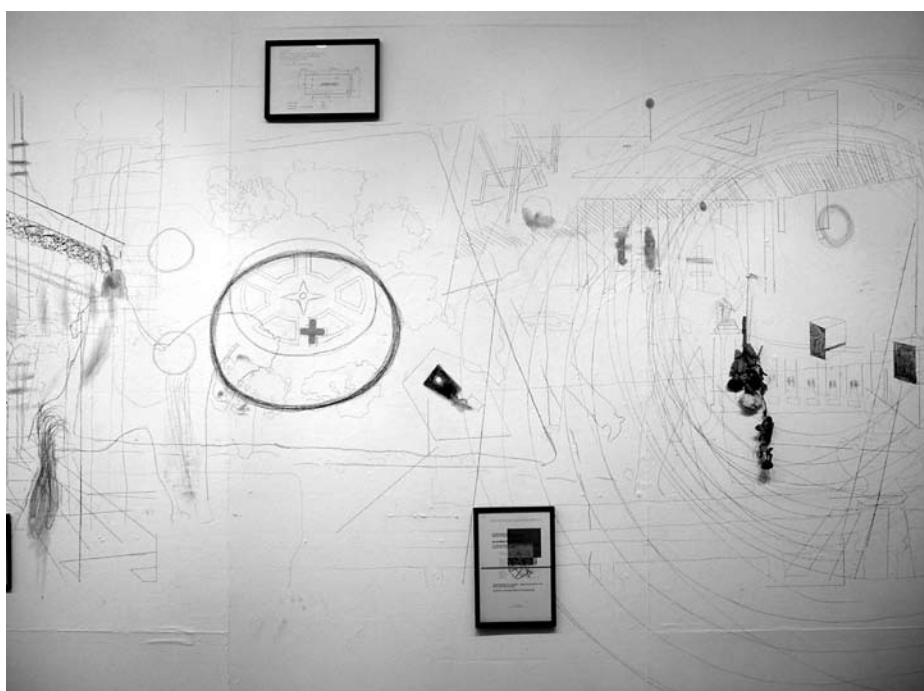
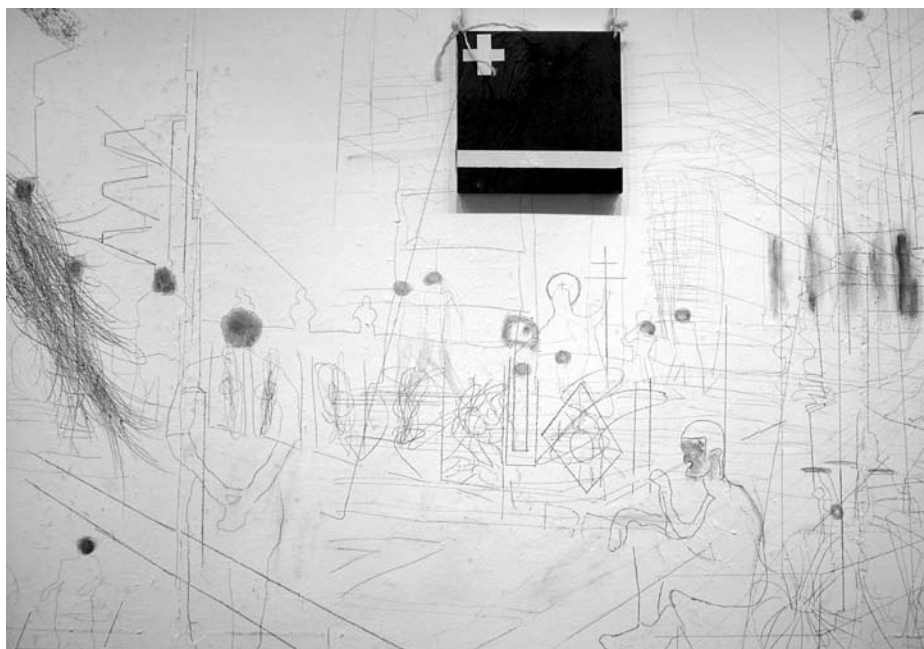
5. *Civil Twilight [Data Sheets]* [191 x 208cm, paper sheets, clocks, framed images] is an assemblage text work comprised of data outputs for sun and moon activity at the times and locations of the walking performances that comprised *Civil Twilight* ([000-2004]. All data is sourced from the U.S. Naval observatory website. The work also incorporates two digital assemblages superimposing aerial views of Los Angeles and Baghdad. One of these was left in a window to be bleached by the sun for the duration of the year following their inclusion in *Civil Twilight*: auto-agora, Los Angeles. Above the Data Sheets are two clocks showing the time in Rotterdam and in Beijing reconstructing an image from performance "Waiting for Sunrise at Tian'anmen Square" at Tent Beeldende Kunst, Rotterdam.

4. *Public Sculpture [Los Angeles Reconstruction]* [185 x 42cm, cardboard packing boxes, Los Angeles and Ventura County road map, pencil, Dymo' tape, marker pen] is a reconstruction of the 'public sculpture' used in *Civil Twilight* [V]: auto-agora which was pushed along Pico Boulevard over corresponding times of morning and evening civil twilight in Baghdad, Iraq on 10-12 April 2003. Crucial differences between the original and reconstructed object include the absence of the front page of a Los Angeles newspaper with a photograph of the 'toppling' of a statue of Saddam Hussein replaced here by two strips of lettered tape reading 'FOR DESIRES LOST NEGLECTED DESTROYED OR STOLEN'. During the action In Los Angeles, discarded clothes and objects from the street were collected and stored in the public sculpture until the report performance where the structure was spectacularly burnt. 'Art should be a social process not a social product'.

Roddy Hunter will make an action as part of the exhibition between 6:15-7:15 am on Saturday, 1 October. A colloquium addressing the issues the work seeks to explore will follow this action between 9:30-11:30am. Exhibition curator Judit Bodor, artist and writer John Newling, artist and semiotician, Vassya Vassileva and curator and writer Tracey Warr will join us on this occasion."

(Excerpt from exhibition guide and press release)





Judit and Roddy Hunter

'Civil Twilight and Other Social Works'

2006

One Day Exhibition / Research Seminar

Exeter Campus, University of Plymouth, Earl Richards Road North, Exeter, England.

Invited by artist Anya Lewin, Senior Lecturer in Fine Art, University of Plymouth, Judit and Roddy Hunter installed a one-day exhibition comprising every 'data sheet' of each performance during *Civil Twilight [2000-2004]* and loop projected slides of documentation and unedited footage documenting a performer's view of walking in and around the perimeter of Heroes Square, Budapest. They also made a presentation concerning the critical discourses of *Civil Twilight [2000-2004]* itself and the critical challenges involved in archiving and curating its documentation.

Judit and Roddy Hunter

'Report On the Project 'Civil Twilight'

2006

Research Seminar

Dartington College of Arts, Devon, England

A seminar during which Judit and Roddy Hunter jointly delivered a thirty-minute presentation of research material connected to the Civil Twilight project. The idea was to draw upon this material as means of discussing 'performance methodology as means of investigating structure/agency relations as they relate explicitly to critical themes of site, embodied practices, and performance/performativity'. They identified the research problems the project was in the process of addressing, the context of their field[s] of research, the methodological framework of the project, and questions regarding the project's possible futures. They concluded by outlining how through cross-fertilising archival, curatorial and performance methodologies of research the project '*Civil Twilight*' found its coherent whole. They prepared and loop projected a series of image/text slides throughout the presentation. These slides drew upon photographic images from the research process, either taken by them or found through internet trawls.

"...the discussion and construction of space in the modern period has long been considered a privilege of architecture [however] the control of the artist over performance space is the envy of the architect."

Anthony Vidler (2000)

"It must be understood once and for all that something that is only a personal expression within a framework created by others cannot be termed a creation. Creation is not the arrangement of objects and forms, it is the invention of new laws on that arrangement."

Guy Debord (1957)

**"Ideology is not something you can feel in a building.
What you can feel is architecture." (Oliver Thill, 2005)**

**"Architecture immortalizes and glorifies something.
Hence there can be no architecture where there is
nothing to glorify."** Ludwig Wittgenstein (1947-8)

"Freedom [...] has always been spatially limited."

Hannah Arendt (1963)

THESE FOUNTAINS AND
THE BUSTS AGAINST THE
NORTH WALL OF THE
SQUARE WERE ERECTED
BY PARLIAMENT FOR THE
MEMORY OF ADMIRALS OF
THE FLEET EARL JELlicOE
AND EARL BEATTY TO THE
END THAT THEIR ILLUSTRIOUS
SERVICES TO THE STATE
MIGHT NEVER BE FORGOTTEN

"Freedom [...] has always been spatially limited."

Hannah Arendt (1963)

ON CIVIL TWILIGHT

VASSYA VASSILEVA

*"As there I looked about me for help, unable to go on or to turn back, and clung to the fleeting, extinguished life with an endless longing: -- then, out of the blue distances -- from the hills of my ancient bliss, came a shiver of twilight -- and at once snapped the bond of birth -- the chains of the Light."*¹

If you read the exordium of the *First Manifesto of Civil Twilight*, you would end up with a remark on the poetic connotations of the title. Yet Roddy Hunter's brief for poetry seems to have its hidden intent - while proposing a free play of imagination, he brings to us the most trenchant considerations of his issue - how true individual 'poetic opinions' are to be accommodated in the rigidified political discourse on *civil society*. How the concept of 'civil twilight' is presented to imagination through an association with natural phenomena that conveys a view to the 'twilight of belief in civil society'². Furthermore, how the institutionally elaborated metaphors deal with the individual hopes, believes, and values that are echoing -- without a hope to be acknowledged.

The approximate 24-hour cycle in the physiological process of the living beings -- the so-called circadian *rhythm* [Franz Halber]³ strengthens the conception of bounding biological pace with social synchronization; it conditions and marks both the 'individual' and 'collective' body. The circadian circle appears to be a basis for application of many of the social conventions and statutes. To hunt for the perplexity of this 'chrono-biological' concept, but also to approach Hunter's work - paradigmatically - I set myself to write this during phases of nautical twilight. Such practice gives a unique perception of time. The twilight activity has no concern about the systematic delineation of the elements: -- spatiotemporal units, nocturnal and diurnal pedestrians, fleeting instants of light and dark follow their fundamental order independently; Words are breathing in congruence with the rhythm of the light. Twilight discourse cannot be settled and complete enough; it is a capricious, vacillating, erratic creature.

Twilight appears ontologically as - *extending* -- to relate two 'separate' units [day and night]. Its existence derives from the necessity of *bridging*⁴; It is a transitory, a 'midpoint' would say Novalis; a eulogy of the *volatile*. Threshold within two minds of the same being⁵, carried away by a fluctuate sequence of occurrences... crystallized within a *shiver of twilight*. Between day and night, the agency of the eye adheres to incessant quest for clarity. Whilst the colours disappear, and the objects gradually become silhouettes -- irresolute and unidentifiable, then doors are open - to the *imaginary*. Oneiric activities, delusions of dreams, hallucinations are another expressions of the social; they are frequently called 'diagnosis' of the contemporary civil society. As the light is shifting, the roving eyes lose their grasp on the sharp image of reality. When the eye fails to execute its refractions for focusing, then images are there only to be registered, but not defined. To conclude that we are pulled towards the problematic of identity would be a rather simplistic view. However, one might approach the idea of adjustment, or *adaptation* - essential for the twilight phase. Simultaneously, a parallel can be drawn, between the physiologi-

cal 'effectiveness' of the eye accommodation – to the LIGHT; and the way individuals adapt, calibrate, or 'integrate' [the political term] their lives into the various forms and manifestations of the society [*socialization as a process of domination and resistance*]. Thus, the physiological model of the saccadic system of the eye⁶ could be successfully relocated to social context. Metaphorically, a 'social saccade' would oscillate between the inclusion and exclusion of the individual body to the locals of the collective structure. The dynamic of the saccadic eye motion could be associated with the way a *personality* is dialectically sustained by an unceasing process of *internalisation* or *interiorisation* of social relations along the stream of the civic life. The lenses are oscillating over twilight modalities, with resemblance to the obscure, intricate process of social fixations and re-fixations.

the stalk, the metaphor,

In a neo-liberal format, *civil society* is perceived mostly in terms of democratic participation and mutual collaboration. The society is seen as a 'social buffer' between the government and the individuals and as a vehicle for enhancing the performance of the state. The interdependency of government and civil society is regarded both as a positive fact – where they each extend to support the other – and as a threat – when the particularities of the civil society are unsuccessfully transmuted into the common values necessary to sustain the state. In cases when certain tensions between the society and the government are reported, it is more likely to be officially stated as 'unsuccessful functioning' or a result of a non-active, 'weak' civil society⁷. Thus, what the civil society meaningfully stands for is slippage between the existing situation and the preferred policy outcome. "What classical political economy does not see, is not what it does not see, it is *what it sees*; it is not what it lacks, on the contrary, it is *what it does not lack*; it is not what it misses, on the contrary, it is *what it does not miss*. The oversight, then, is not to see what one sees, the oversight no longer concerns the object, but the *sight* itself. The oversight is an oversight that concerns *vision*: non-vision is therefore inside vision; it is a form of vision and hence has a necessary relationship with vision."⁸ The dialectics of *visible* and *invisible* is essential for the civil twilight, where the swinging exposure to light or dark pulse is reminiscent of the metaphorical reasoning of political connotations. Whereas the latter aim is to create an impression of openness and opportunity for transformation and renewal, the normatively elaborated, clearly defined functions of the 'civil society' highly contradict the perception of the latter as a dynamic, ungraspable social organism resisting definition. The inherent ambiguity of the concept of civil society favours diversity, difference and pluralism [the 'multi-vocality' of civil society], but simultaneously it is regarded by the policy as univocal and 'one-way functioning mechanism'.⁹ Placed between poetic and rhetoric, the metaphor¹⁰ of 'civil society' is supplied by the impermeability and incongruence of political language. Ricoeur suggests that a metaphor has to be analyzed according to two modalities of semantic relation; the first is operating literally as a rule of identifying the object or situation, and the second *iconically* – when signifying another similar situation or object.¹¹ The iconicity of representation is what guarantees the fluctuating diversity of the expanded parallel structure. Only through contextual conjunctions and combinations, the vitality of a metaphor can be sustained.

Within the context of Roddy Hunter's practice, civil metaphor is reborn. The artist responds to the closed sentences of political and social representations through engagement with the



emerging outcomes of a dialogical situation, where the context's change evokes discontinuous reconstitution of social understanding. Hunter mentioned his favouring of performance art with respect to its capacity to "respond simultaneously to changing context". The constant negotiation of the subjective participation in the social and economic relations has to be approached contextually; that is how one can successfully orientates one's understandings of the cultural specificity at hand.

To the public mendacity of the political implication of civil society, where the notion of 'dialogue' remains only a part of the rhetoric, Hunter responds with a loose form of 'discursive encounters between civilians, which neither requires nor invites the sanction of the state'.¹² Through a dynamic iconical transposition from one situation to another "*the stalk is always green*", as Roddy wrote in his official invitation for Civil Twilight (VI). The rose he had carried upside down signifies the vitality of the civil metaphor. Respectively, the poetical function of the metaphor itself is adding – to the ways we feel and experience life. When symbolizing one situation through another, the metaphor mingles our feeling for the symbolical situation with the feeling for the situation that it symbolizes. That is how 'feelings are transferred', emotions and situations are interpenetrated, and a juncture is made between the *cognitive* and the *affective*.

*"The behaviour of another, expresses a certain manner of existing, before signifying a certain manner of thinking. And what happens when this behaviour is addressed to me, as may happen in dialogue, and seizes upon my thoughts in order to respond to them... I am then drawn into a coexistence of which I am not the unique constituent and which founds the phenomenon of social nature as perceptual experience founds that of physical nature."*¹³

The green stalk. And how to entangle the implications of a *civil twilight* dialogue? What is the material for such art and what kind of change it does undergo?¹⁴ Timing the urban morphology, timing our individual and collective lives, the obscurity¹⁵ of a civil twilight walk illuminates the *figures* of the social.

Recontextualising a civil twilight

*"... As we crossed the vast squares, various architectural phantoms arose with silent suddenness right before us. We felt a cold thrill, generally associated not with height but with depth – with an abyss opening at one's feet – when great, monolithic pillars of polished granite (polished by slaves, repolished by the moon, and rotating smoothly in the polished vacuum of the night) zoomed above us to support the mysterious rotundities of St. Isaac's cathedral"*¹⁶

On the late afternoon of December 10, 2006, I arrive at Plaça Catalunya. My intent is to trace reconstructively the walk of the artist Roddy Hunter – four years after his *Civil Twilight (II)*. A gesture of homage, but also an act of aspiration and curiosity, inspired by the conviction that what I have missed must have been as significant as what I have witnessed. An attempt towards a mental reconstruction of an event, a walking action, mapped out to 'foresee' a certain unit of social past time. The intent is an event itself - re-generating a discourse on the site,

re-acknowledging its spatiotemporal specifics, approaching and recollecting *Civil Twilight (II)* both theoretically and as a spatial practice. The unusual aspect here – the twilight journey is an intended re-enactment of memory, ‘memory’ of the event I have never experienced. I ask the local artist Joan Casellas to join me into my special assignment. He generously agrees to share his remembrance of Roddy’s performance and we both enjoy our ‘dialogical walk’ together – back to October 2002. A time and space approached through another time and space, marked by the unity of a special value I have always ascribed to the whole *Civil Twilight* Sequence. Why I came to Plaça Catalunya? Is it because I need to achieve another desirable image that would undoubtedly fit to the general signification of the work of my dear friend Roddy? Why would I search for something I already have? Do I need to mark [symbolically] the beginning of my notes for this book? Finally, is it the inchoate experience of seeking to walk in Roddy’s steps? [I have witnessed three of the *Civil Twilights* – Minsk, Tel Aviv, Dartington; the rest I have failed to see].

While asking questions to Joan, we both realize ‘something’ is wrong with the square. A gigantic white balloon conquers its space; and fits completely to the sight. Was that shape ideologically designed to manipulate the faculty of vision? Slightly moved by the draft, the fleeting pale corpus conveys a sense of transition and malleability, in complete emotional accordance with the twilight phase.

The balloon is hosting an expensive technological project, ‘apotheosis’ of the future that has to be produced. We get flyers – ‘*Que es el Pla Estrategic Metropolita de Barcelona ?*’. We go inside. We look around. The official new city plan of Barcelona is illuminated, and the new urban development strategy proposes to build a modern environment [indeed since the medieval times the same term of ‘modernity’ has inexhaustively and generously proposed to us ‘novelty’]. We go inside the balloon; we look at the video screenings, models and city plans, we walk over the satellite map on the ground... I find the spot where Plaça Catalunya is and I try to figure out if the spot on the virtual square is correspondingly located *in situ*, I am thinking of the spatiotemporal duality. Temporal territory nested upon a permanent one... There is an artificial channel designed to separate the city into two parts; we follow that future modification too. Locals look to find their streets and neighbourhoods on the map; trying to fore-experience the way their lives will modify in order to meet the future reality. It looks as a childish game, but a game without alternatives. We would gain something, other things would be lost irreversibly, and the servitude to the future will obliterate and abandon parts of our memories of the city. What is the social cost that one must pay for that nocturnal walk? It seems to be a tendency in the context of ‘neocapitalism’: a process that Lefebvre approaches critically as an embodiment of a “technological utopia, a sort of computer simulation of the future, or of the possible, within the framework of the real – the framework of the existing mode of production”.¹⁷

I react to that intrusive intervention to the square body, in its present state. I read what happens as a temporary ‘cancellation’ of the square life. Will the orphans have their oranges, dear Judit? Will we keep space for our dialogues to continue?

The temporal transformation of Plaça Catalunya incites reconsideration of the meanings of Roddy’s action, whose signification is constantly shifting with respect to the actual situation on the square. An action cannot be evaluated in its PERMANENCE. The unexpected environmental and social changes add to the current interpretation of the event. Its significance has to be approached not from the point of view of its *past actuality*, but rather with respect to the current

constellation of physiological, historical, and social conditions defining the interpretative situation. Generally, a *contextual approach* engages with a process of interpretation when all possible meanings and claims are located within a concrete social structure; characterized through the specific set of time-space intersections. In such cases, practices are defined by the fact that “their temporal structure, directions and rhythm are constitutive to their meaning” (Bourdieu).¹⁸ Thus, context is not a passive submissive background of the event, as it is often misunderstood, but a constitutive part of the work itself. Where context is respected as a ‘dynamical formation’, it evokes constant re-evaluation; respectively the work itself has to be reconsidered within its spatio-temporal relocations. Our participation *in, inside* the living situation is a significant part of that relative context, thus its evaluation requires a consideration of our own involvement in the situation. I guess outside our reflections, the pretentious ‘objective descriptions’ of an art event would reveal nothing significant about the event. It is important how the event acts, but also how we have acted within the event, and then how we articulate, evaluate and share our experience of it with the others. Here, without any pretension of objectivity, I try to contextualize my reading again; I re-experience and re-evaluate the *Civil Twilight* – in order to meet the insistency and expectations of a now. Is it the same event oscillating, a multiple reality of an event? Or different events, dwelling in the same mental territories.¹⁹ Is it an expression of an experience through another experience? *Civil Twilight (II)* seems to postpone its effects on me, thus extending the social discourse beyond the span of its time.

In a sense, I feel pushed away from the square and rather constrained in my walking, so, I decide to trace the periphery of the *plaza*, one route taken by Roddy [?]. I walk slowly; I stop, then again... Joan confirms – ‘Roddy had stopped here too’. I am experiencing partly through the experience of the other, but also through relating and mingling myself – phenomenologically - to the Place.

I try to guess the exact locations where the artist would stop, to execute his site-specific measuring actions.²⁰ Generally, *measurement* in the context of Roddy Hunter’s work brings the problematic of *identity, time, and social synchronization*.²¹ It also reflects the arbitrariness and the relativity of a measuring system. We measure what is ‘measurable’, what is detectable; visible, what is tangible, thinkable – the world is constrained to the conventionally sustained parameters. Cultural normativity tends to disregard the domain of the *unarticulated, powerless and marginalized*. The idea of ‘measuring’ also refers to a particular pathology of the social, where the compulsion of the institutions is to normatively define and compartmentalize the concepts of the civil society.

Everything can be registered and classified; the ‘spectacular authority’ of the capitalist society, as Guy Debord wrote in his *Comments*²², is ‘surrendering everybody to the mercy of specialists, their calculations and to the judgments which always depend on them’. Within the theoretical framework of *Civil Twilight*, the idea of *measuring*²³ emerges with a subtle ironical beam – unveiling the incongruity between the prevailing static ahistorical concepts of civil society and the turbulence of *civility*, the formal institutionalized discourse and the living word of the *polis*. Or as Roddy Hunter suggests: the ‘discrepancy between the image of civic architecture and the mythology of civil society’.²⁴

What we measure is within the range of our capacity to see, to perceive, to understand... We do not seem to measure our ability to measure, we do not engage with the unconceivable. And maybe here is the subtlest irony concealed...As to ‘measure’ is a basic human activity - it was

meant to organize and handle life. We cannot prevail over our own human condition - even when greatly trying to transcend the idea of the 'measuring' through our brightest intellectual speculation on it.

However, between the aesthetics experience as a perception and the mathematical equation of a scientific inquiry, the potential to move forward new modes of social actions is stimulated. Here art does not aim to 'illuminate daily life', as Rorty would suggest, but to awaken us, to see...

To become free - wrote Heidegger with relation to Plato's allegory of the cave, means - "to see in the light, or more precisely, to gradually adapt from darkness to brightness, from what is visible in the brightness to brightness and light itself, such that the view becomes an *illuminating view* [*Lichtblick*]"²⁵

At dawn and dusk the artist Roddy Hunter cautiously stalks the *urban phantom* – to observe and time its pace, and through the proposed aesthetic of an art-based civic dialogue, to expand the horizons of an unified collective being. Inherent to the rhythm of the square, Hunter's spatial practice leads us out of our recesses, thus enlivening the inner possibilities of the societal. The 'time of the words' he shares with us does not aim to complete a dialogue, but simply to keep it alive. In between *discourse* and *event*, the only way to obtain the truth of a dialogue, is through another dialogue... Emerging from the *crepuscular*, the 'cartilaginous', mild-set social fabric reveals to us its truly independent beauty.

Then leaving all that is written behind,

I shall embrace the decreasing light...

Begin Civil Twilight

Vassya Vassileva

Sofia, 31st of December 2006

Civil Twilight [Rise 7:24 AM EET / Set 5:34 PM EET]

¹Novalis, *Hymns to the Night*, translated by George MacDonald.

²"The term 'civil twilight' refers to periods of dawn and dusk before and after which ordinary outdoor activities require artificial illumination to continue. I also choose this as the title of the project to connote poetically the twilight of belief in 'civil society'. Hunter, Roddy [2005] *First Manifesto of Civil Twilight*, p.1

³In 1959, Dr. Franz Halber used the term "circadian", from Latin "circa diem" (about a day) referring to the daily light-dark cycle that governs the rhythmic changes in the behavior and/or physiology of most species.

⁴See also 'bridging' in relation to Robert Putnam's concept of the 'bridging social capital'.

⁵From astrophysical aspect, to speak about two 'things' is unjustifiable, since there is no difference between the 'morning star' and the 'evening star' - they both are Venus, the planet.

⁶The fundamental responses of the system, to which eye movements are subordinate, are accommodation, fixation (including compensation, pursuit, and convergence), and exploration.

⁷Here with reference to the democratic processes in some of the East-European countries during the last decades.

⁸Louis Althusser and Etienne Balibar, *Reading Capital* trans. Ben Brewster; London, 1970, p.21

⁹However, from a more global perspective, the language on the civility is always also language of the civility...

¹⁰Hakan Seckinelgin suggests that 'civil society' functions as a metaphor "which maps an experience from a 'source domain to target domain'. The former domains are those familiar ones which provide us with conceptual tools that are recognizable and comprehensible, while the latter is the domain that is less familiar and less concrete within which these source domains are deployed to produce consequences". Here she refers to Lakoff and his idea of 'metaphorical mapping'. Seckinelgin, H. [January 2002] *H. Civil society as a metaphor for western liberalism; Civil society working paper 21 [LSE]* p.3

¹¹Ricoeur, Paul [1975] *La métaphore vive*, P., Editions du Seuil

¹²Hunter, Roddy [2005] *First Manifesto of Civil Twilight*

¹³Merleau-Ponty, *The structure of Behavior*, trans. Alden L. Fisher [Boson, 1963] p. 222

¹⁴Dewey, John. *Art as Experience* "With respect to the physical materials that enter in the formation of work of art, every one knows that they must undergo change. Marble must be chipped; pigments must be laid on canvas; words must be put together. It is not so generally recognized that a similar transformation takes place on the side of 'inner' materials images, observations, memories and emotions. They are also progressively re-formed; they, too, must be administered." p. 74

¹⁵Underneath [its] semiotic blanket there remains an economic order, an instrumental nodal structure, an essentially exploitative spatial division of labor, and this spatially organized urban system has for the past half century been more continuously productive than almost any other in the world. But it has also been increasingly obscured from view, imaginatively mystified in an environment more specialized in the production of encompassing mystifications than practically any other. Soja, Edward, [1989] *Postmodern geography: The reassertion of space in critical social theory* [London: Verso], p. 246

¹⁶Nabokov, Vladimir [1947] *Speak, Memory, An Autobiography Revisited* by Vladimir Nabokov, Vintage Books [1989], New York, p. 237

¹⁷Lefebvre, Henry [1991] *The Production of Space*, translated by D. Nicholson-Smith, Oxford, Blackwell, p.9

¹⁸Bourdieu, Pierre [1977]. *Outline of Theory of Practice*. Cambridge University Press, p.9

¹⁹... if one event causes the other, then here the consequence of an event is an event again.

¹⁰'Space remained symbolic of the body and of the universe, while at the same time becoming measured and visual. The transformation of space towards visualization and the visual is a phenomenon of the utmost importance...[Perspectival space] recaptures nature by measuring it and subordinating it to the exigencies of society, under the domination of the eye and no longer of the body as a whole.' Lefebvre, Henry [1978] *De l'état*. Vol.IV *Les contradictions de l'état moderne*. Paris:UGE, p. 287

²¹When we define an action, we should have in mind that the various underlying mental structures of the actual 'doing' are unidentifiable. We strive to access them through our interpretations. However, in pragmatic terms, we do not define the actuality of an action... We assign actions to the others.

²²Debord, Guy [1990] *Comments on the Society of the Spectacle*, tr. Malcolm Imrie, London-NY, Verso

²³*Ibid.*, "Fluctuations in the use of measures, and thus in representations of space, parallel general history and indicate the direction it has taken – to wit, its trend towards the quantitative, towards homogeneity and towards the elimination of the body, which has had to seek refuge in art" p. 111

²⁴Hunter, Roddy – *Project Outline CIVIL TWILIGHT and other social works: Exploring Edifices of Civic Understanding*, p.1

²⁵Heidegger, Martin [2002] *The Essence of Truth, On Plato's Cave Allegory and Theaetetus*, tr. Ted Sadler.

London: NY The Continuum Publishing Company, p. 47

²⁶"Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life. The remarking of the material of experience in the act of expression is not an isolated event, confined to the artist and to the person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remarking of the experience of the community in the direction of greater order and unity." John Dewey, *Art as Experience*. NY. The Berkley Publishing Group [1980]. p.80





Other Social Works [2000-2004]

Early Glasgow Works

'There Was a Crooked Man...'

'Don't Ask...? (Subject(ed) to Conditions), 1994

'Outside Art', 1994

'Protection from the Moving Image', 1993

'Performance of Indefinite Duration', 1998

1989-1999 (specific dates to follow)

My very first performances were often inspired by my friendship and artistic partnership with Russell McEwen. I had begun discovering performance as an art form through the guidance of tutors at Glasgow University where I was studying, namely Brian Singleton and Claude Schumacher, both significant Artaud scholars. Brian indeed was perhaps the first person to recognise the potential of my thinking and approach to performance. Russell was studying on David Harding's famous environmental art undergraduate programme at Glasgow School of Art. Russell was, I believe, the only artist there who when presented with the challenges of working in response to public, often urban contexts, specifically and consistently chose performance as a medium. Russell and I were introduced through a mutual friend, Douglas Hardie, who was convinced, it seemed, that how Russell approached performance in the context of GSA and how I approached it in the context of Theatre Studies at the University of Glasgow might have some useful and dynamic overlap. In truth, we felt probably somewhat ridiculously that we were the only ones making street actions in Glasgow. And we pursued our practice completely collaboratively and with an intense relentless attitude. Russell's influence – he was older than me even if only by a couple of years and had known the works of Alastair MacLennan in particular before I – proved formative to my practice even today in two key respects. Firstly, I cannot say I would have made durational performances had he not been exploring this way of working already. Secondly, he was working consistently often in his paintings) with the symbol of the black equidistant cross, which is a form that has inspired its use actually even in very recent work still of mine. Some works we made together, some works we made also with Louise Brown (Russell's partner) and some works I made alone.

An important 'public performance' (as we termed street actions then) was called 'There was a crooked man'. Russell and I wearing very cheap suits from a flea market (mine too small, his too big) performed on consecutive days outside the Kelvin Stevenson memorial church, Belmont Street near Kelvinbridge. We were tied together with a rope of probably some six to eight meters distance and our shaved heads were painted half orange half green with acrylic paint. We would take up positions outside the church – Russell incidentally had obtained the full support of the minister of the church and we would process through a number of pre-rehearsed physical sometimes masochistic acts of invented ritual. We also each had a wooden plank of wood painted white attached to our backs. Mine was attached vertically Russell's horizontally. At one point our actions would come together to create the image of an equidistant cross with one of us standing in front of the other and both of us facing the church. Interestingly now, looking back, the fact that these repeated sequence of actions occurred over a duration of probably a few hours each day for I think 3 days is actually quite reminiscent of how I chose to structure time periods during *Civil Twilight*.

Eventually however regrettably, Russell, Louise and I as MUTE 8 could not overcome some personal and cultural, political tensions and we ended up working apart after a few years. I continued to make actions developing along similar lines. One such was called 'Outside Art', which took place in Scot street Glasgow, a street that is a hill, a fairly steep hill between the CCA or Third Eye Centre as was and the Mackintosh Building of the Glasgow School of Art. The piece was made out of a degree of frustration at my seeming inability to have my work recognized as being in any way serious or credible by any institution. In particular the piece emerged as a response to having a proposal for a performance in the Third Eye Centre rejected. This was hard to take because the event was actually a simple platform of local performance artists' work. I suspected that my insistence on long durations was the logistical barrier to my exclusion in these events. Nonetheless, I decided to perform anyway, realizing that I did not in fact need institutions to make art. Thus the double meaning of the title: Art outside of the recognition of institutions and art as happening on the streets physically outside the institutions. The piece was fairly simple, I prepared the street for art by making it safe (I put corks on spiked railings) and mockingly pleasant (I dug up weeds from the cracks in pavement and potted them. I did other things, like repaint yellow lines on the road and generally performed acts of maintenance. At one point I was scrubbing the street with a heavy wire brush on my hands and knees when a curious police officer becoming more irritated asked me why I was cleaning the street, many times over. At this point in time, I remained mute in the performances refusing to speak to anyone. Eventually however, sensing his irritation I replied: 'Because it is dirty'.

Another piece around this time was called 'Don't Ask... (Subject (ed) To Conditions)'. This work further tested limits of social behaviour and as Roland Miller has described it from the words of Bukowski "ordinary madness", I was living in Ibrox on the street of the Stadium of Glasgow Rangers Football Club and regularly used Cessnock underground Station. I got into the habit of collecting the distinctive, fairly sizeable orange Strathclyde transport tickets that people through away after their journeys. After a while I had amassed a lot. Julie Bacon and I then hand typed each ticket with the sentence 'Don't Ask... a performance of Cylinder, the name I used after MUTE 8 that each ticket also included the name of the part of the body to which it would be attached, e.g. Left leg, right arm etc. Julie Bacon sewed the tickets to another cheap performance suit, which I was to wear in the performance. I then bandaged my head and followed my usual route to work (I was a security guard) but stayed on the tube going round and round in circles writing what people said to me (are you getting paid for this? Have you had an accident? etc.) in a book. Later that day Ross Birrell, who performed alongside me in his own fashion as, 'psychomute', a kind of 'literary' suicide bomber, joined me.

Ross was in later years to recall the importance of street actions in Glasgow by curating an exhibition at Street level Gallery called 'Street Works: A decade of Live Art on the streets of Glasgow'. This heartened me although still a bit anxious about the late involvement of a Gallery in exhibiting photographic documentation of others and ours previously unknown works. Ross responded brilliantly by asking all participants to make new street actions at the same time as the exhibition. I chose to develop a series of work I was doing at the time called Performances of Indefinite Duration. I also wanted to use the opportunity to recall other radical histories of the city. In particular wanted to make a homage to Glasgow anarchist 'Guy Aldred, whose many significant achievements of conviction included a campaign against Glasgow City Council to

keep Glasgow Green, a famous park of the city, and in particular its Jail Square free for public assembly, expression and protest. The square is at the front of the Green, opposite the Glasgow High Court, from where they used to hang convicted criminals, whilst the public gathered with picnics on the square below to watch the hangings. I processed through the two portals of a gate still present in the square, solely, solemnly, head painted black, with elastoplasts on my eyes for three hours or so. Again, looking back, this work is extremely portentous of later Civil Twilight performances.





Threshold (Praha)

1995

Performance Art

Serpens II, Na Palmovce Synagogue, Prague, Czech Republic.

8 hours

I was invited to Prague because of my relationship with Studio Erté in Nové Zámky and my performances in their festivals of the mid-nineties. The event in Prague was to take place in a disused synagogue on the outskirts of the city, which had been used by Nazi occupying forces as a store for confiscated goods of the Prague Jewry. Alongside other artists, I was invited to make a "site-specific" work. This I found too difficult to do in respect of working in the buildings' interior, which was overwhelmingly eerie. Instead, I chose to work outside and to address both the seemingly incongruous relationship the synagogue had to its surroundings (socialist block flats far from the old ghetto) and to work with the shadow cast by the building over the day. There was a grass area behind the synagogue that caught the full shadow of two sides of the building. Sitting outside preparing an approach for making a performance, I realized, of course, that the shadow moved across the grass and the nearby tarmac of the pavement over the day. I wanted to suggest that this stripped architectural shell could act as an axis in historical consciousness both every day and across generations. I pulled up branches from a nearby urban hedgerow and stuck them in the grass to mark the extent of the shadow of the building. As the planet turned and the shadow moved I would replace the branches to keep track with the buildings moving shadow until the shadow wound all the way around and evening came and I would find myself finally at the front of the building with the branches in bundles at the threshold of the building. I decided that I would spend the entire performance whether or not to finally cross the threshold of the building from outside to inside when I finally arrived there at the end of the performance. In the end I remained on the outside, seemingly unable to go in. Remarkably I was to later learn that Prague itself means Threshold. And so the performance title 'Threshold (Praha)' became very significant and prompted a series of work called Threshold, which occurred in places of ethnic conflict: places which hold in common a cultural tension inherent in their current situation. These performances localises this tension further through addressing the potency of a particular site. I recognise my position as an outsider in these circumstances and reflect this in the common luggage I bring to each site: camouflage clothing, barbed wire, white feathers, bread, inter alia. The presence of these 'foreign bodies' (including my own) compounds the provocation that will lead us to consider the immediate situation.

Noteworthy is that I intended this action in Prague to be subtle, poetic albeit determined, but certainly reverent. However, my urban camouflage clothing, my bare feet and my deliberately badly shaved head prompted the recurring attention of the police throughout the day. I was later to learn the performance had taken place on Hitler's birthday and police units were cautioned to be alert to suspicious occurrences around Jewish sites in the city.







PERFORMANCE ART IS NECESSARY BECAUSE IT
RELIES ON CONDITIONS OF NECESSITY IN
ORDER TO EXIST. THESE CONDITIONS ARE AS
FOLLOWS:

NEED;
DISPARITY
DOUBT;
VARIANCE;
TEMPORALITY.

PERFORMANCE ART HAS POSSIBILITIES
BECAUSE IT RELIES ON THE VIABLE
EMERGENCE OF OTHER STATES OF BEING IN
ORDER TO EXIST. THESE STATES OF BEING ARE
AS FOLLOWS:

VOLITION;
SIMULTANEITY;
ENGAGEMENT;
AUTONOMY;
CONTRADICTION.

BECAUSE OF THESE REASONS, THE FUTURE OF
PERFORMANCE ART IS ASSURED, BUT FOR IT
TO ESCAPE SANCTIONING IT MUST MAINTAIN A WARINESS OF **SIMULACRUM, SELF**
REFERENCE & COLLECTIVE COGNISANCE.

/Roddy Hunter May 1996/

MANIFESTO

TOWARD PERFORMANCE(S) OF INDEFINITE DURATION(

x.

Fully realising that any art “manifesto” can only stink of the same bitter irony it seeks to oppose,
We nevertheless declare without hesitation [...] the founding of a “movement,” ...
[Hakin Bey Immediatism, AK Press, Edinburgh & San Francisco, 1994]

The particular “movement”, or “action”, being proposed today differs from previous proclamations of the avant-garde in that, like Hakim Bey’s Immediatist project, it does not need to realise itself through or because of its suppression (cf. Situationist International). This is because this manifesto is a statement of personal intent to pursue the realisation of
PERFORMANCE(S) OF INDEFINITE DURATION.

Art has, for too long, operated as a formal ‘response’ to the world. The articulation of such ‘responses’ [others are also regularly made on behalf of religion, ideology and extrapolated consciousness] is in spite of the actuality that the world does not ask anything of us. In this eventually art is limited to posturing when, at its best, art can realise series of irresolutions as marvellous uncoverings!

The realisation of Performance Art, more specifically, is also and at once a realisation of the difference between uncovering and understanding [or translating]. As such in the realisation of Performance, there is no thing to understand, or put another way, it becomes impossible not to understand everything.

When art is lived, so living is art; when living is art, so art is lived.
Thus, now, to prevent art remaining an arbiter of separation, it has become necessary for me to propose the realisation of PERFORMANCE (S) OF INDEFINITE DURATION. In this eventually, the mediations engulfing and invading the live action, rendering art separate and meaning controlled, are themselves made vulnerable and untrustworthy when art is of an indefinite duration.

In and for performance, the human and the artist are so simultaneous in their existence that not even a silent phasing of separate bodily fluids and electrical impulses may be detected. The inaudibility of the collision and collusion of these actualities is the sound of a departure from our interior milieu of conventional and accredited knowledge.

**YET, LIKE THE NOMADS WHO THREW THEMSELVES ONTO THE
STEPPE TO REMAIN THERE, WE ARE NOT GOING AWAY.**

WE WILL REMAIN INDEFINITELY!

/Roddy Hunter, Kingston-Upon-Hull, 6 February 1998/

'Learning Liberal Democracy'

31 May 2000

Performance Art

Town Square, Sfântu Gheorghe, Transylvania, Romania

Approximately twenty minutes

"I hadn't really thought about 'Learning Liberal Democracy' until much later, when I was considering this 'Civil Twilight' project and I was going to write a list of performances. I also wrote a list of antecedent performances, which somehow fed into Civil Twilight, whether I walked in circles, or I might have engaged with some of the same kind of concerns, or whether a performance happened on a square. And this performance was the first performance that happened in a square. [...] We arrived in Sfântu Gheorghe from Iasi to visit Útő Gusztáv. Arriving in Sfântu Gheorghe has always merited celebration. On this occasion, Gusztáv planned a semi-spontaneous performance day. It was also the time of governmental elections in Romania run according to Western liberal democratic criteria. As such, by this time the usual Western apparatus and propaganda of electioneering had also been adopted by the candidates and parties. The ubiquitous campaign-poster featuring a smiling portrait of the candidate pervaded the official election communication's boards of the town. One of these free standing wooden boards, painted blue, were positioned in the town square of these ideologically corrupt individuals. I stood in front of the board and drew a white chalk circle around my feet. I took a compact mirror out of my pocket and, arm outstretched, raised it to the eye level of the candidates in the posters. I took care not to touch the board itself directly. It was not my intention to vandalise or deface these posters in material terms. As in future 'Civil Twilight' performances, I believe, there to be a necessity of staying within locally legislated law but still instead to test the extent of such law. I was also aware after some moments that a crowd had begun to gather and police had also arrived in attendance. I continued then to thwart any expectation that I would damage the board physically. I also had Elastoplasts on my eyes to protect me from the gaze having scanned the faces of the candidates from left to right and back again slowly from the top to the bottom of the board. I made an erasure in the circle, thus permitting to leave, left the square and returned to Gusztáv's house. The following morning, as I walked the short distance into to town, I was astonished to notice that the board had been removed, presumably by the authorities, overnight. The performance was called 'Learning Liberal Democracy'.







'Relief from Memory (V)'
11 March 2001
Performance Art
Furnival Square, Sheffield, UK

3-4 hours

"Sheffield is included as an antecedent performance to 'Civil Twilight' because, like other works at this time, it was only later that I realized that I had done performances in squares before I had embarked upon 'Civil twilight'. So, when I came to deliberately focus upon square I could reconsider the performance in Furnival Square as making a significant contribution to the initial questions behind the work. 'Relief from memory (V)' emerge more from another series of work concerned far more with issues of reconciling ones memory to ones history as something that connects anxiety and ontology. This other series then was more concerned with adopting an almost psychopathological relationship to material trace. As such, 'Relief from memory (V)' sought to approach an urban architectural object, in this case the bridge that crossed the square, and committed to memory through touch reflecting a need to maintain memory of what was after all an impermanent structure however banal. The bridge was removed from the square later.'[...]"

I had a board which had a stripe and a cross and on the other side of the board there was a stripe and a cross but in different relationship to each other. On the back, there was another board, like a sandwich board. [...] I have taken four different possible relationships between the position of the cross and the position of the line. Then I worked out how many different ways one could cross this bridge and over a three to four hour period on a Sunday afternoon I put on the elastoplasts and I walked holding a handrail in these different directions. Wherever I reached the end of the bridge I would lift off the sandwich board and I would turn it over so there would be one difference to the image which changed."







'Relief from Law'

28 March – 4 April, 10-12 May 2002

Performance Art / Installation

Dundee city centre, Dundee Law and environs

Cooper Gallery, Duncan of Jordanstone College of Art and Design, University of Dundee, Dundee, Scotland

"Another antecedent of 'Civil Twilight' 'Relief from Law' emerged from a residency in Dundee at the invitation of Kevin Henderson and Mike Stubbs. The work sought to understand the psycho-geographic experiences of being in Dundee. Particular attention focused on the cenotaph atop Dundee Law, a dormant volcano, which provides the highest point in the city. I walked every day at sunset at sunrise from the place where I lived to Dundee Law. I recorded observations and discussions of the urban civic architecture. I used this material to construct an installation and 'report performance' in the Cooper Gallery DJCAD. This was the first time data sheets were exhibited."



[The Noise of] The Street Enters The House
[The Noise of] The House Enters The Street
Performance Art
18:00 Saturday 10th January 2004
Installation
11th - 25th January 2004

Trace: Installation Artspace, Cardiff

Here's how it happened about 6.00pm on 10th January. In the room was a mattress lying next to a radiator. There was a dead bird I'd rescued from the gutter outside 26 Moira Place the day before. There was also a lightbox on a table facing the other wall. Oh, I forgot that there was also an old, mangy, pink, presumably woman's coat, lying on the mattress too. The coat, and the mattress like the bird had been salvaged from the street a couple of days before after a heavy downpour of rain. I found these in the streets surrounding Moira Place. [There were also black tape marks on the floor, a hammer beneath the table and chalk marks showing the outline of where light came through the window, discarded elements of the process leading up to the installation.]

Anyway, to go back to the lightbox. There were slides on it, photographic slides I'd taken of an abandoned housing project for phosphorous miners and their families in Zhanatas, Kazakhstan. In recent years the inhabitants of District No7 [or was it No.9?] protested against job losses in temperatures of -10 degrees or colder. Over 100 began a hunger strike. I found out about this on the internet after returning from Kazakhstan, nobody told me about this when I was there. Although my visit there was recent, I can never immediately recall like in conversation when I went to Kazakhstan in particular to that place, Zhanatas. 'Comparative trauma', there's an impossible subject. The artist as an ethnographer can yield villainous consequences and when the artist ethnographises him or herself you start to drown in a psycho-cultural feedback loop of self-destructive proportions.

the work, that is the installation and the events that occurred following 6.00pm on 10th January 2004 at 26 Moira Place, synthesised together in an installation, an 'integral construction' entitled '[The Noise of] The Street Enters The House [The Noise of] The House Enters The Street'. This concerns the psychic effects of urbanism upon domestic and public space. Umberto Boccioni's painting 'The Street Enters The House' provides an axis to consider these concerns. A digital reproduction of the painting taken from a page in a little Hungarian book on futurism I read in Budapest hangs on a wall above the lightbox. The reproduction contains the title of the work as 'Az Újca Zata Betőna Szababá', which is to say '[The Noise of The Street] Enters The House'. I've always seen the title described as 'The Street Enters The House'..leaving off the noise bit. [This was explained during the performance on a mini disk Hunter had made previously when he was walking around the streets of Adamsdown in Cardiff where Trace is situated]

So, Here's what happened. I rolled up the blinds and opened the windows to let the sound from the inside meet the noise from the outside. I'd waited from the room to go quiet. I rolled the blinds back down so we'd think more about aural rather than visual concerns and because I was prob-

ably going to take my cloths off later. [The story of removing the windows. Utopian artwork and social depravation. Sound lop; through the building, build a life size maquette, bringing in the pavement..actually it all started with the Arcades [re: Walter Benjamin & also Cardiff is called the 'City of Arcades'] with 'porosity', with psychic effects of producing, and thus being able to commodify a capitalist/corporalist space of exchange..oh, yeah, and we wanted the room to be cold, really cold, but an industrial air conditioner cost £180 per day and we couldn't afford it....In the end, I opened the windows chalked a crack from the window across the floor, sit at the lightbox, look at slides, wear elastoplast, take temperature, go to mattress, take the temperature of the bird, wear elastoplasts on my eyes, so I can't see, undress /dress in old coat, ask for hammer and masonry chisel, make a new crack across the floor with a hammer and masonry chisel, return/ dress, take thermometer, place on lightbox, look at slides, chalk line on crack and close the windows.

'Why can't we live together'.









Umberto Boccioni
Az utca zaja belül a szobában

'East-West [The Nearest Place From Where To Begin A Journey]'

2006

Performance Art / Installation

Tract Live Art, St. John's Hall, Penzance, Cornwall, England

Commissioned by Art Surgery / Newlyn Art Gallery

Artist-run initiative Art Surgery with Newlyn Art Gallery invited Hunter to Penzance to research and develop a site-specific performance project as part of a season of off-site work timed to coincide with the refurbishment and temporary closure of Newlyn's gallery building.

Although *Civil Twilight* as a body of work in its entirety felt to have finally culminated, and it seemed that a new turn of direction was required, an interest in 'civic image' persisted nonetheless and led to investigation of the formative influence of trade upon the development of a town or city.

Over the course of several visits to Penzance, Hunter began develop speculative lines of enquiring into mythologies of the trade route between Marazion [near Penzance] and Jaffa, Palestine/Israel to determine its influence in the contemporary social epistemology of Penzance.

Initial interest lay with the town's cenotaph near the outdoor Jubilee Pool. This usefully acted as a space of transition between two consecutive bodies of work as 'the obelisk' had become a key reference in *Civil Twilight* and here now it what was to be East-West it was also useful given its middle eastern origin and its prevalent use in the West to commemorate military campaigns.

From this point on, Hunter searched for other signs of the East in West and it did not take too long from there to discover and explore the mythology which of how Penzance came to adopt the image of John the Baptist's head on a charger as its civic seal. Perpetuating this mythology became a more vital part of the commission than verifying its authenticity. As much information came from uncorroborated internet sources as anywhere else and was wilfully plagiarised.

The commission concluded with an installation and 'report performance' in a committee room of St John's Hall, the text of which is reproduced here. The installation principally comprised a vitrine and two monitors.

The vitrine contained maps, ingots of tin, measuring tapes, an antique 'History of Israel', red ink, feathers, a compass, atomiser of water. One monitor showed an image overlay of trade/nautical maps of Cornwall and Palestine and the other showing Hunter's 'headless' figure holding ingots of tin to face the camera while standing at the foot of the causeway linking Marazion beach with St. Michael's Mount.

**Text of Report Performance: Saturday, 22 July
2006 (Common Era), Committee Room No. 4, "East"
St. John's Hall, Penzance**

"West"

*Sit on chair under drawing, back against wall,
After a while, stand up, turn around and climb
on chair.
Face drawing.*

"West"

"East"

"I am in the West, looking...West"

Open vitrine.

Walk more.

Turn

*Face open vitrine and address compass in
particular while holding out both arms, left then
right:*

"I am in the West, looking...East"

"East...-...West"

"When facing a compass, may of us have said
"East...-...West" and held our arms out in both
directions."

"East"

"West"

"We take a moment to position ourselves in
relative terms."

"West"

"There is the East...-...West of the body..."

"East"

Hold arms out again

"Where are WE?"

"...the East...-...West of a room..."

"Do WE need to be told?"

*Take set squares and place in east and west
corners of the room...*

"Can WE know for sure?"

"How do we gauge, orient and navigate?"

"...as well as an East...-...West of a hemi-
sphere, of a world."

"Where is the nearest place from where to begin
a journey?"

Return to vitrine.

Address measuring tapes.

*Step down from chair, right foot first, directly
stepping on floor
While stepping down say...*

Take out first measuring tapes one by one.

*Talk while lying out the dimensions of the ob-
elisk*

"Where is the farthest?"

"The dimensions of the obelisk serving as a
cenotaph near the Jubilee pool are 250 cm at
the widest, if we exclude the steps leading up
to it,"

Walk counter-clockwise.

"East...-...West"

"So, in a sense, if looking from above we can see all four sides of the obelisk at once. This is the beauty of the aerial view: of the eye with which we might like to imagine the creator beholds his work."

"Each side of the obelisk serving as a cenotaph near the Jubilee pool carries a different dedication within this 250cm² area."

Turn and walk clockwise along tapes.

"For God"

"For King"

"For Honour"

"For Country"

Turn and walk counter-clockwise along tapes.

"For Country"

"For Honour"

"For King"

"For God"

"The obelisk, as ancient architectural form, is from the East, where there are still original monolithic obelisks."

"Monolithic, as they should be."

"These are mostly in Egypt as I understand it."

"How has this ancient architectural form come to serve as landmark and cenotaph so frequently in the West?"

Climb on chair.

Face drawing.

"I am in the West, looking...West"

Turn

"I am in the West, looking...East"

"East...-...West"

"East"

"West"

"West"

"East"

"How do we gauge, orient and navigate?"

"Where is the nearest place from where to begin a journey?"

Step down.

While stepping down say...

"Where is the farthest?"

"I have been in Penzance looking for traces or signs of the East in the West."

"...the (Middle) East here in the (South) West, as has happened to be explicit..."

"One such sign is the obelisk."

"Another is obvious reference contained in Market Jew Street and Marazion; although debate exists concerning the etymology of the latter."

Take off shirt and place on back of chair.

Retrieve atomizer and walk clockwise and counter clock-wise spraying heads of audience while reading:

"About the year A.D. 27, Aretas the King of Arabia declared war on his son-in-law Herod, the Tetrarch of Palestine. The root cause was Herod's intentions to leave his wife, Areta's daughter, to remarry with his brother's wife with whom he fell in love whilst in Rome. The conflict focused geographically on Macherus, the outpost of Areta's dominion and the fortified gateway from Arabia to Palestine and so here, we find Herod too. We read in the Gospel of Mark, chapter 6, verse 21 that: 'With Herod were the lords, chief captains, and chiefs of the estates of Galilee' no doubt encamped on the hill around the gateway. It was here that Herod entertained his generals with a banquet, to bolster their morale."

"Across the palace, and connected by a stone causeway, was a prison, and in one of the dungeons John the Baptist was held as a prisoner. Herod had thrown him into prison for preaching against his marriage to Herodias who was after all his brother's wife. She took most offence against the Baptist and thus demanded of Herod that he arrest and imprison him. So here, we find them this night - Herod and his officers having a banquet, while in the prison John awaits the day of his release."

"The banquet is over, and the wine is being handed round, and while these men are 'discussing the possibility of war, and most likely wishing they were back in their own homes, to the surprise of all there suddenly rushes into the banquet hall, Salome, the daughter of Herodias, who performs a dance. Herod with a brain half-stupefied by much eating and strong wine was both surprised and delighted, and at the end of this extraordinary exhibition, he asked Salome what gift she would like from his hand - even to the half of his kingdom."

"Salome hurried from the hall to consult her mother (Herodias), and the latter told her to ask at once for the head of John the Baptist. Herod was shocked and grieved at such a request, but

to keep his promise a guard was sent to the keeper of the prison, and immediately John was executed and his head, on a silver charger, was brought to the king. This gruesome trophy was handed to Salome (who stood waiting), and she ran with it from the hall and gave it to her mother."

Write 'W' and 'E' on either breast with red ink and quill from vitrine.

"History goes on to say that Herod was defeated in the battle and Vitellius, one of the Roman generals in Palestine at this time, later on, stayed by Aretas. The story of the death of John the Baptist, at the hands of Herod, spread like wildfire through the land, and even far beyond it. At that time in Jewish history dancing was an offence in itself, but to dance before a company of half-intoxicated men was something too shocking to be tolerated. Even the men who may have been unwilling spectators of the unholy drama were outraged in indignation. Also was the shocking fact that this woman was a princess."

"This was sufficient to inflame the populace, but to think that the whole performance had brought about the death of the prophet was too much. The prophet who had preached a new gospel of the setting up of the Kingdom of God on earth, the coming of the Messiah, and the remission of sins by repentance and baptism. No wonder that the thousands of people who had journeyed down to the river Jordan to listen to this new messenger of truth now proclaimed their displeasure in no uncertain measure."

"Pilate, the Roman governor of Jerusalem, was not willing to tolerate further disturbance. He should have had five legions in barracks, and already there was more than enough unrest in Judea. Most likely he had had a heart talk with Herod over this affair and more than

likely he also sent for Joseph, the rich tin merchant of Arimathea, who had ships trading to far-away Albion (Britain), bringing to the Palestinian port of Jaffa cargoes of the shining metal."

"An outcome of popular agitation and bitter hatred calling for Salome to be put to death was the smuggling of Herodius' daughter on board one of Joseph's trading ships, on which she was carried to the port of Penzance, and as far as we know, there she lived till the end of her life. It is easy to understand that she and the officers of the ship would be most anxious to keep the dance and its sequel a secret, but as sailors will talk, it was quickly noised abroad as the reason for the woman passenger. So the drama of the dance which culminated in the beheading of John the Baptist must have fascinated the people of Penzance to the extent that today every policeman in this borough of Old England has stamped."

"This knowledge sparked my interest in cultural and economic routes of exchange between Cornwall and perhaps in particular Penzance with Palestine and perhaps in particular with Jaffa or Joppa as was known. With such trade comes wealth, the formation of guilds and the erection of Market Places and Guildhalls such as St. John's Hall here the foundation stone of which was lain on Mon 11 July 1836. I intend the making of art here on Saturday 22 July 2006 to celebrate the one hundred and seventieth anniversary of this event, although dates concerning the laying of the foundation stone differ.

Walk around holding out ingots of tin saying:

"East...-...West"

"East"

"West"

"West"

"East"

On and on changing direction clockwise and counter-clockwise...

Come back to the vitrine and whilst holding the ingots read the hymn...

Place tin back in vitrine.

Go to chair and put shirt back on.

Sit under drawing

After a while, stand up, turn around and climb on chair.

Face drawing.

"I am in the West, looking...West"

Turn

"I am in the West, looking...East"

"East...-...West"

"East"

"West"

"East"

"Where are WE?"

"Do WE need to be told?"

"Can WE know for sure?"

"How do we gauge, orient and navigate?"

"Where is the nearest place from where to begin a journey?"

Step down.

While stepping down say...

"Where is the farthest?"

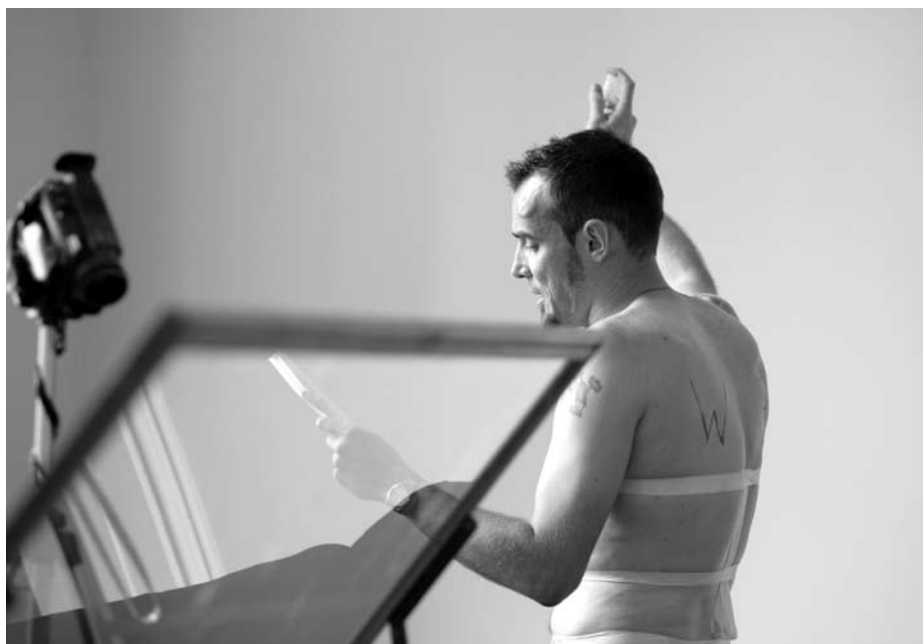
Pause

"Where is the farthest place from where to begin a journey?"

Thank you.

PS Later note 18/11/06: Actually had intended to add reference about painting of Salome in the room almost directly beneath Committee Room No. 4, where we had visited and met with caretaker Victor.









Judit and Roddy HUNTER
'Report on the Progress of Progress [I-III]'
2006
Performance Art / Digital Photography
Dimensions Variable

Artist-run initiative Bbeyond invited Hunter to Belfast, as one of six artists whose practices hold particular affinity with discourses of place, location and site, to respond to the question:

"How can an artist's approach, in practice, examine the physical and conceptual perimeters of space in relation to the individual, social or political? In what ways could an artist's approach offer unique and new forms of "thinking", research and knowledge to issues within art in context and location?"

The work emerging in response was credited to Judit and Roddy Hunter, as the husband and wife became creative partners in a fully acknowledged sense for the first time. Over the course of two 3-6 day visits to the city, the Hunters sought to develop speculative lines of enquiry concerning trade routes in specific connection to Belfast.

This was a direct development of work concerning effects of commodity transfer on cross-cultural development begun during the Art Surgery / Newlyn Art Gallery commission in the summer of 2006 that resulted in the performance/installation 'East-West [The Nearest Place From Where To Begin A Journey]', as part of Tract Live Art, St. John's Hall, Penzance, Cornwall.

Initial interest lay with researching the Lagan and Farset rivers as historical trade routes. Hunter's interest in the River Lagan and in particular with the activities and influence of the Laganside Corporation as an agency of cultural regeneration can be traced back to a previous visit to Belfast during which Hunter contributed 'Civil Twilight [III]: auto-cathedra' to Catalyst Arts' 'Fix '02' Biennale of Performance Art.

The Farset occupied most attention in the earlier part of the research, as it seems lesser known partially due to how it presently follows a subterranean route through the city. Archival research confirmed that the importance of the Farset was primarily as a supply route rather than a trade route and as such, the Hunters reverted attention to the Lagan and, in particular, to the extremely significant role the city played in Ireland's linen trade.

Following on from the practice of photographing an 'unidentified' headless figure holding the chief historical commodity of a place at its site of embarkation initiated in the earlier Cornwall workers, the Hunters created two photographic images placing this figure holding linen against different backgrounds in the Sailortown area of Belfast – itself an area earmarked for regeneration. A third image which composites the figure with the motif of the linen or flax plant that has been adopted by the Northern Ireland Assembly as its logo.

roddy hunter

Roddy Hunter (b. 1970, Glasgow, Scotland) is a recognised artist, organizer, writer and teacher in the field of contemporary, primarily performance, art practice. He is known for contextual and conceptual works concerned mainly with knowledge and ideology in social contexts. He has exhibited for more than fifteen years across Europe, North America, Asia and the Middle East. He is currently Director of Art at Dartington College of Arts in Totnes, England where he also lives and works.

SELECTED SOLO EXHIBITION AND COMMISSION HISTORY:

- 2006 'East-West (The Nearest Place From Where To Begin A Journey)', Tract Live Art, St. John's Hall, Penzance, Cornwall, England
- 2005 'Begin Civil Twilight' [curated By Judit Bodor] Out Here, The Gallery, Dartington College Of Arts, Devon, England
- 2004 '(The Noise Of) The Street Enters The House (The Noise Of) The House Enters The Street', trace: installation artspace, Cardiff, Wales
- 2002 'Non-Alibi', The Gallery, Dartington College Of Arts, Devon, England
- 2002 'Relief from Law', Burning Bush 2: Doing Time, Cooper Gallery, Duncan of Jordanstone College of Art & Design and Dundee Law, Dundee, Scotland
- 1999 'Statement Of Matter: Performance(s) of Indefinite Duration', Time Time Time, Gallery 1313, Toronto, Canada
- 1999 'Différentes Têtes / Différentes Mains (Various Heads / Various Hands)', Le Lieu, centre en art actuel, Québec, Québec

SELECTED GROUP EXHIBITION HISTORY:

- 2006 EPAF (European Performance Art Festival),
Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland
- 2006 TRACE: in New York, Franklin Furnace, New York, USA.
- 2005 International Exhibitionist, Curzon Soho Cinema, London, England
- 2004 Future Of Imagination 2, Sculpture Square, Singapore
- 2003 6. Werkleitz Biennale, Werkleitz Gessellschaft, Törnitz, Germany
- 2002 eBent '02, Centre de Cultura Contemporània de Barcelona (CCCB), Spain
- 2001/3 Blurr Biennale of Performance Art, Centre For Contemporary Art, Tel Aviv, Israel
- 2001 Live Art Programme 2001, Site Gallery, Sheffield, England
- 2001 Degenerate Art Exhibition 2001, Arnolfini, Bristol, England
- 2000 La Acción y su Huella, Centro Galego De Arte Contemporánea (CGAC),
Santiago De Compostela, Spain
- 2000 Performance Tage 2000, Seedamm Kulturzentrum, Pfäffikon, Switzerland
- 1998 StreetWorks, StreetLevel Gallery, Glasgow, Scotland
- 1998 The Medium Is Not the Message, RED Gallery, Kingston-upon-Hull, England
- 1997 Dimensija 0, Centre For Contemporary Arts (CAC), Vilnius, Lithuania
- 1996 Rencontre Internationale D'Art Performance et Multimédia 1996,
Le Lieu, centre en art actuel, Québec, Québec
- 1995 Skót Ősz '95 [produced by The British Council] Ludwig Museum, Budapest, Hungary
- 1994 AnnArt 5 / Medium 3, Galeria de Artă, Sfântu Gheorghe, Transylvania, Romania

