

OFFSHORE  
IN VENICE

STANDARDS

THE CRITICAL CRAFTSMAN IS CURRENTLY AVAILABLE FOR RESIDENCIES AND/OR ART SPACES TAKEOVERS AND/OR EXHIBITIONS

**Unreasonable demands (but totally flexible)**

- an indoor, possibly naturally-lit space accessible 24/7
- 2 yellow high visibility vests, 2 black balaclavas
- 2 wooden trestles, 1 wooden tabletop, 1 desk lamp, 1 chair, 1 power socket, 1 extension cord.
- various basic work tools and raw materials depending on day-to-day intentions and needs (e.g. drill, cutter, saw, screwdrivers, hammer, nails, screws, measuring tape, plastic ties, extrastrong glue, gaffatape, scissors...)
- blank paper, black-ink pens and markers
- 1 dslr camera, 1 camcorder, 1 tripod, sd cards
- 1 flatbed scanner
- 1 laptop
- stable wifi connection
- 1 electric hotplate, 1 coffee maker, ground coffee, cups
- minor, occasional extra needs (e.g. dark chocolate bars)

Generally, the *Critical Craftsman* brings their own equipment and is mostly self-sufficient but might sometimes require support from the technical staff of the exhibition space.

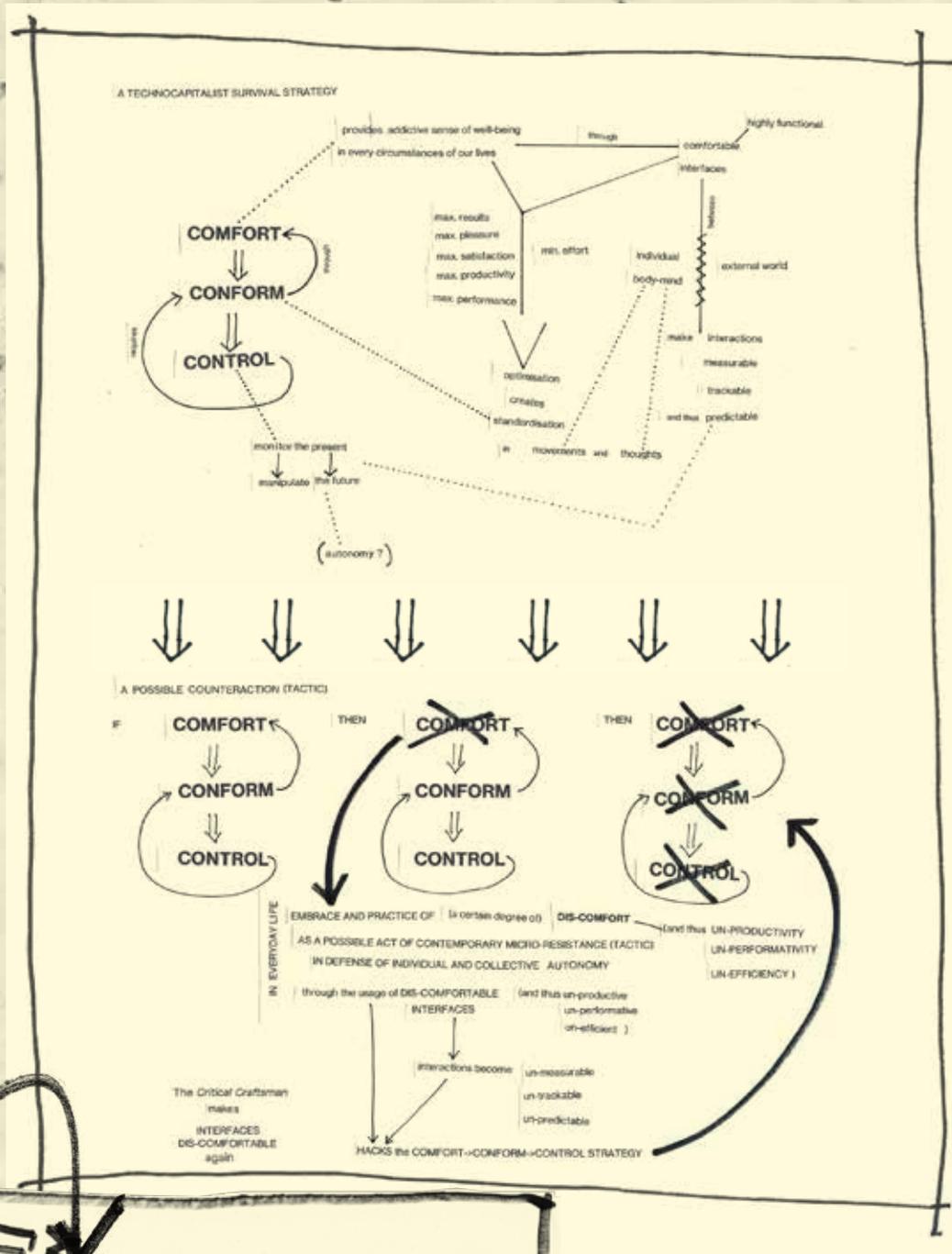
**Actions and attitudes**

- settling in the exhibition space-workshop: turning an empty, pure space into a complex, intricate environment by organizing materials and actions erratically across space and over time
- rigorously wearing a yellow high visibility vest and black balaclava all the time
- drifting, observing, speculating, sometimes aimlessly, always intensely
- collecting objects by finding, exchanging, buying, stealing (more or less innocently depending on the situation)
- sketching in compulsive but lucid manner on available surrounding surfaces (blank paper, walls, floor, table, objects)
- tactically hacking functionality-performativity-comfort of the collected objects by means of adding-removing-transforming parts
- stress-testing prototypes by thoroughly performing - across space and over time - their hacked (non-)functioning
- acting low-profile so as to avoid direct interactions with visitors; answering laconically, evasively if explanations are requested
- meticulously self-documenting (scanning sketches, taking pictures, filming footage, writing notes, compiling instructions and tutorials) and regularly sharing on personal open-access website/archive.



OFFSHORE IN VENICE

- A SUPERHERO
- A VILLAIN
- AN ARTISAN
- AN HACKER
- A REPAIRMAN
- A WRECKER
- AN INVENTOR
- AN HOARDER
- A DESIGNER
- A MANIAC
- A CRIMINAL
- A CONSPIRATOR
- A MAKER
- A NIHILIST
- AN ANARCHIST
- AN ACTIVIST
- A BUFFOON



FOR ANY ENQUIRIES YOU CAN CONTACT THE CRITICAL CRAFTSMAN AT:

CRITICALCRAFTSMAN.TUMBLR.COM

CRITICALCRAFTSMAN.TUMBLR.COM

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The BOTANIST TRANSLATOR has to analyze the topics and also the problems that surround you and translate them from another point of view, from a botanical point of view.

Because what you have always done, as the dominant species, is to have a self-centered and anthropocentric vision, without considering other points of view that share the same living space with you.

The BOTANIST TRANSLATOR would like to convey an idiom, a language, a culture that few of you are used to. That if only you could hear it, feel it, you would have already solved many, if not all, the problems that plague you.

Over the millennia, plant knowledge has found itself to be a minority culture, and in this case plants are a minority due to a terrible error of perception and evaluation, certainly not because they are inferior to you, 85% of biomass is made of plants, while 0.3% consists of animals, so you are the minority. Although the numbers speak for themselves, this 85% is ignored, outclassed globally, even if there are research centers that are trying to give them a fair resonance. What emerges from this research is the incredible potential that these living beings have, from survival strategies, to communication, transmission, cognitive abilities, etc.

Even if it is obvious, do you remember that it is only thanks to them that you breathe and therefore live?

Everything plants do for you and for the survival of the planet earth they do silently. Perhaps this is what often makes them invisible to your eyes and mute to your ears. You are all suffering from plant blindness.

What the BOTANIST TRANSLATOR wants to do is give voice to plants, to give voice to what plants can do, to what they do, sensitizing anyone who comes into contact with them. But without distorting their way of being silent and apparently immobile.

So what the BOTANIST TRANSLATOR will do is make their body available to silently and slowly spread the extraordinary things that plants are capable of.

They want to implement a physical and conceptual translation, not deafening or noisy, to respect the plant species. In fact, to implement this process of identification in a plant's shoes it does not need anything, just as plants do not need anything to do what they do. The body is more than enough... We are not so different as a species.

The mission is to bring a translation of plant culture that initially passes through non-verbal language, then associate it with a typical trait of human language (to be sure that you are aware of it) through questions.

## INSTRUCTION

This STANDARD is activated by entering the scene before others.

It is necessary that THE AUDIENCE does not see the entrance because plants never move from the place of their birth.

*Take your position in a corner of the room. Place yourself in a not too exposed place in the room.*

*Assume the most congenial position for your body, a comfortable position, generally standing, but depending on the perception of the performer it can be different. It is not only plants that grow vertically.*

*possible, which must be quite similar to the starting position.*

*A slow growth that respects natural time.*

*The only movements allowed are micro-movements, almost imperceptible to the human eye. Slowly move your fingers, feet, as if you were stretching all your body parts a bit, everything happens very slowly.*

*Should darkness or night come, curl up slightly on yourself.*

*Slowly you also adapt to the surrounding environment, you remain more or less impassive in front of everything that surrounds me, you perceive but rarely act. If someone wants to get in touch with you, please welcome them, you collaborate, but of your own free will. You don't get in touch.*

*Whenever you find yourself close to objects, or to disturbing and aggressive elements, you will do everything to survive, sometimes sacrificing parts of your body but continuing to live with what you have left.*

*During the performance expose these short sentences, with a normal tone of voice, without yelling. On the basis of the duration of the performance, say the sentences, very dilated in time, for example one every hour (these sentences can be implemented over time with other amazing plant skills).*

*<< Do you know that they manage to live even in extreme environments? Through their modification in case of necessity.>>*

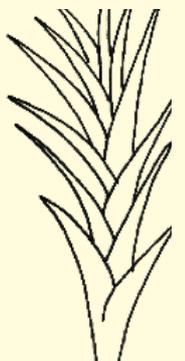
*<< Do you know that they make you breathe?>>*

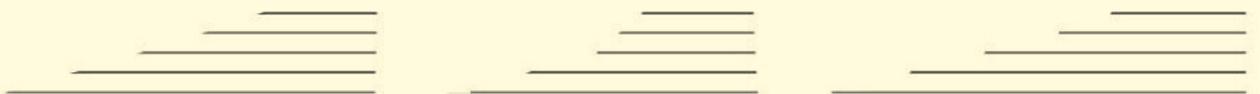
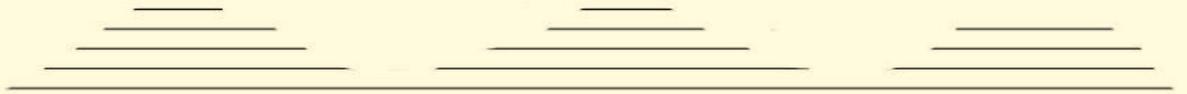
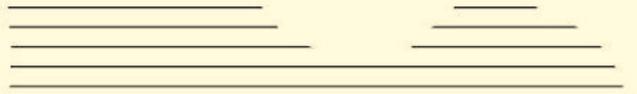
*<< Do you know they don't need anything? They are completely self-sufficient, they can live with what they find around them without disfiguring the environment in which they live.>>*

*<< Did you know that they can survive even if 90% of their body is removed?>>*

## INVENTORY

Your body  
with mono-colored and comfortable (but not baggy) clothes  
no shoes  
loose hair  
your voice





## ***PNEUMA***

A sound system, in order of appearance:

- > performer-musician (THE BREATH)
- > woodwind instrument
- > microphone
- > microphone stand
- > XLR connector in
- > effects pedal
- > XLR connector out
- > speaker

*PNEUMA* is a live sound performance. It is an attempt to focus on the moment in which the breath becomes sound while blowing into a wind instrument. Air, the raw material of sound, becomes an acoustic situation to maintain and to work on. It's an attempt to experiment with all the possibilities of blowing air without producing a real note or musical situation, in a constant state of rehearsal.

The performer (THE BREATH) interprets a musical score, created ad hoc for "air-playing". The score is a traditional music sheet in which the number of lines points out the intensity of breathing-sound. The reading system is from left to right line by line, the interpretation of tone color is up to the performer, time signature and length too. The score can also be read as a set of snippets to mix and play in different orders.

OFFSHORE IN VENICE



the ghost

**\_intention**

To create a non-stable topography of a non-identified place, which changes every time that a person comes and leaves the space. The ever-changing form makes evident the importance of each body that we inhabit.

Horizontality allows us to abandon the upright position that makes us in a position of power, dominance or even prayer, but also more visible and vulnerable.

In the supine position, the head, which is at the top of our body, is at the same height as our feet. So, we can let the voice out from our body, which has temporarily restricted vision and movement.

**To activate gesture 1:**

- The KEEPER OF POETRY, LIGHT & SPACE gets a black and thick marker;
- The KEEPER OF POETRY, LIGHT & SPACE lays down on the floor;
- The KEEPER OF POETRY, LIGHT & SPACE draws the outlines of her body with the marker;
- The KEEPER OF POETRY, LIGHT & SPACE invites EVERYONE, one at a time, to lay down exactly where her body's outlines are marked;
- The KEEPER OF POETRY, LIGHT & SPACE draws the outlines, overlapping those to the others.

**To activate gesture 2:**

- The KEEPER OF POETRY, LIGHT & SPACE lays down on the floor;
- The KEEPER OF POETRY, LIGHT & SPACE puts a microphone at the height of her head, facing her mouth;
- The KEEPER OF POETRY, LIGHT & SPACE reads "Letteratura come utopia. Lezioni di Francoforte"<sup>1</sup>.
- The KEEPER OF POETRY, LIGHT & SPACE reads one lecture\* per day.

\*"Letteratura come utopia. Lezioni di Francoforte" is a collection of five lectures that the poet, philosopher and writer Ingeborg Bachmann held at the Johann Wolfgang Universität in Frankfurt between 1959 and 1960. The titles of the lectures are:

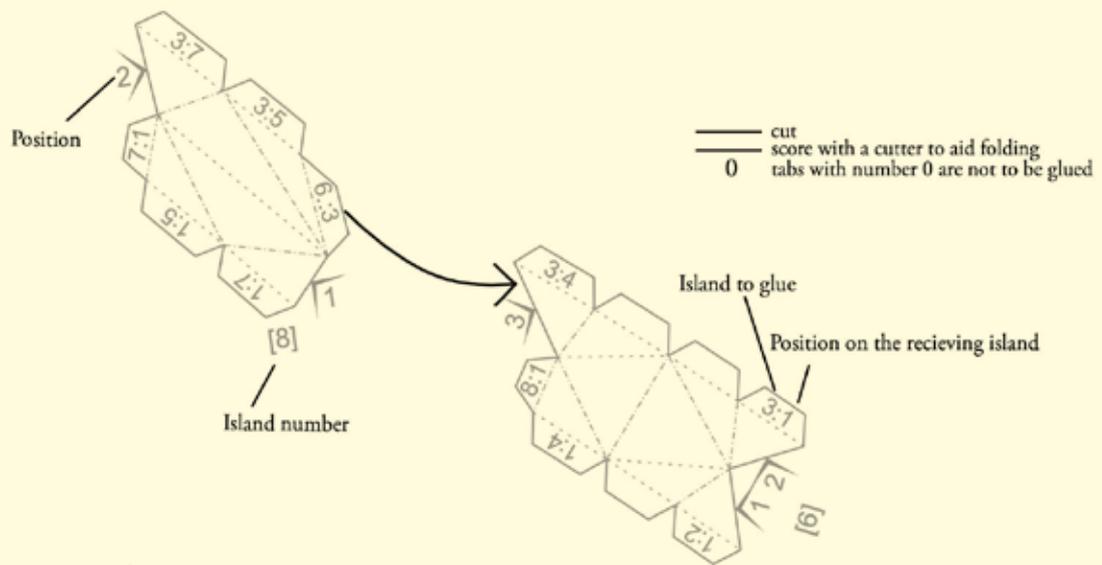
1. "Domande e pseudodomande"
2. "Sulla poesia"
3. "L'io che scrive"
4. "Il rapporto con i nomi"
5. "Letteratura come utopia"

Bachmann's lectures, in brief, deal with theoretical issues that involves contemporary poetry, reflecting on:

- the ethical and artistic justifications of the presence of the poet and the precarity of the poetic existence in contemporary society;
- contemporary poetics and the need to be full of knowledge, uncomfortable, not easily enjoyable;
- the "I" and its presence in literature (fictitious "I", masked "I", reduced "I", absolute lyrical "I", the "I" as a figure of thinking, the "I" as a figure of action, immaterial "I", the "I" that has become material) and how it is not knowable;
- the importance of the names of characters, of places, of roads in literature;
- literature as an outrage to the ugly language of reality, opposing the utopia of language.

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<sup>1</sup> Ingeborg Bachmann, Letteratura come utopia. Lezioni di Francoforte, Adelphi, Milano, 1993.



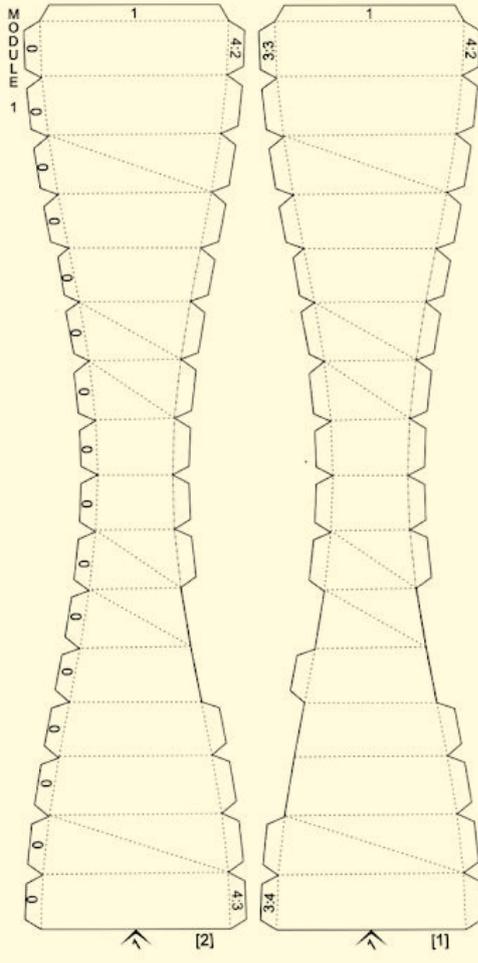
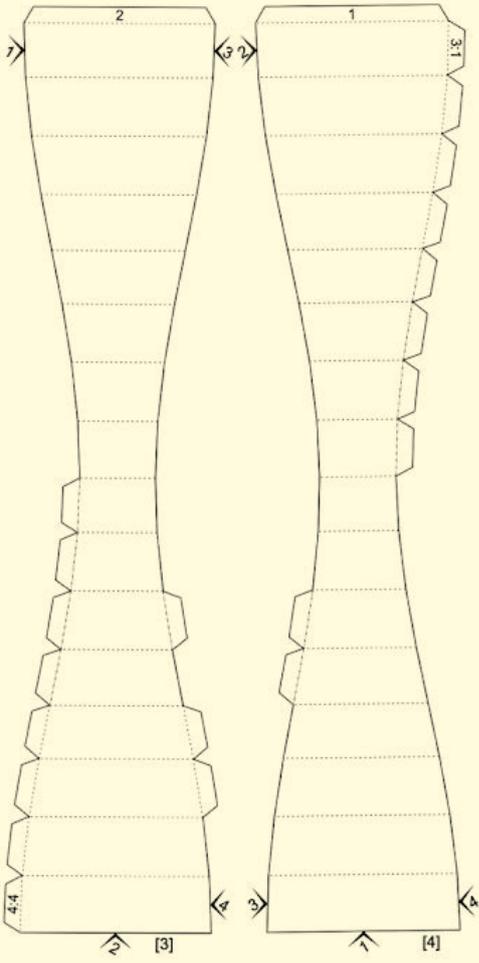
printer  
 A4 220 gr/mq paper sheets  
 cutter  
 scissors  
 vinyl glue  
 brush  
 surface to cut on

As THE SCULPTOR IN SPACE I'm always unprepared, my surrounding space is constantly changing and I'm always late.

Don't expect this to produce a readable, finished or static output.

The modular forms you will build with these plans may come together, or they may never meet and exist only as fragments.

Somewhere in the space you will find three piles of paper. Every pile is composed by a different module's plan composed by two A4 pages. Search for the surface to cut on, take your time and build your module/fragment. I will be there in the space trying to assemble the fragments already built, or maybe you will find me cutting and glueing the modules. If you want you can give me the module you build. Over time an assembled sculpture will slowly, constantly grow, a process reacting to the changes in the space. For me this work is a way of slowing time, and concentrating but also a way of recording the passing of time. Repetitive movements and modularity are at the base of this standard. During an OFFSHORE open session I shared l'Oiseau de Feu a choreography and video work by artists duo Calori & Maillard in which a construction site in the financial center of Frankfurt has been transformed in a stage. The construction work stopped for a day and the tower cranes have been asked to follow a choreography inspired by a ballett, L'Oiseau de feu, from 1910.



I am the KEEPER OF DETAILS & WORDS. I give words weight. Words to me are the focus of this OFFSHORE IN VENICE experience.

We are constantly overwhelmed by digital life, where we often find ourselves writing messages from our smartphone, which suggests words to use and this, in my opinion, in the future may lead to an increasingly poor use of the language.

THE PRESENT situation doesn't help either with social distancing and the consequent huge increase in technological tools.

What can certainly help us is to try to always be curious, to want to learn more, read and go beyond our knowledge.

For this reason I, the KEEPER OF DETAILS & WORDS, think that creating a GLOSSARY is a good way to invite EVERYONE to dwell on words. I want to be sure that EVERYONE thinks about the importance of words and their weight.

As the KEEPER OF DETAILS & WORDS, I am dressed all in black. I could be seated at my table or I could be around the room. If I am sitting at the table, I interact with the audience (both visitors and OFFSHORE members): I will ask anyone who approaches my station to write on a sheet a word\* that describes what has most impressed them about the STANDARDS that are active IN COMPANY. If someone approaches me without having seen other STANDARDS, they will be invited to go around and then come back.

If I am up and about, I will closely observe what is happening around me and make notes on my pad. Then when I come back to my desk, I will condense my thoughts in a single word\*, one for each standard that EVERYONE in OFFSHORE is activating. I have to be able to translate my thoughts, my feelings, my emotions that I feel seeing a standard into a single word\* in order to grasp its deepest meaning.

[\*when it is too difficult to convey the meaning through a single word, a maximum of three words is allowed.]

All these words will be added to the existing GLOSSARY, which will always remain a work in progress.

At my table there will be a copy of the first OFFSHORE IN VENICE GLOSSARY edition available for everyone to consult.

## INVENTORY

- a table
- two/three chairs
- sheets
- pens
- block notes
- a copy of OFFSHORE IN VENICE GLOSSARY (first edition)
- a pair of gloves (to consult the glossary)

**ALIENATION****(eɪljə'neɪʃən)****noun**

- 1.a turning away; estrangement
- 2.the state of being an outsider or the feeling of being isolated, as from society
- 3.a state in which a person's feelings are inhibited so that eventually both the self and the external world seem unreal

**BIG DATA****(bɪɡ'deɪtə)****noun**

- 1.in statistics and computer science, the term big data generically indicates a collection of information data so extensive in terms of volume, speed and variety that it requires specific analytical technologies and methods for the extraction of value or knowledge
- 2.is a field that treats ways to analyze, systematically extract information from, or otherwise deal with data sets that are too large or complex to be dealt with by traditional data-processing application software

**BODY****('bɒdɪ)****noun**

- 1.the entire physical structure of an animal or human being

- 2.the flesh, as opposed to the spirit

**BRAIN****(breɪn)****noun**

- 1.the soft convoluted mass of nervous tissue within the skull of vertebrates that is the controlling and coordinating centre of the nervous system and the seat of thought, memory, and emotion. It includes the cerebrum, brainstem, and cerebellum
- 2.the main neural bundle or ganglion of certain invertebrates

**CAPITALISM****('kæpətəlɪzəm)****noun**

- 1.an economic system based on the private ownership of the means of production, distribution, and exchange, characterized by the freedom of capitalists to operate or manage their property for profit in competitive conditions

**CARCERAL****('kɑːsərəl)****adjective**

- 1.relating to a prison

**CARE****(keə)****verb**

- 1.to be troubled or concerned; be affected emotionally
- 2.to have regard, affection, or consideration (for)
- 3.to provide physical needs, help, or comfort (for)

**noun**

- 1.careful or serious attention
- 2.protective or supervisory control

**CHRONONORMATIVITY****('krɒnəʊ-'nɔːmətɪvɪti)****noun**

- 1.the use of time to organize individual human bodies toward maximum productivity
- 2.the way in which our experiences follow patterns over time in conformity with normative frameworks
- 3.the concept of the social expectations of the things you are supposed to do at a certain point in time

**COLLECTIVE****(kə'lektɪv)****adjective**

- 1.formed or assembled by collection
- 2.forming a whole or aggregate
- 3.of, done by, or characteristics of individuals acting in cooperation

**noun**

- 1.a cooperative enterprise or unit, such as a collective farm
- 2.the members of such a cooperative

**COMPUTATIONAL****THINKING****(kəm'pjʊteɪʃənəl 'θɪŋkɪŋ)****adjective + noun**

- 1.a set of problem-solving methods that involve expressing problems and their solutions in ways that a computer could also execute. It involves the mental skills and practices for designing computations that get computers to do jobs for people, and explaining and interpreting the world as a complex of information processes

**DEAD TIME****(ded taim)****noun**

- 1.the interval of time immediately following a stimulus, during which an electrical device, component, etc, is insensitive to a further stimulus
- 2.time when there is little or no activity
- 3.the short interval which is required for a counting tube to recover its sensitivity after any one discharge and during which it is incapable of further response

**DEEP****(di:p)****adjective**

- 1.extending or situated relatively far down from a surface
- 2.extending or situated relatively far inwards, backwards, or sideways
- 3.coming from or penetrating to a great depth
- 4.learned or intellectually demanding
- 5.of great intensity; extreme

**DEEP TIME****(di:p taɪm)****noun**

- 1.represents a certain displacement of the human and the divine from the story of creation
- 2.refers to the time scale of geologic events, which is vastly, almost unimaginably greater than the time scale of human lives and human plans

**DIGITAL TECHNOLOGIES****('dɪdʒɪtəl tɛk'nɒlədʒɪz)****noun**

- 1.the branch of scientific or engineering knowledge that deals with the creation and practical use of digital or computerized devices, methods, systems, etc
- 2.a digital device, method, system, etc, created by using this knowledge

- 3.the application of this knowledge for practical ends, as in digital communications and social media

**EMANCIPATION****(ɪ'mænsɪ'peɪʃən)****noun**

- 1.the act of freeing or state of being freed; liberation
- 2.freedom from inhibition and convention

**EMOTION****(ɪ'məʊʃən)****noun**

- 1.any strong feeling, as of joy, sorrow, or fear
- 2.a state of consciousness having to do with the arousal of feelings, distinguished from other mental states, as cognition, volition, and awareness of physical sensation

**FAILURE****('feɪljə)****noun**

- 1.the act or an instance of failing
- 2.a person or thing that is unsuccessful or disappointing
- 3.nonperformance of something required or expected
- 4.a decline or loss, as in health or strength
- 5.the fact of not reaching the required standard in an examination, test, course etc

**FEMINISM****('femɪnɪzəm)****noun**

- 1.a doctrine or movement that advocates equal rights for women
- 2.is the belief and aim that women should have the same rights, power, and opportunities as men

**FREEDOM****('fri:dəm)****noun**

- 1.the quality or state of being free, esp to enjoy political and civil liberties
- 2.personal liberty, as from slavery, bondage, serfdom, etc
- 3.liberation or deliverance, as from confinement or bondage
- 4.the power or liberty to order one's own actions
- 5.the quality, esp of the will or the individual, of not being totally constrained; able to choose between alternative actions in identical circumstances

**FUTURE****('fju:tʃə)****noun**

- 1.the time yet to come
- 2.undetermined events that will occur in that time
- 3.the condition of a person or thing at a later date

**HUMAN****('hju:mən)****adjective**

- 1.of, characterizing, or relating to people
- 2.consisting of people
- 3.having the attributes of people as opposed to animals, divine beings, or machines
- 4.kind or considerate

**INDIVIDUAL****(ɪn'dɪvɪdʒʊəl)****adjective**

- 1.of, relating to, characteristic of, or meant for a single person or thing
- 2.separate or distinct, esp from others of its kind; particular
- 3.characterized by unusual and striking qualities; distinctive

**INTERCONNECTION****(ɪntə'kɒneɪʃən)****noun**

- 1.two or more things that are very closely connected

**INTERPRETATION****(mɪtʃpɪrɪ'teɪʃən)****noun**

- 1.the act or process of interpreting or explaining; elucidation
- 2.the result of interpreting; an explanation
- 3.a particular view of an artistic work, esp as expressed by stylistic individuality in its performance
- 4.explanation, as of the environment, a historical site, etc, provided by the use of original objects, personal experience, visual display, material etc

**INTERSUBJECTIVE****(ɪntəsəb'dʒektɪv)****adjective**

- 1.existing or occurring between two or more conscious minds
- 2.comprehensible to, relating to, or used by a number of persons, as a concept or language

**INVISIBLE****(ɪn'vɪzəbəl)****adjective**

- 1.not visible; not able to be perceived by the eye
- 2.concealed from sight; hidden
- 3.not easily seen or noticed

- 3.involving or requiring bodily contact
- 4.of or concerned with matter and energy
- 5.perceptible to the senses; apparent

**POST-INDUSTRIAL SOCIETY****(pəʊst-ɪn'dʌstriəl sə'saɪəti)****adjective + noun**

- 1.in sociology, the post-industrial society is the stage of society's development when the service sector generates more wealth than the manufacturing sector of the economy

**POTENTIALITY****(pə'tenʃi'ælɪti)****noun**

- 1.latent or inherent capacity or ability for growth, fulfilment, etc
- 2.a person or thing that possesses such a capacity

**POWER****('paʊə)****noun**

- 1.ability or capacity to do something
- 2.political, financial, social, etc, force or influence
- 3.control or dominion or a position of control, dominion, or authority
- 4.a state or other political entity with political, industrial, or military strength

**LIBERTY****('lɪbəti)****noun**

- 1.the power of choosing, thinking, and acting for oneself; freedom from control or restriction
- 2.the right or privilege of access to a particular place; freedom
- 3.a social action regarded as being familiar, forward, or improper
- 4.an action that is unauthorized or unwarranted in the circumstances

**LIFE****(laɪf)****noun**

- 1.the state or quality that distinguishes living beings or organism from dead ones and from inorganic matter, characterized chiefly by metabolism, growth, and the ability to reproduce and respond to stimuli
- 2.the period between birth and death
- 3.a living person or being
- 4.the time between birth and the present time
- 5.a present condition, state, or mode of existence
- 6.the sum or course of human events and activities
- 7.a source of strength, animation, or vitality

- 5.a prerogative, privilege, or liberty

**PRESENT****(prezənt)****adjective**

- 1.in existence at the moment in time at which an utterance is spoken or written
- 2.being in a specified place, thing, etc
- 3.now in consideration or under discussion

**PSOAS****('səʊəs)****noun**

- 1.either of two muscles of the loins that aid flexing and rotating the thigh
- 2.either of two muscles, one on each side of the loin, extending internally from the sides of the spinal column to the upper end of the femur, which assist in flexing and rotating the thigh and flexing the trunk on the pelvis

**LOCKED****(lɒkt)****adjective**

- 1.fastened with a lock
- 2.engaged in an activity in a way that suggest an inability to stop

**MOMENT****(məʊmənt)****noun**

- 1.a short indefinite period of time
- 2.a specific instant or point in time
- 3.any constituent element of a complex entity or process

**NEW TECHNOLOGY****(njuː tɛk'nɒlədʒɪ)****adjective + noun**

- 1.any set of productive techniques which offers a significant improvement over the established technology for a given process in a specific historical context.
- 2.technology that radically alters the way something is produced or performed, especially by labour-saving automation or computerization; an instance of such technology

**NORMALCY****(nɔː'mɔːlsi)****noun**

- 1.a situation in which everything is normal

- 2.the quality or condition of being normal, as the general economic, political, and social conditions of a nation; normality

**PAUSE****(pɔːz)****verb**

- 1.to cease an action temporarily; stop
- 2.to hesitate; delay
- 3.to interrupt temporarily the operation of (a device or process)

**noun**

- 1.a temporary stop or rest, esp in speech or action; short break

**PERFORMANCE****(pə'fɔːməns)****noun**

- 1.the act, process, or art of performing
- 2.an artistic or dramatic production
- 3.manner or quality of functioning
- 4.a formal exhibition or presentation before an audience, as a play, musical program, etc; show

**PHYSICAL****('fɪzɪkəl)****adjective**

- 1.of or relating to the body, as distinguished from the mind or spirit
- 2.of, relating to, or resembling material things or nature

**QUANTIFIED SELF****('kwɒntɪfaɪd self)****verb + noun**

- 1.refers to the practice of using wearable devices and other modern technologies to collect personalized data about one's own life and health.
- 2.is a subculture of people who aim to use technology to learn about and improve their habits and their lives.
- 3.it is often associated with fitness and health tracking, but it also applies to other areas such as personal finances and subjective well-being

**REPRESSIVE****DESUBLIMATION****(rɪ'presɪv de,sʌblɪ'meɪʃən)****adjective + noun**

- 1.is a term, coined by Herbert Marcuse, that refers to the way in which, in advanced industrial society "the progress of technological rationality is liquidating the oppositional and transcending elements in the higher culture."
- 2.term for the process whereby art (in the strictest sense) is rendered banal and powerless.

**RESILIENCE****(rɪ'zɪliəns)****noun**

- 1.the state or quality of being resilient
- 2.the ability of an ecosystem to return to its original state after being disturbed
- 3.the amount of potential energy stored in an elastic material when deformed
- 4.the ability to recover strength, spirits, good humor, etc. quickly

**RESPONSIBILITY****(rɪ'spɒnsəbɪlɪti)****uncountable noun**

- 1.if you have responsibility for something or someone, or if they are your responsibility, it is your job or duty to deal with them and to take decisions relating to them

**SOCIAL LIFE****('səʊʃəl laɪf)****noun**

- 1.the opportunities in a particular place for a person to socialize
- 2.your social life involves spending time with your friends

**SOCIAL MEDIA**

('səʊʃəl 'mi:diə)

*uncountable noun*

- 1.refers to websites and computer programs that make communication possible with the use of computers or mobile phones.
- 2.agencies, such as website and applications, that facilitate social networking

**SOCIETY**

(sə'saɪəti)

*noun*

- 1.the totality of social relationships among organized groups of human beings or animals
- 2.a system of human organizations generating distinctive cultural patterns and institutions and usually providing protection, security, continuity, and a national identity for its members
- 3.such a system with reference to its mode of a social and economic organization or its dominant class
- 4.an organized group of people associated for some specific purpose or on account of some common interest

**SOLIDARITY**

('sɒlɪ'dærɪti)

*noun*

- 1.unity of interests, sympathies, etc, as among members of the same class
- 2.combination or agreement of all elements or individuals, as of a group; complete unity, as of opinion, purpose, interest, or feeling

**SOLUTIONISM**

(səlu:'fəʊnɪzəm)

*noun*

- 1.as a description of the idea that every social problem has a technological fix
- 2.the idea that technology can solve all problems

**STAGNATION**

(stæg'neɪʃən)

*noun*

- 1.the state or condition of stagnating, or having stopped, as by ceasing to run or flow
- 2.a foulness or staleness, as one emanating from a standing pool of water
- 3.a failure to develop, progress, or advance
- 4.the state or quality of being or feeling sluggish and dull

**STAKE**

(steɪk)

*noun*

- 1.the money or valuables that a player must hazard in order to buy into a gambling game or make a bet
- 2.an interest, often financial, held in something
- 3.a prize in a race, etc, esp one made up of contributions from contestants or owners
- 4.at stake

**SURVEILLANCE**

(sɜ:'veɪləns)

*noun*

- 1.close observation or supervision maintained over a person, group, etc, esp one in custody or under suspicion
- 2.the careful watching of someone, especially by an organization such as the police or the army

**SURVEILLANCE****CAPITALISM**

(sɜ:'veɪləns 'kæpətəlɪzəm)

*noun*

- 1.an economic system centred around the commodification of personal data with the core purpose of profit-making

- 2.a market driven process where the commodity for sale is your personal data, and the capture and production of this data relies on mass surveillance of the internet. This activity is often carried out by companies that provide us with free online services, such as search engines (Google) and social media platforms

**TIME**

(taɪm)

*noun*

- 1.the continuous passage of existence in which events pass from a state of potentiality in the future, through the present, to a state of finality in the past
- 2.a quantity measuring duration, usually with reference to a periodic process such as the rotation of the earth or the vibration of electromagnetic radiation emitted from certain atoms. In classical mechanics, time is absolute in the sense that the time of an event is independent of the observer. According to the theory of relativity it depends on the observer's frame of reference. Time is considered as a fourth coordinate required, along with three spatial coordinates, to specify an event

- 3.a definite and measurable portion of this continuum
- 4.the duration of human existence

**TIMEKEEPING**

(taɪmki:pɪŋ)

*uncountable noun*

- 1.the process or activity of timing an event or series of events

**TRACKING**

('trækɪŋ)

*noun*

- 1.the act or process of following something or someone
- 2.a function of a video cassette recorder, which adjusts the alignment of the heads in order to achieve the best possible audio and video reproduction from each recording

**TROUBLE**

('trʌbəl)

*noun*

- 1.a state or condition of mental distress or anxiety
- 2.a state or condition of disorder or unrest
- 3.a condition of disease, pain, or malfunctioning
- 4.a cause of distress, disturbance, or pain; problem
- 5.effort to exertion taken to do something

*verb*

- 1.to cause trouble to; upset, pain, or worry
- 2.to take pains; exert oneself

**TUNE**

(tju:n)

*verb*

- 1.to adjust (a musical instrument or a changeable part of one) to a certain pitch
- 2.to adapt or adjust (oneself); attune
- 3.to make fine adjustments to (an engine, machine, etc) to obtain optimum performance

**UNWAVERING**

(ʌn'weɪvərɪŋ)

*adjective*

- 1.not wavering or hesitant; resolute
- 2.never moving or looking away from something

**VULNERABLE**

('vʌlnərəbəl)

*adjective*

- 1.capable of being physically or emotionally wounded or hurt
- 2.open to temptation, persuasion, censure, etc
- 3.liable or exposed to disease, disaster, etc

## From hand to thought archetype of practical intelligence and alienation

“The quality of the project relies on its inventive charge, but inventions can’t be forecast, they’re discovered by making. Intelligence is born from hands (as our phylogenetic history proves) after all, the project work is essentially artisan work.

However, from the industrial revolution onwards, craftsmanship is mainly understood in its confused evocative implications (in most cases it translates into banality)” E.Mari

I am ARTISANSHIP. I stand on my corner working hard but calm, archaic ways, crafting, ARTISANSHIP live performs the artisanal act, the artisanal work/labor in closest to archaic form. I want to show the work itself, not the product of the work, nor its form or shape in an aesthetic sense.

Of course I can’t craft anything, I have to craft something.

I don’t want to make an artwork, I don’t want to impress an “artistic” meaning in my artifact, I want to stay a step before “the artist”.

I thought about what could be the object, that has almost no value in itself, and that has the most elementary shape.

The object which I’ll live perform is a panel for panel painting, Using archaic hand-tools, from big raw boards of timber the same used in the Middle Ages and Renaissance.

(This is the starting idea, then the object of crafting could change to my will)

By doing this I want to return as close as possible to the 0 grade of art.

A step before the artistic action, the crafting of the panel, a mere material, functional support without aesthetics, is a humble laborer operation,

But in a certain sense, it was as important as the paint laid on by the great masters.

A literal reactivation of the ancient.

To avoid contradiction that I may generate in this way (being banally evocative), I must specify: this is a utopian moment, not the not the re-enactment of a real ancient.

Why?

Working in this way is in opposition to alienated work in front of a pc, for instance.

This is a meditative operation that requires fatigue, patience, calm, time and that gives the possibility to think.

The action of planing wood smooth, of sawing it, generates very relaxing and pleasing sounds and smell.

Managing to obtain a perfect made panel that would last centuries requires much knowledge.

The aim is to criticize current culture, supposing to highlight contradictions by contrast. What do I want to oppose?

Economization as monetary profit as an end in itself;

Competitiveness assumed as value, economic prowess assumed as value, performance anxiety, ankylosed body from immobility, lack of differentiation of work time and free time, which is a theft of time, consumption of goods intended as a mere wearing out to emptiness of value and meaning. In a word: alienation.

This operation is what I can imagine to be the most distant from contemporaneity. By doing it, I think it could show that distance.

I’ll stay in my corner quietly working. I would be very pleased if anyone wishes to help me or interact with me in any way.

## Inventory

- A pair of strong work easels
- Any natural wood ARTISANSHIP can find in the museum or nearby, for free or almost free.
- Some hardwood pieces.
- ARTISANSHIP's toolbox, which contains traditional tools such as handsaws, wooden hand-planes, adze, chisels, mallet, scrapers, square etc.

## Process

This work has to be performed by ARTISANSHIP in a corner of the room in which OFFSHORE takes place.

The boards are placed in a corner, the easels mounted, the tools prepared and the work can begin.

The aim is (initially, but it could change) to build a panel for panel painting as best as I can, as big as the boards permit.

ARTISANSHIP works from 6 to 8 hours a day, with a break for lunch.

ARTISANSHIP's work cannot start before 9 am and cannot exceed 5 pm.

ARTISANSHIP's lunch break lasts at least 1 hour.





1.WALKING MEDITATION - BAREFOOT AROUND THE ROOM - FEELING THE SPACE, NOTICING EACH AND EVERY STEP - EACH STEP MADE WITH AWARENESS WILL BRING YOU BACK TO THE HERE AND NOW - THERE IS NO BEGINNING - THERE IS NO RUSH - THERE IS NO DIRECTION - THERE IS NO EXPECTATION - THERE IS NO END

2.PLAYING THE TIBETAN BOWL - AN UNEXPECTED INTERRUPTION/ RUPTURE IN THE SPACE - SPACE IS FILLED WITH THOUGHTS - THOUGHTS ARE VIBRATIONS - THE RUPTURE WILL AFFECT THE SPACE - VIBRATIONS WILL CHANGE - EVERYONE ENTERS A MUSEUM WITH THE EXPECTATION THAT SOMETHING WILL HAPPEN - WHAT IF NOTHING HAPPENS?

3.GRADUALLY I WILL DRAW/OPEN A CIRCLE - WALKING WITH MY BODY AND DELIMITING THE SPACE THAT WILL BECOME A PLACE - THE OBSERVER'S GAZE BECOMES PERTURBATION AND NECESSARY

4. THEN, I WILL SIT THERE - I WILL STAY THERE - THERE WON'T BE ANY MOVEMENT - A STATE OF MEDITATION AS AN ACT OF AWAKENING

A PLACE OF CONTEMPLATION - LISTENING... - THE ONLY ONE CONCEIVABLE WITHOUT OBJECTS, MATERIALS

FREE FROM WORDS AND EXPRESSION  
FREE FROM MULTITUDE AND SOLITUDE  
ETERNALLY THE SAME

A tiny nose appears from a small hole in the ground.

*Un nasino compare da un piccolo buco sul terreno.*

Agnese the tearful waits for the window to light up

*Agnese la lacrimosa aspetta che la finestra si illumini*

The first phase takes place in the mind.

I am THE DRAWING. I try to analyze the stages of my drawing practice. Particularly the first phase (the private phase that takes place in the mind).

THE DRAWING attempts to describe the drawing before you can see it done.

A video: black screen with white text, describes images, places, characters and sensations that live in an idealized and pleasant place (Locus Amenus).

If the drawing is the present act, before this, there is the image in your head; image or atmosphere, feeling, memory, idea.

The image in your head can be evoked (also) through writing, for example: “A horse stands in the background.”

By reading sentences you can draw in your mind.

EVERYONE will draw (in their mind) sentences from a video projected on a wall.

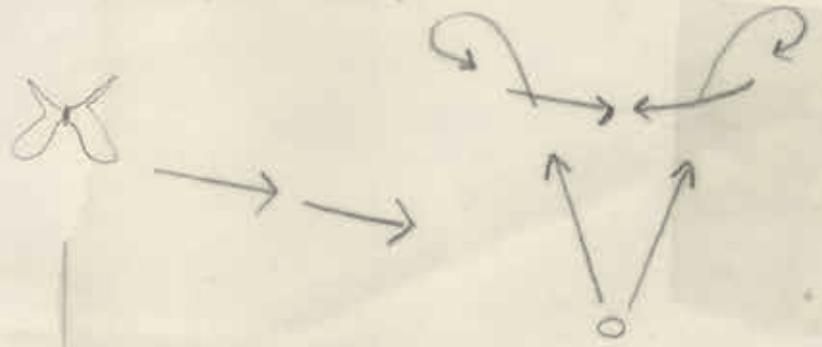
My inventory:

A projector, a computer (or a USB key) containing the video and a neutral wall.  
The phrases in the video are descriptions of drawings never made, therefore ‘lost’

EARTHLASINE



HOW TO WEAR THE BUTTERFLY BROOCH



OFFSHORE IN VENICE

***title:* CARTILAGE**

*(creative process:* it all started from a walk! One afternoon I suddenly found myself behind an elderly man in a narrow alley, it was inevitable to look at the back of his head. Looking at him, I found it interesting how the mask was making his ears protrude. Cartilage, this soft bone body part, ready to flex and return to its natural position. But it wasn't so much the loop of this bending that led me to an art work, but the idea of "hearing" that is contained in. Since I've dealt a costume, I felt the need for a neutral costume that could be worn by EVERYONE, a comfortable pant and shirt, something as fluid as nature but at the same time covered like an ordinary man at lunchtime. Most important of all though, was an object (very close to a necklace) that would relate to those two soft parts of the body. An object that weighs, that gravitates, that pulls down, a bit like when babies tug on your shirt to make themselves heard. So a bit by chance, a bit convinced by its anatomy, a butterfly popped out, which I drew and redrew many times and in the end I was left with the initial shape and colors. A butterfly-courier, spokesman of animals, trees and mountains, that brings with her who knows what message, and perhaps tired of the journey, forces us to listen, even in a forced way. It is inevitable to ask: what does nature want to tell us this time?)

***score:***

In order not to remain within the confines of a costume, I thought about how I could make this nature-man "dialogue" breathe and the standard I feel most authentic is the performative one. The role I have chosen is The Butterfly Hunter, a role that respects the ideas I started with and allows me to make a point on these concepts through gestures or by "simply" standing. The Butterfly Hunter works when it is interpreted by a performer. He is a confused man, stubborn in his intent to catch a butterfly that has actually been resting on his chest for quite a while. He wanders barefoot through rooms and forests, from carpet to floor, from a lawn to a stream, and every so often he waves his net thinking he has seen a butterfly. He explores empty corners and contemplates them, even if they only remain corners; he checks under tables, sometimes walks around chairs. If he encounters other people, he asks them if they've seen a colorful butterfly (excuse me, have you seen a colorful butterfly?) but then he immediately turns away or changes course, as if he doesn't want to hear the answer or is clouded by the eagerness to catch it.

***inventory:***

EVERYONE can interpret as they prefer a comfortable or flowing dress (depending also on who is wearing it). The elements that I consider fundamental are the net and the butterfly. The net can be made in company, for example I took a walk on the sea with a friend and with an abandoned branch and a few meters of nylon string we arranged it. On the other hand, it is important that the butterfly/brooch is always the same and that it travels to every event; I could send it or deliver it and so on, forming a sort of "word of mouth", without expecting her to come back.

IN THE ROOM YOU FIND YOURSELF IN,  
OPEN SPACES.

MOVE EVERY OBJECT THERE IS.  
STACK THEM,  
GIFT THEM,  
TAKE THEM AWAY,  
LOSE THEM.  
(DISPOSSESS!)

BRING NEW OBJECTS IN THE ROOM  
MAKE SPACE FOR THEM

(REMEMBER:  
EVERYONE  
WEARS STUFF)

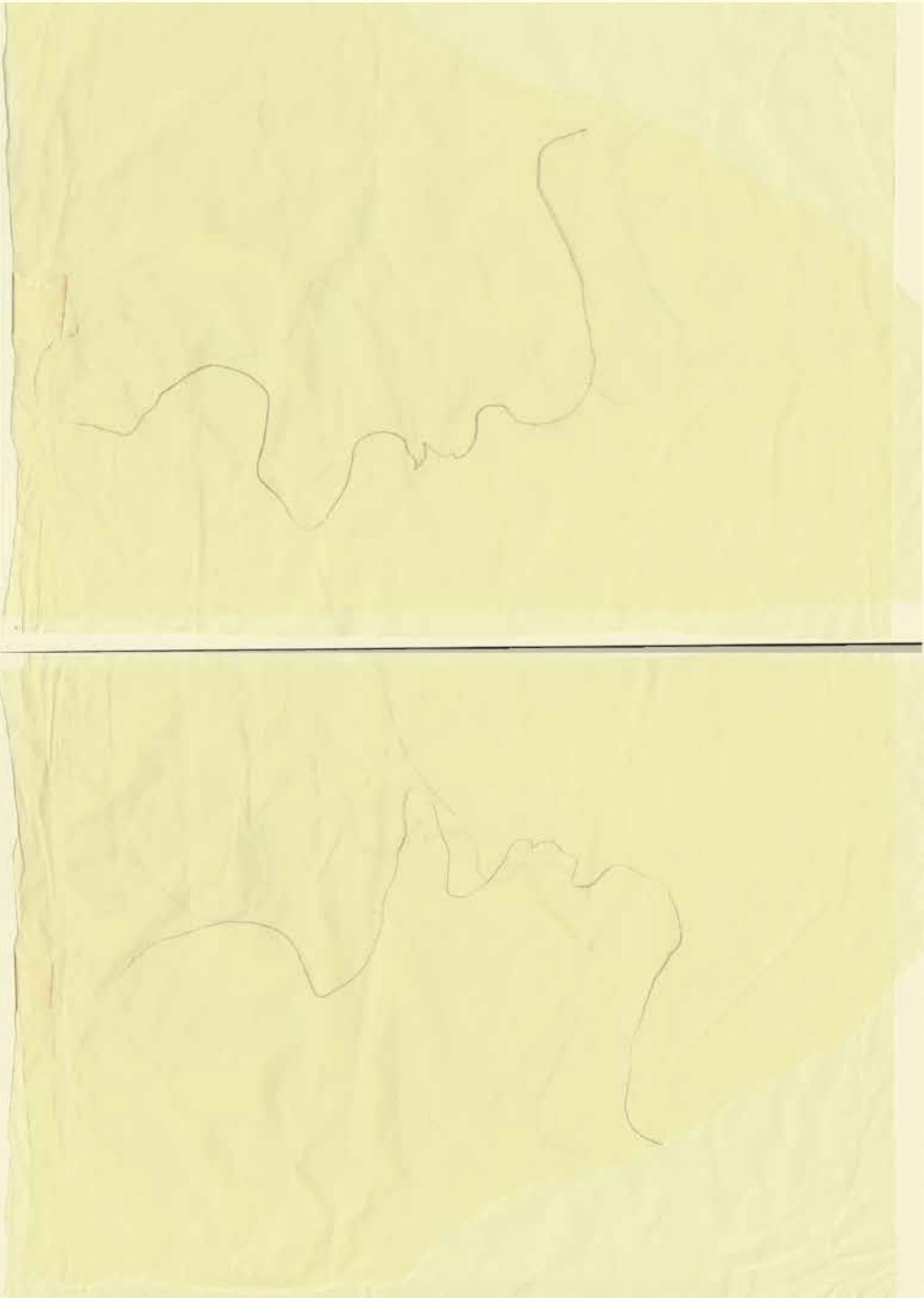
ASK FOR HELP WHENEVER YOU NEED TO  
(use your instinct).

DO THIS CONSTANTLY DURING THE DAY.  
AND ALLOW OTHERS' WORK TO TAKE PLACE

(APPEAR MISSING), ALWAYS.

(THIS STANDARD CAN BE PERFORMED BY THE VOID)

OFFSHORE IN VENICE



This is a STANDARD that reflects on and analyses how we live in THE PRESENT pandemic.

Our situation is without precedent, because it's in constant mutation, apparently without defined form or borders. Despite this, society continues to offer us old models for existence, to give us the illusion of living in pre-pandemic normality; a world that is always looking ahead, in which weaknesses and frailties were not allowed.

The SENSIBILITY COORDINATOR wants to share her weakness and doubts, to create connection and empathy with EVERYONE.

Showing the most intimate part of ourselves, the parts that sometimes makes us feel exposed and in danger, can be a moment of sharing that can also enable others to feel free to be who they are.

This STANDARD wants to show the transformation of the body of THE SENSIBILITY COORDINATOR, which is in progress, in this THE PRESENT pandemic, where it found itself living, like EVERYONE else.

As THE SENSIBILITY COORDINATOR, I want to show what my body is like now, not the body it's supposed to be. That body doesn't define me forever, but it's presence and existence now, must be witnessed. It's a way to make a real auto-representation, without filters, as a gesture of self-care.

THE SENSIBILITY COORDINATOR has started a process, like a wetsuit-transformation, to find other ways and other forms of being, looking for a new aspect to find its place in this new present. This is a personal process, where THE SENSIBILITY COORDINATOR still can't identify herself, but her presence and existence now has to be presented.

THE SENSIBILITY COORDINATOR started making drawings of her body; surveys of its shape on paper in different moments. THE SENSIBILITY COORDINATOR calls these drawings "quality measurements", as they are descriptions of the specific way of being of a body, in relation to our particular condition of existence.

The action consists of presenting this condition through an apparently normal action: hanging out the laundry.

Hanging out the laundry is a simple but challenging gesture, it represents the will to do something, in my case, to show and share. The image of my body hanging by a thread, like clothes arranged and moved by the wind, is what prompted me to choose to perform this action.

**“HOW TO FAIL”** is a list of failures.

As THE THERAPIST, I focus on a specific pain, in this case the sense of failure.

Everything that falls outside of our expectations is perceived as a failure.

Starting from this consideration, we can say that the Covid-19 pandemic is an unexpected failure that has upset our expectations, upsetting our plans, disappointing us, making us feel frustrated and useless. By stopping our daily life and observing the failed expectations of our future, a sense of failure assails us. We find ourselves locked in our houses, motionless, with numb muscles.

We no longer produce anything socially useful, so we start to feel like we failed. According to social conventions we cannot stop; we must always be productive, dynamic, we cannot make mistakes, so we pursue unattainable expectations, fail then suffer for it. During the lockdown, we were immersed in a dead time, and in this condition we began to rot, like mold. But it's fundamental to say that mold is an organic material; it's alive, it grows, it transforms. Even in stagnation, there is life. Therefore, while failure is a destructive phenomenon that makes us rot, at the same time it allows us to transform to grow, to live. We need to reconsider failure in a positive way. We need it.

As THE THERAPIST, in OFFSHORE I will activate a TIME OF REFLECTION on failure with EVERYONE, through an evolving written list of failures, to help us soothe this pain and normalize the concept that failing is necessary. The list will never be complete. It will always be growing and changing, never finished. Just as we are: dynamic and constantly growing.

## **INVENTORY**

a notebook

a black ink pen

(the list will be handwritten by THE THERAPIST)

## **Instructions for THE THERAPIST:**

### **TIME OF LONELINESS**

find a place in the room that makes you feel safe and comfortable

sit down in a comfortable position

look around, listen, think

write down new failures expanding the list

stay in silence while doing all of these actions

### **TIME OF SHARING**

get up

speak aloud reading all of the new failures to the audience and to everyone

### **TIME FOR RELATIONS**

move in the space

get close to the audience or to everyone

be kind and ask to tell you a personal mistake

don't force anyone

## **REPEAT (LONELINESS, SHARING, RELATIONS)**

**Instructions for the AUDIENCE and EVERYONE:**

**TIME OF LONELINESS**

don't disturb the therapist during the moment of loneliness

**TIME OF SHARING**

don't talk to the therapist, stay in silence and listen what she's reading

**TIME FOR RELATIONS**

this is the only time in which you can get in touch with the therapist  
if she approaches you feel free to answer her (you're not obliged to do it)

**Note from THE THERAPIST:**

I would like to start making the list, to be able to show some examples.  
But it wouldn't be fair. The list will start when the score will be activated,  
because it requires the activation of the TIME OF REFLECTION.  
For now the list is something that lives purely in my mind.  
For now, only the title can exist:

How To FAIL



Two hands come together to form the shape of a cathedral

In becoming structure they also structure the body.

The fingertips draw in the air  
the vaults of a gothic cathedral

Becoming inseparable.

It is very important that the fingers are soft, not tense:

Little finger first

Followed by the ring, middle and index fingers

Lastly the sides of each thumb

Inside the hands, a field is created that balances the body upwards and opens a ray downwards.

At the stroke of the bell

Activate the image

Spend time concentrating and gaining experience through the gesture

When evoking the image IN COMPANY

Form two parallel rows facing one another.

When evoking the image alone

Find a spot in the middle of the space.

EVERYONE crosses the space and finds a position in the middle.

EVERYONE realizes the gesture in the image (hold for a few seconds),

EVERYONE raises their arms holding the gesture of the joined hands above their heads.

Dismantle (the row), reaching the opposite side.

## Action

Two performers A and B enter in the dedicated room.

They are normally dressed and A has a gym bag. They are positioned next to each other.

A puts the bag on the floor.

B takes the skipping rope from the bag and, next to A, starts jumping.

A starts taking off his daily clothes, puts them in the gym bag, takes out his boxing uniform and puts it on. S/he takes their water bottle and places it on the floor next to them. Then s/he puts on their mouthguard, the boxer wraps, and gloves. S/he positions him/herself with his/her body in boxing "guard" next to B, who continues to jump rope.

A looks like s/he's about to start a boxer action, but instead s/he just stands there, staying still, tensing their body for a possible hit. Motionless, "on guard" as a boxer.

B jumps abruptly on the rope, dressed normally.

The more time that passes, the more his/her body gets tired, sweats, and is exhausted. While A, dressed as a boxer, simply does nothing. S/he is posing.

The performance continues until B, exhausted, decides to stop jumping rope, or A, tired of being in position, decides to leave it. If B stops, A must also release the boxer "guard" pose, the other way around. If A stops, B must also stop jumping rope. When s/he stops, A too must release the boxer "guard" pose.

The two performers wait in the room for a moment, feeling the state they landed on. Then, B takes off his mouthguard, boxing gloves, boxing wraps and boxing uniform and puts them back in their bag and puts his/her clothes back on.

They leave the room, leaving sweat, the water bottle and gym bag on the floor.

The performers can return to the room and A starts to keep boxing "guard" and B to jump rope, reproposing this coupled action in a loop.



**Place**

Indoor neutral (white) empty space, well lit, large enough (about > 20m<sup>2</sup>) to allow two people to stand and jump the rope (also considering the presence of the public and EVERYONE in OFFSHORE).

The action includes boxing practices and it is about how the body feels in a closed situation (such as a pandemic). It shows the body in preparation for the action which, however, does not reach an accomplishment.

**Performances number**

Two performers. Performer A who develops the action of stasis, and performer B who develops the action of jumping the rope. I can also imagine the performance with a single performer

who divides the time into two phases, the former dedicated to stasis and the latter to movement.

**Timing**

Timing doesn't exist. When either A or B wants to stop in his/her action he/she must stop, and consequently the other must also conclude his/her action. Both can then rest for a moment in the room and finally leave the scene.



**Objects (Clothes)**

- Gym bag
- Boxer outfit (singlet + shorts + socks + sneakers)
- 2 sets of standard clothes (pants + shirt + shoes)
- Skipping rope
- Boxer wraps
- Boxing gloves
- Mouthguard
- Water bottle



**Texts**

In the empty room there is a place where visitors can find and take the diary prints.

OFFSHORE IN VENICE

Tommaso Pandolfi

***A set of instructions for a sound environment, #1: in continuity and coexistence, 2020***

The following set of instructions are going to describe a sound performance that can only be enacted when

- the SOUND ENVIRONMENTALIST is in a space
- other performances are played in that space.

Starting from the point that *every movement produce a sound*, and that *every sum of sounds in a space makes a sound environment*, one of the roles of the SOUND ENVIRONMENTALIST is to understand

- which sounds are present and produced in the space
- how this sounds are *already* creating a sound environment.

Following these two points, the SOUND ENVIRONMENTALIST have to consider this question:

- how to build a sound environment *in continuity and coexistence* with the one already present?

The SOUND ENVIRONMENTALIST is asked to:

- Prepare in advance, in the space, the setup.
- Record with microphones the sounds that already present, without interfering with what is going on.
- Do not use pre-existing sounds.
- Treat these recorded sounds electronically, making them different from the original recordings, but *in continuity and coexistence* with them.
- *To not interfere with other people's actions* – it is not allowed to challenge other works.
- Keep in mind the *continuity and coexistence* between the work produced and the sounds already present and/or performed – the goal is to create a perfect balance between the sound elements, where every element is perfectly giving space and at the same time enriching the liveliness of the others.
- The unpredictable is always at the corner, so be vigilant to what is happening surrounding you.
- Understand when silence is needed.

What is needed (the exact form is at total discretion of the SOUND ENVIRONMENTALIST):

- PA
- Microphones
- Headphones
- Sound treatment devices (ex.: a sampler, softwares, effects, pedal effects, etcetera...)
- Everything else is usually needed by the SOUND ENVIRONMENTALIST (ex.: soundcard, etcetera)



OFFSHORE IN VENICE

I am the behavioral observer. I look at what you do, at how you use your body, at how you behave in the space you are in. I do not judge, perhaps I am a little envious of you, you are a living body. I, on the other hand, am just an object. How lucky you are. So I look at you, I see you.

I let go of my human body and become an object. It is an act. I will use some tools and objects that can make me similar to a piece of furniture. In this way people at first might not see me as a living entity, but more of a hybrid. This condition would lead me to observe people breathing and moving around me; to see them, study them, understand them.

The act of observation starts as impersonating a couch/armchair, resembling one people usually sit on during a session with a psychologist. I find this object to be way more assuring and calming compared to the figure of the specialist. The piece of furniture listens to you quietly, it shapes itself to make you feel more comfortable and at peace without ever being judgmental. It gets warmer and warmer after a while and you slowly stop thinking of it as an external object and rather an extension of your own body. A safe place. The human body becomes an object that becomes itself a place.

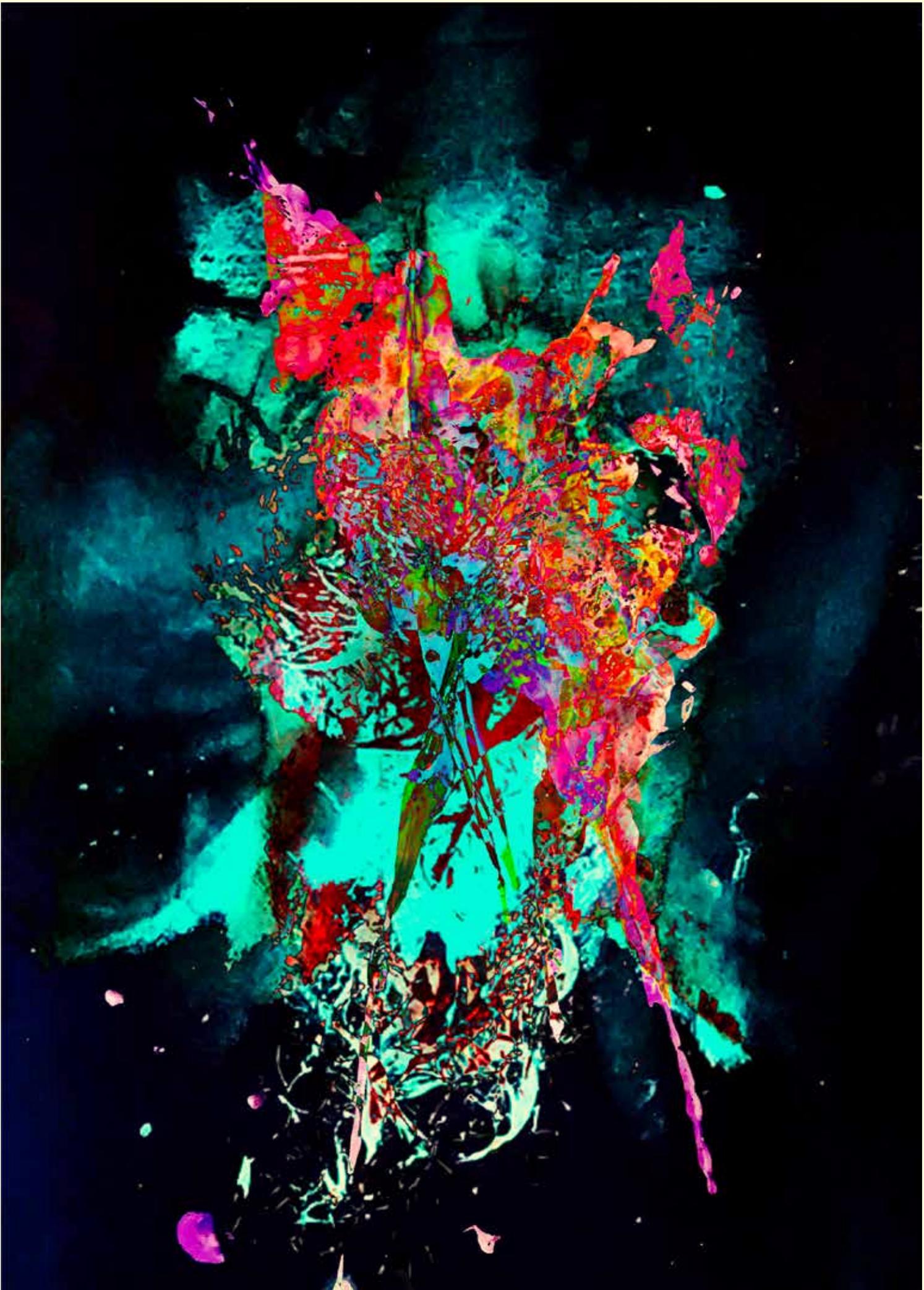
“Dressing up” like a piece of furniture. Starting as a couch / armchair, every once in a while, based on the observation session’s duration, I change “outfits”. The swap is natural, peaceful, unaware of what is going on outside. I let go of the “past self” very easily, with a big smile. I leave behind, on the floor, the tools that helped me to get into the previous role and I pick from the bag I brought with me ( laid in a corner ) the new objects (see inventory) that will help me get on to the next role. When the pieces of furniture are over I start again. It’s a never ending process. As long as there are people around me I will not stop.

#### INVENTORY:

The behavioral observer will come already with 2 pillows and 1 big blanket.

The hosting institution can also provide:

1 small stool, 1 carpet, 1 curtain, jackets, candles, a lighter and miscellaneous books.



THE RULES

.  
. .  
.

take an important or a marked part of your body\*  
with responsibility

do this with confidence  
look at its features, textures and movement,  
feel its weight, energy and breath

put a cocoon of acrylic skin on that part

take a *How to activate the standard THE RULES*,  
- this one for example -  
and spontaneously print a mark of the body  
leaving its acrylic moult on the A4 blank back of the sheet,  
reversing rules and fusing them in images

.

clean the body and let the print dry  
taking physical and emotional distance from it

.

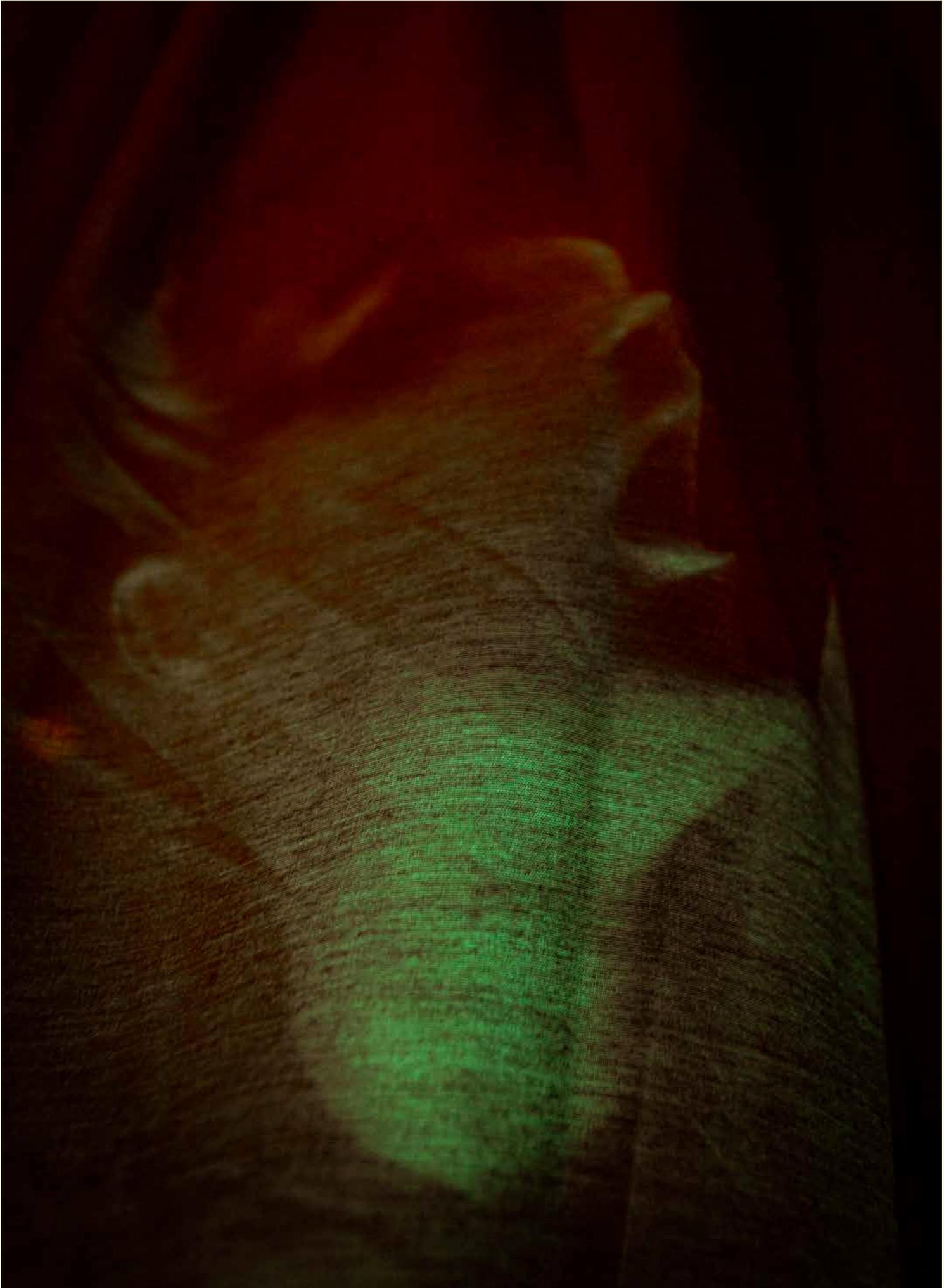
find THE KEEPER OF DARKNESS and follow her

.

prints are taken by THE EYES and scanned,  
THE GHOST could also pick them up

digital moults are put on the Archive,  
here they can be seen  
and digitally fused with others by THE EYES  
creating new hybrid images.

.



## The GHOST - User guide

This User Guide is a guide for the eternal curse of the GHOST, the impossibility of doing anything at all and of interacting with anyone.

Be the GHOST.

Nothing and no one activates this STANDARD. As I said, it's an eternal curse.

The GHOST is what remains. It's an entity stuck in the past, it's nothing more than an image, a reflection. The GHOST is sad, melancholic and very, very frightened. It's afraid of everything and EVERYONE. It struggles to communicate.

The GHOST is stuck in a place, usually in its room. It can't go anywhere else. Other people cause it to panic. In a crowded space full of people doing things and with an audience, The GHOST would be freaking frightened! It would desperately try to hide as fast as it can while having a constant panic attack. Like, for sure.

The GHOST can only relive the past in its thoughts. It usually just looks outside of its room, from a window if there's one. If there are no windows, the GHOST stays in any other part of the room, staring into space. It literally can't do anything else, it's unable to get out of its condition. The GHOST knows how difficult it is to communicate with anyone, even with someone you love, and how hard it is to express that you feel bad.

Only IMPORT/EXPORT can interact with me. She is the only one who can communicate with The GHOST. She is able to transfer messages from the human reality to GHOST's reality. However, The GHOST is afraid of her too.

The GHOST is invisible, even though it doesn't know that. It usually gets dressed, but it could stay naked as well.

Nobody but The GHOST knows that. It is just a poor memory of a dead person, it can't be happy, it can't love or dream or create. It can only think about its past. There is no present and no future for it.

But actually, The GHOST doesn't really need any of this. To be The GHOST, what you actually really need is a past, a past where you were happy and everything was right; and you need that past to be dead. You only need to die to be the GHOST.

You can't act as a ghost, you really have to feel like a ghost.

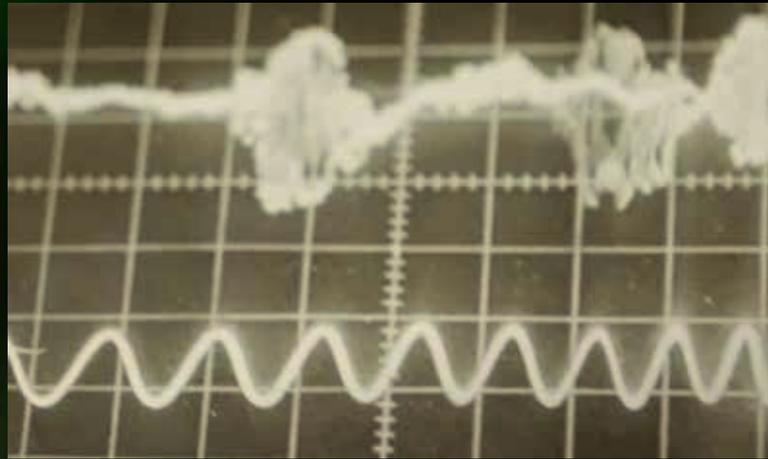
### INVENTORY

- a room
- a blanket
- a window
- a place where to hide if the blanket is not enough
- some clothes to put on

tensions

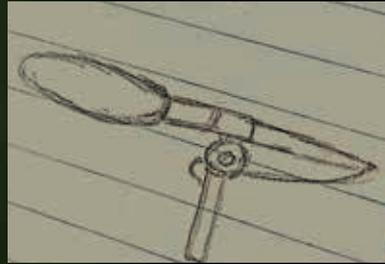


record



unity

collective



dead times



organism

contact

*Contact Zone*, an in-progress field recording. The Keeper of Group Dynamics records. EVERYONE, in the exhibition space, embodies the field.

The keeper of Group Dynamics wears comfortable clothing (but no longer her pajamas) to ensure both phases of stagnation and phases of resumption.

In the exhibition space, sometimes sitting, sometimes standing, sometimes wandering, the Keeper of Group Dynamics listens to surroundings, focusing on dead time and disembodied forces of the material world, which can only be perceived in the Long Pause. In this condition her body disappears, merges with the environment, like a drop of water falling into the ocean, and feels the working of the never-ending cycle of life. Some questions rise in her mind, on a loop:

*“Do my senses really belong to my nervous system or are they, in fact, part of a far bigger, collective organism? Where exactly the border between the two is running?”*

In the exhibition space, EVERYONE, as a collective organism, faces conflicts while producing knowledge and trust. The keeper of Group Dynamics observes and listens to them. She stores.

In the exhibition space, EVERYONE, as a collective organism, faces tensions, while building unity and values. The keeper of Group Dynamics observes and listens to them. She stores.

In the exhibition space, when apparently nothing happens, the Keeper of Group Dynamics observes and listens to it. She stores.

Some clauses about the standard:

1. The standard is activated when the Keeper of Group Dynamics and EVERYONE are in the exhibition space.
2. However, the standard is activated not only when EVERYONE’s standards are activated. The Keeper of Group Dynamics also welcomes pauses, dead times, rehearsals.
3. Headphones must always be worn while recording. Without them, communication is automatically cut off.
4. No interference is expected. EVERYONE activates their standards when they think it is necessary.
5. The keeper of Group Dynamics rarely leaves the exhibition space. She, indeed, attempts to recover her ability to inhabit.
6. When she is in the virtual platform, she is behind a camera.

## HOW CAN I HELP YOU?

I'm the Spectator Complice. I'm a link between OFFSHORE and the audience.

I'm like a wandering cell that moves around in this singular body. A body made of places. Places where you have the chance to reflect on the stagnation of our present and reality. A place where your body, mind and soul are stimulated and reactivated with different mediums and activities, to have a development.

Trying to understand each other I'll figure out, improving every day, how I can carry the spectator through OFFSHORE.

I'm like a link, you can see me with EVERYONE and then continue alone. But I'm also human, I have to listen to myself, my moods. I'll take a different route every time. Or some days I'll stay quiet. I will make myself visible through my physical characteristics. I'm always wearing colorful clothes, so you can read me easily.

You can recognize me because I'm shortsighted. I need different pairs of glasses to see EVERYONE for what they are. But I hope that my difficulty will help you.

For example I don't need my glasses when I need to relax, to sleep, to listen to my breath or some sound music.

I can stay without them to turn out a child again, or to receive some inoffensive treat. But I have to wear my reading glasses for The THERAPIST.

Contact glasses are more comfortable when I interact with The BOXER.

To help ARTISANSHIP obviously we have to choose some safety glasses.

Sunglasses when I need to rest and watch everything alone, from a different point of view. Maybe with the ghost.

Sometimes all of us need to focus more on the things we are watching. I think that a pair of pinhole glasses would help. For example when you are watching a drawing or a painting. But you need them to also focus on yourself.

The kaleidoscopic lenses it's needed to see our plurality, our fragmented singularity. But not for a long time. Or they'll divert you.

The glasses for virtual reality could be a channel in the case OFFSHORE wants to show you some videos.

In the society we are living now we are big data used to improve the techno-capitalism that influences us in our political, cultural and social thoughts. Most of us close their eyes in front of: the kaleidoscopic reality of the LBGTQ+ community; the environmental crisis; the lack of emancipation; the widespread disparity ect. We focus on stupid and irrelevant things. So with these glasses I want to help you see better. All of us want to show you a piece of these multiple realities, so please watch, listen and learn.

**MATERIALS:**

- 7 (or more) pair of glasses in their case
- liquid for lenses
- cloth to clean the glasses
- sanitizing
- the instruction sheet

**INSTRUCTIONS:****NO GLASSES** (LISTEN TO YOURSELF/WATCH CLOSELY)

- the BREATH
- the KEEPER OF DARKNESS
- the INFANCY ENVIRONMENTAL BUILDER
- the SOUND ENVIRONMENTAL
- the AWAKENING VOICE
- the VOID
- LOW FREQUENCIES

**CONTACT LENSES** (USE YOUR BODY/ACTIVATE ALL THE SENSES)

- the DANCER and the ANATOMY STUDY
- the BOXER
- the INOFFENSIVE TREAT
- the KEEPER OF POETRY, LIGHT & SPACE
- the ORDINARY MAN and the ROTA GUIDE
- the BUTTERFLY HUNTER

**READING GLASSES** (CONCENTRATE WITH WHO YOU INTERACT AND WHAT THEY OFFERS YOU)

- the THERAPIST
- the EMOTIONAL CAPTURE TOOL
- the CURRICULAR, the CONTRACT and the LIBRARY (for OFFSHORE's members)
- the CRITIC and the DRUMMER
- the LEGIBILITY COORDINATOR and the LECTURER

**SUNGLASSES** (WATCH FROM AFAR AND/OR REFLECT)

- the BOTANIST TRANSLATOR
- the GHOST
- GROUP DYNAMICS
- the BEHAVIOURAL OBSERVER
- the SENSIBILITY COORDINATOR

**SAFETY GLASSES** (CONCENTRATE ON WHAT YOU ARE PRACTICALLY DOING)

- ARTISANSHIP
- the SCULPTURE IN SPACE
- the KEEPER OF SPACE AND TIME
- the CRITICAL CRAFTSMAN

**PINHOLE GLASSES** (CONCENTRATE IN A SINGULAR THING AND/OR HAVE TIME FOR YOURSELF ALONE)

- the POLYGLOT
- the KEEPER OF DETAILS
- the EYES
- the TRANSMIGRATED IMAGE
- the IMPORT/EXPORT
- the DRAWING

**KALEIDOSCOPIC GLASSES** (SEE THE MULTIPLES IN THE SAME TIME, NOT FOR A LONG TIME - YOU HAVE TO CHANGE THEM QUICKLY)

- GROUP DYNAMICS
- the BEHAVIOURAL OBSERVER

**VIRTUAL REALITY GLASSES** (not necessarily needed )

*“We are LOW FREQUENCIES, we introduce ourselves to you calmly and decisively”*

*“We want to live through matter and through you”*

***“We will make sound and music in this context”***

*“We will be free to soar in space and vibrate inanimate objects to produce other sounds and rhythms that will dance together with our sisters not yet freed from the vibrating strings”*

Music that will build up in the meantime, adding one piece at a time, made of patterns and loops.

## FROM THE RAIN CLUTTER

***“Our mediator has chosen to get us out of the strings of a bass”***

A six-string bass (often supported by a fretless clone), an instrument that allows an unusual exploration in both the low frequency and high frequency fields.

In the context of a live music session, additional equipment requires the help of an amplifier and a loop-station.

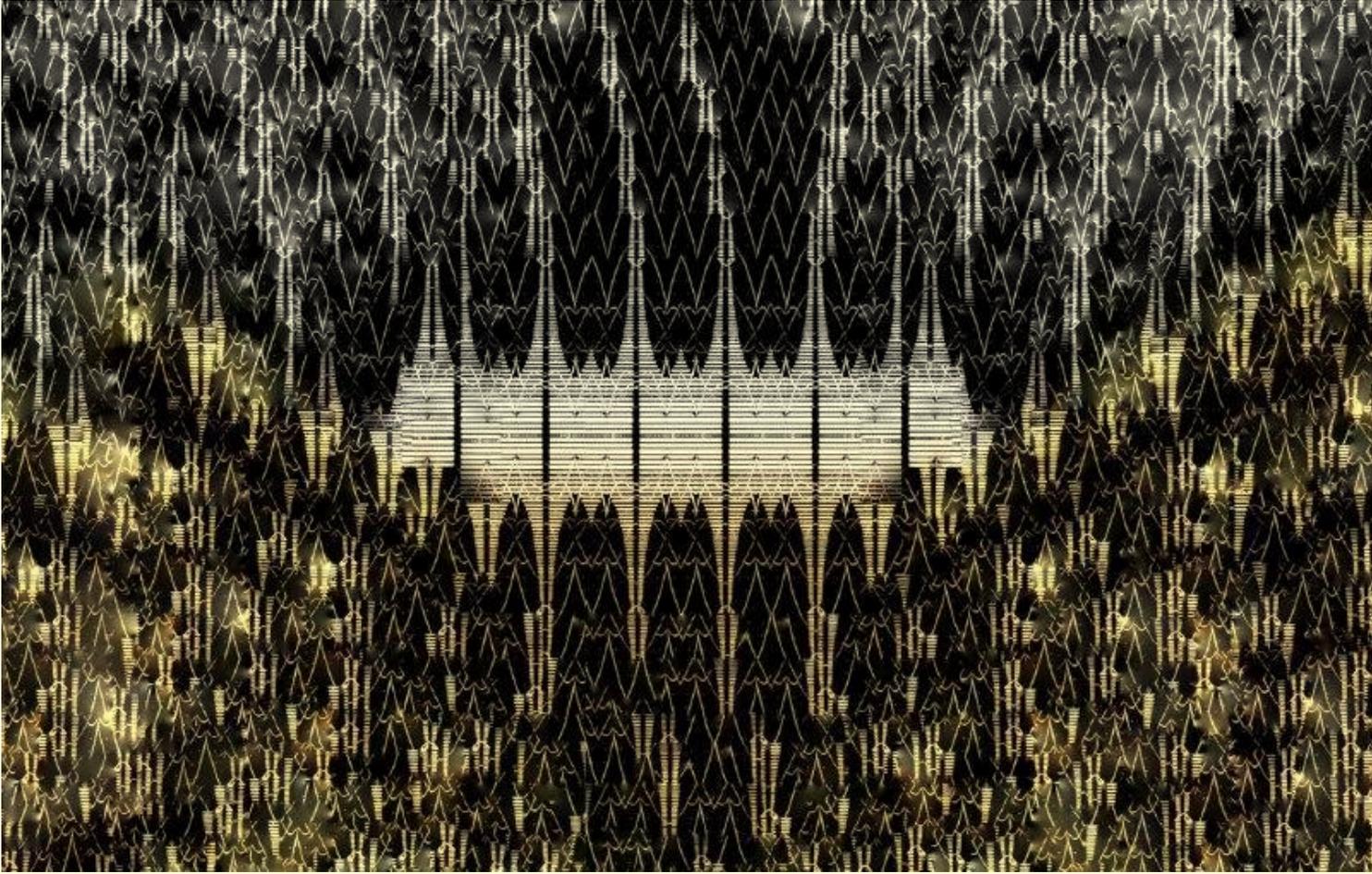
*“If we are conducted well we are able to make the water, the walls and the glass vibrate. We will never be able to be seen by your eyes, so we hope that you, through the material that surrounds you, will capture our presence.”*

A musical performance that can be performed several times during the day. The *LOW FREQUENCIES* mediator, through sounds, noises and music, will ensure that we can take shape and vibrate in the environment.

Placing a series of snare drums tuned in different tones in an environment, brings an automatic rhythmic support to low frequency vibrations. EVERYONE will assist and any object will take part in the birth of *LOW FREQUENCIES* that will have the ability to move on numerous surfaces, and walk on skin.

Although the composition is developed for one for a live performance context, a recording will be produced that can make the result more faithful. Obviously, to ensure that the desire for sound waves is fulfilled, it is best for the resulting composition to be reproduced with good amplification, with adequate audio support.

But even with simple headphones *LOW FREQUENCIES* can travel through your mind and make your eardrums ring, living for a few moments inside you.



OFFSHORE IN VENICE

## Inventory

- Six-string bass
- Fretless six-string bass
- Bass amplifier
- Loop station pedal
- Sound card
- Computer

## Self Confrontation



OFFSHORE IN VENICE

My role is to confront myself.

This is my conversation with myself.

This story is a relationship established under socio-cultural realities.

It is a journey to the soul.

Feels like freedom.

When I read this, I will wear pyjamas. This is the moment after I quit my job, when I wear comfortable clothes and talk with myself.

*After I graduated from my university, I found my dream job in a popular fashion brand.*

*I was very happy and creatively inspired at the beginning, working everyday from 9 to 6, but usually for many more hours.*

*Istanbul has a population of more than 15 million. It's always crowded, with too much traffic. After work it took a minimum of 1 hour to get home.*

*When I finally got home I was only able to cook, wash the dishes and go to sleep.*

*If you're working for a luxury brand, people always expect you to wear something fashionable and, unfortunately if you don't, they respect you less.*

*Sometimes when your team goes to expensive restaurants for lunch, you have no choice to not join them.*

*After a while I realized that I don't feel as creative as before because I had started to do what they want in a huge capitalist system.*

*Luckily I had a credit card with the same limit as my salary. But it became an empty credit card without a limit quickly.*

*I had to keep paying my credit card, which I always used for work expenses. So really, I was working to go to work.*

*I was paying my rent and credit cards (for those expensive lunches and clothes and to buy some wine to get away from the stress of work, and that's all--I was working for just this.*

*Then I started to feel some constant pain in my neck and back. I'm not sure if the pain was physical or psychological.*

*But I know now that this was my experience with hyper capitalism and its culture that created this pain and my ambivalence. After I decided to quit my job, all the pain went away and now I feel much better.*

*I keep going, following my dreams.*

*The Migrating Time  
Illustrator*



**MIGRATING TIME ILLUSTRATOR** is a mesh of care canals that extend to all receivers through drawing. **MIGRATING TIME ILLUSTRATOR** acts in the time of OFFSHORE but also creates parallel streams of time, making cracks and fissures for physical fractions of time to migrate and reach EVERYONE. To this purpose, drawing is meant as the extension of a shelter and as a **physical conveyor of caring-time**. Seconds are kept like a little bird is held in the hands. It will reach EVERYONE who **waits** for it.

The Migrating Time Illustrator pursues the values of **utopia failure, time lost, defencelessness and non-productivity**, declining them towards the aim of creating physical streams of relation between distant creatures, with **vulnerable drawings and unexpected animals**.

**MIGRATING TIME ILLUSTRATOR'S STANDARD** consists of drawing a series of illustrated postcards that will be sent to those who ask to receive one. EVERYONE as well as THE AUDIENCE are invited to participate by giving their address. **MIGRATING TIME ILLUSTRATOR** only draws when OFFSHORE is IN COMPANY, inside a tent or makeshift shelter. She never stops calmly drawing, except to discreetly and furtively send postcards when she thinks nobody will notice. Sometimes, she closes her shelter to rest for a little bit. In a virtual gathering, postcards will physically connect the receivers who are far away from each other. When a physical gathering occurs, the postcards will connect the receivers to the time when they met after they part. Postcards thus create parallel streams of time, extending that of the virtual/physical gathering, letting it migrate away towards new destinations.

Drawings are only to be made with pencil, in order to be obstinately **defenceless**. If they will encounter some damage, they will encounter some damage.

Drawings will depict **the Deepstaria**, a deep-sea jellyfish very rarely seen, living thousands of meters below the surface, with a transparent reticular body that stretches and extends to all the receivers of the postcards. It has no tentacles, but rather an unstable sheet-like body with a reticular canal system that makes it take different shapes and forms, according to the circumstance. It is so thin and delicate that it only moves through a slow **peristalsis**: a pause is needed to move forward after every contraction. **Dead time and relaxation are a fundamental step to flow in deep dark waters**. Following the same principles, **MIGRATING TIME ILLUSTRATOR** doesn't *use* her time to *produce* drawings, but stops and gives her time to dedicate drawings to someone, also accepting that the postcards risk getting lost along their way, and that time risks getting **lost** too, thus being actually **given**.

The Deepstaria lives under the crushing pressure of a massive volume of water pushing over it, but paradoxically developed a soft, enveloping, hospitable wide surface. Its ghost-like body nearly always mysteriously hosts an isopod living under its sheet, a







But if you stay, I'll make you a day  
like no day has been or will be again

空飛ぶ小鳥は  
海を越え山を越え

moi, je t'offrirai  
des perles de pluie  
venues de pays  
où il ne pleut pas

lorecungierò diamanti di pioggia  
io dare la pioggia non cade mai,

Sana yağmurdan inciler  
takip asırlar boyu  
yasatacağım

yo te cubrime fado de  
coral, con plata y rubi,  
perlas de la mar

ΤΙΣ ΜΟΥ ΑΝ ΜΠΟΡΕΙΣ Ε'ΑΛΛΗΝ ΑΓΚΑΛΙΑ

ΝΑ ΒΡΕΙΣ ΤΑ ΦΙΛΙΑ ΠΟΥ 'ΧΟΥΝ ΠΙΑ ΧΑΘΕΙ

I am the POLYGLOT.

My role in OFFSHORE IN VENICE is composed by the spoken languages, body language and their relation with one's thoughts and communication. In this composition, POLYGLOT intends to create a link within the company and audience in order to create an environment without barriers and provide an inclusive ambience.

POLYGLOT enables everyone to access the knowledge and the awareness of surroundings initiated by the auditory medium, inside of specific time frames. POLYGLOT is visually composed of colours as if painted like a rainbow. She is like a chameleon where she can fit in anywhere. She understands and contributes but she is not a translator. She is there to enable an ambience as she provides the great scope of differences and similarities of cultures and languages; then takes them all away and leaves the sound of serenity for everyone.

#### STANDARD: MUSIC and the OASIS

This STANDARD is an interactive playlist / DJ set. The playlist features songs and compositions of various artists in genres of folk, pop and electronic and will consist of the same songs in different languages. These songs are based on cultural / historical links or arrangements in different contexts and to different languages where under the same melody, the audience will be exposed to a sequence of variations. The pieces played may be familiar to individuals IN COMPANY and can be enjoyable, joyful or for some others this can create the opposite impact. This playlist is the background music which represents the everyday life of different cultures, and now is the background music of our given specific time. POLYGLOT is throwing her party from here and there. EVERYONE can engage with this playlist or remain indifferent and keep on with their activity.

Throughout the specific transitions of the playlist, a selected piece from Kankyō Ongaku's album will be played and the ambient sound invites everyone to sit down in a comfortable position to embrace the environment and the moment for the given time and just do nothing, abandoning thoughts, and words; stop talking. It aims to create music to share, no matter the environment, identity or language of the listener. In this equation Hiroshi Yoshimura, one of the notable environmental music artists' quote is a guideway in creating a relation between ambient and auditory medium: "Serenity might be the supreme music I am aiming at". As POLYGLOT intends to create a shared ambience in company and with the audience where a variety of languages and cultural backgrounds commingle in this crowded unit, these pieces are an oasis for this group to have a meeting point where we embrace our shared environment, hopefully with serenity and harmony.

With this auditory impulse Polyglot hopes everyone can open their senses, and other individuals should connect for example with eye contact, smell and touch. Being present under this sound of environment and interacting with the others to acknowledge the ones who share the same space within the ambient is the intention of the POLYGLOT.

By the end of the "sounds of oasis" the next piece will be a common song in a language and will appear for the listeners to continue their routine in time under the exposure of the regular, popular in a familiar or non familiar form of the background.

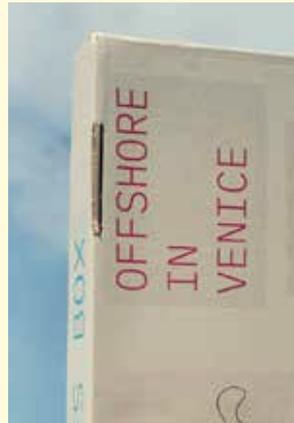
The songs majorly will be of the languages of : Italian, Spanish, English, Japanese, French, Turkish and Greek.  
Inventory: Computer, speakers, dj set if possible, members of Offshore in Venice, audience.

WHO CAN HOW TO ACTIVATE THE STANDARD GAMES BOX INFANCY ENVIRONMENT BUILDER; it can be activated by EVERYONE with THE AUDIENCE.

The GAMES BOX is made of many individual pieces. Each piece comes with a set of RULES TO PLAY, allowing participants to choose how to engage with the box and each other.

CONDITION TO ACTIVATE THE STANDARD To activate GAMES BOX you need to have the GAMES BOX with you; Draw a circle on the floor with colored chalk. Sit inside it. Start to play with one or more of the pieces in the GAMES BOX. Drawing the circle and sitting inside it, activates this STANDARD. You don't need to play inside the circle. INFACY ENVIRONMENT BUILDER can directly ask EVERYONE if they want to enter the circle. If EVERYONE agrees, they can then invite someone from THE AUDIENCE to join them in play, in this unproductive environment.

WHEN The INFANCY ENVIRONMENT BUILDER will draw a circle on the floor every time she will feel that she or EVERYONE needs to enjoy a DEAD and UNPRODUCTIVE TIME.



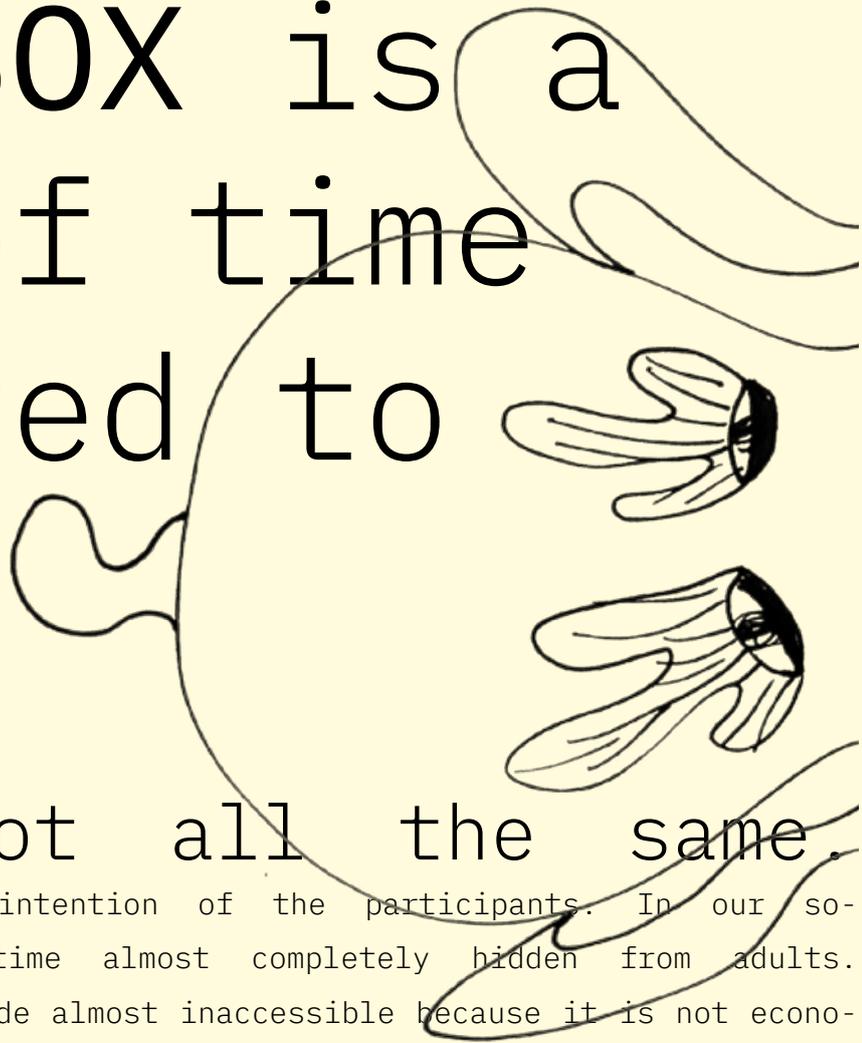
IF THE INFANCY ENVIRONMENT BUILDER ISN'T ACTIVATING THE STANDARD She may be eating food from the bucket or looking for the KEEPER OF DARKNESS to rest.

IF ISN'T DOING ANY OF THIS If alone, play solo with their own fears, with their own memories and death. The performer may not always be able to play with others.

IN VEN T O R Y \*The GAMES BOX with each piece inside. \*One bucket with: one glass, water, food, a set of cards for the INFANCY ENVIRONMENT BUILDER, white paper A3 size, scissor, knife, masking tape, pencil, colored chalks and a ball of twine. \*Access to a printer / scanner

OFFSHORE IN VENICE

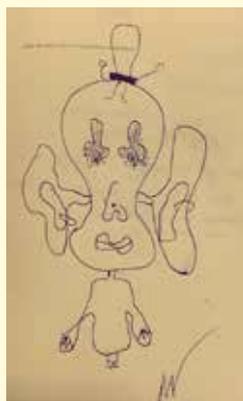
# GAMES BOX is a space of time dedicated to play.



Games are not all the same.

Their nature depends on the intention of the participants. In our society children's play is a time almost completely hidden from adults. Considered unproductive, it is made almost inaccessible because it is not economically relevant. But sleeping is like playing, children and animals can feel it. My work as INFANCY ENVIRONMENT BUILDER shows the desire to imagine spaces of time where a human being can shrink, go back. Here is the possibility to focus on yourself and others at the same time; feel the beat of the present; all play by the same rules; jump from one feeling to another, even be angry and extremely happy. Feel proud of your abilities; take a look at your limits; make friends; be able to look at each other very closely; smell; feel the skin as it smells; even the air smells, and the paper, dirty and clean. Sit on the floor. Act. The action of the game allows us to enjoy a dead time, unproductive. A time when you can feel like playing.

OFFSHORE IN VENICE



## An unemployed auto-subtitle looking for a new position

I am the IMPORT/EXPORT. In OFFSHORE I focus on the process of displacement as a potential generator of unpredictable routes.

### FAQ – Frequently Asked Questions

**What is an auto-subtitle?** It is a browser plug-in, which can add subtitles to live broadcast, on-demand, video chat, and video conference on web pages. It uses AI technology to add subtitles to videos and can also translate the subtitle into another language.

**Why am I interested in auto-subtitles?** Subtitles generated through this technology are inaccurate. Although they are becoming more efficient every day, they still provide incorrect transcriptions, a total lack of punctuation, and they are unable to recognise different sound sources, converging these into the same space. The possibility of immediate access to information replaces the quality of reading, but they still work as a support of something else.

**What is AT STAKE?** As I am the IMPORT/EXPORT, I work with imperfect and dysfunctional economies where losses and gains are always AT STAKE. In accordance with this, I have decided to take the outcome of auto-subtitle technology and move it from its original source to new and independent spaces.

**What are the implications?** An automatic subtitle does not take legibility into account, but assumes its own time and space. So, what could happen if this is reinstated in our space and time? What if this time is intercepted by a different presence, perhaps an immaterial one, like a ghost?

### User Guide



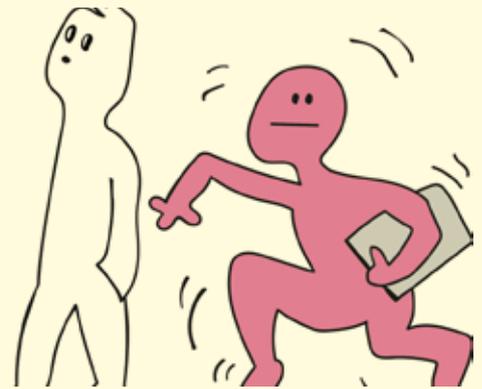
#### What is required?

- Your presence, the IMPORT/EXPORT
- Headphones
- Wi-Fi connection
- 1 computer
- 1 long cable to connect the computer to the printer
- 1 printer
- 1 pack of white paper sheets
- The GHOST

#### How to get started?

- Your STANDARD does not require a direct contact with the audience or with living members of OFFSHORE. Though, this may not be entirely true. To be more precise, when your STANDARD is activated YOU will become a spectator among the overall public. There are no strict rules guiding your entry, just keep in mind that YOU need a few audience members, and your entrance does not have to shade someone else's STANDARD. In order to do this, YOU could sneak in when the audience is distracted by another event.

- At this stage YOU are equipped only with a computer and earphones. At first your computer is off. Take your time. When YOU feel ready to start, pick a place/position YOU like (stay with the EVERYONE) and turn on your computer. YOU can stand, sit on a chair or on the floor. Remember YOU will spend all the time working with your computer, make sure your clothes are comfortable.



### How does your computer work?

- Since YOU are going to work with browser-based technology, YOU can freely choose the platform YOU prefer from all over the web.
- Do not overthink to a specific idea or concept for your video research. Is there something YOU would like to share with the audience? A message for the GHOST? Or maybe a “suggested video” (chosen by the platform YOU are using) that could be interesting to share? In this process YOU should stay receptive to any suggestion.
- Be aware that depending on the video materials YOU are looking for, YOU will experience different responses from this technology.
- Now YOU can start typing your subtitle on a blank page. [GET YOUR FREE TRIAL HERE](#)

### What are the transcription recommendations?

- YOU should keep the subtitle as close as possible to the source. Do not add any punctuation, do not combine or split sentences, do not correct mistakes. Try to process the text as a geometric drawing, respecting solids and voids.
- When YOU feel ready to move forward, stop typing and print it out. Before printing, YOU need to add the printer to the space and connect it with a cable to your computer. While YOU work from the audience, the printer has to be placed in a highly visible spot.

### Who receives the paper sheets? The GHOST.

**What are the instructions for the ghost?** This is not your concern. It is not even sure that the GHOST will be able to grab a paper sheet.



### What happens next?

- The GHOST will receive your messages, but it might take a while for it/him to show up. It/he is frightened of everything and EVERYONE.
- In the meantime, start your work again. This time, all the props will be already present.
- When YOU think the GHOST is tired of receiving messages, take everything off and leave.



## MY STANDARD IS A BLACK OUT

In a gallery during opening hours, in a dedicated space, potentially in any kind of space.

When **IN COMPANY** a blackout is called.

Three times a day during the working time 8:00-18:00 **THE KEEPER OF DARKNESS** turns every light off and obscures every source of light for thirty minutes.

**Light** is fundamental in the panopticon model, to erase any shadow from the place under surveillance, in order to achieve complete observability.

**Darkness** is fundamental in a resistance model, nowadays, in a world that would consider renouncing the starry sky view for the dream of having an illuminated world **24/7**.

Such as artificial lighting opens up new spaces that become available for work, a sudden and artificial darkness opens up new and unexpected spaces to stop, to rest, to **sleep**.

As darkness falls into the room, it is an obstacle for productivity. It is an obstacle to any action. It is an obstacle to being able to see. The audience is also interrupted in its action.

**THE KEEPER OF DARKNESS** lies on the floor, you can join her.

This action wants to be a call to our conscience, even if it is not a “wake up call”, but a “sleep call”.

Capitalism, thanks to technology, made it possible to consume anywhere, anytime. Just be awake to be a potential consumer at all times. In today's society, perhaps recovering some time to sleep acquires a different value and means winning back that time that is taken away from us. This collective forced pause offers itself as a black hole in daily productivity and the imperative to consume. It is an undetectable, dead, precious space of time.

### INVENTORY:

- ✓ SPACE
- ✓ CHANCE TO MAKE THAT SPACE DARK
- ✓ PEOPLE
- ✓ THE KEEPER OF DARKNESS

**\*how to recognize the keeper of darkness:** dressed in black, with a black cloak, *when the lights are on*, you can find her resting, sleeping, looking for a corner of shadow and you can join her at any time if you are looking for protection under her dark wing.

King of the *campetto*x2 is a choreography/score designed for two people. Within a space physically delimited by a boundary, two people in casual clothes compete for the title of King of the *campetto*.

WHO IS THE  
**KING OF THE CAMPETTO X2**

\* *Campetto* is an Italian word that defines a **DELIMITED SPACE** where children normally meet play outside. It is a linear piece of surface with no connotations, just a marked border.

*where they can experience threat and pressure in a safe place*

**TWO PEOPLE**

\* \* **One by one make a simple or complex short movements which is followed/repeated simultaneously by the other.**

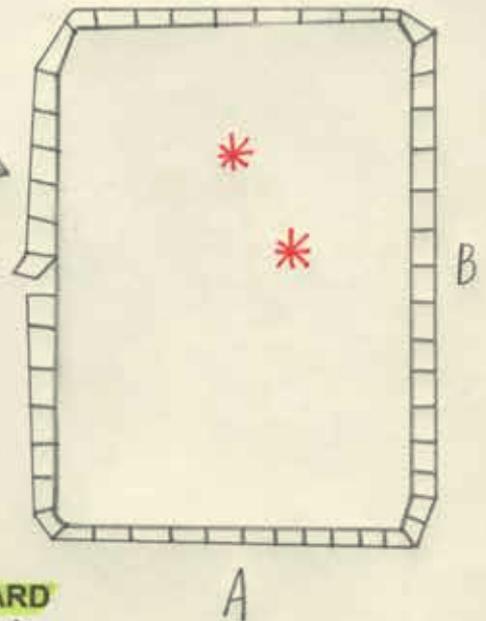
Their movements repeats until when the players increase the strength/ power/ extension (of their movement) creating a competition that maintains the aesthetics of a duet. When the duet runs out, they take their time to start again.

The time they spend on the *campetto* is directly proportional to their complicity.

IS NOT CLEAR IF THEY COMPETE OR DANCE together

INDICATIVE DIMENSION 29X15 M **B=2A**

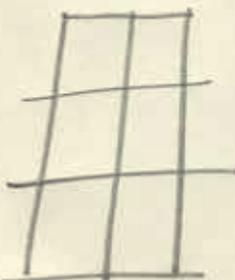
*Campetto* is a **RECTANGULAR SPACE** that delimits outside from inside, better if through a physical boundary (a line, a fence, some objects)  
 The *campetto* could be found outside or built inside.



HOW IS IT GOING?

**SCOREBOARD**  
~~ALWAYS~~ ALSO EMPTY

there is no score because you forget to mark it? **AN EMPTY SCOREBOARD** **KEEPS THE ROLES SUSPENDED** (the winner and the loser) even if the scoreboard exists and the scores are always transcribable.



CAMPETTO'S WEAR  
CASVAL  
CLOTHES



Inside the *campetto* there are **several OBJECTS** that help players to create actions, objects that are consciously carried or found by chance inside a *campetto*: ball/balls, things to write on the ground or on other surfaces, backpacks, laptop or mobile phone, speakers, natural objects...

Just as the barking of dogs was the soundscape of our days in the *campetto*, here is from some speakers the **barking of the** *~~~~~*

GOLDEN JACKAL *canis aureus*

The oldest ancestor of our dog, who threatens us with his cry and recalls to the first form of domestication, one of the first forms of power, the beginning of the story that made us *~~~~~* how we are now.



OFFSHORE IN VENICE