

Lilo Nein

Writing Performance Exhibition 3

Temporary Ensemble One:

Andres Alaru (double bass), Maya Felixbrodt (viola)
Marie Guilleray (voice), MeiYi Lee (percussion)
Yota Morimoto (electronics)

Writers:

Andrea Heinz, Helmut Ploebst, Hemma Schmutz
Gabriele Schor, Angela Stief

Recording and Mixing Engineers:

Thijs van Bommel, Edvards Broders


Coordination of Music Production:

Gabriel Paiuk

Photos:

Magdalena Fischer, Galerie Michaela Stock

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BUNDESKANZLERAMT  ÖSTERREICH
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PhDArts

17th of Nov. - 15th Dec. 2018

Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4, 2514 AN The Hague, Netherlands

The project *Writing Performance* deals with performance as a multi-medial translation process enabled by collaboration.

It is part of Nein's research about the function of writing and the use of translation within collaborative performance practices carried out at the PhDArts.

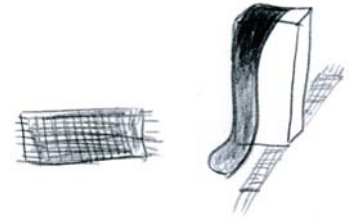
The project has been realized in four consecutive steps: 1. an exhibition of sculptures; 2. the production of video scores; 3. the production of songs in collaboration with musicians; and 4. an exhibition series presenting these songs.

Selbst mit Spiegel und Text | *Self with Mirror and Text*

Music: Temporary Ensemble One

Lyrics: Helmut Ploebst

02:08 min.



Gespräch zwischen zwei Bühnen | *Conversation between Two Stages*

Music: Temporary Ensemble One

Lyrics: Angela Stief

03:07 min.

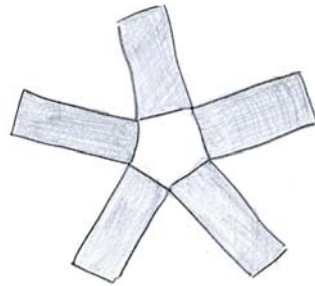


Dialog für fünf SprecherInnen | Dialogue for Five Speakers

Music: Temporary Ensemble One

Lyrics: Hemma Schmutz

02:54 min.

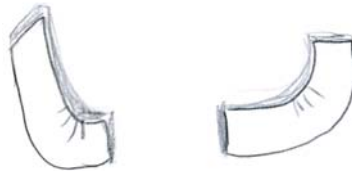


Du sprichst mich nicht | You Don't Speak Me

Music: Temporary Ensemble One

Lyrics: Gabriele Schor

02:48 min.

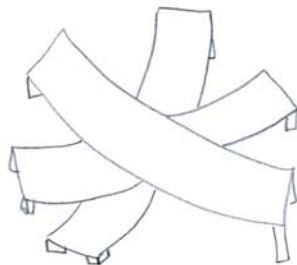


Zukunftsansichten | Future Prospects

Music: Temporary Ensemble One

Lyrics: Andrea Heinz

06:55 min.



Exhibition of Sculptures

For the first step, five sculptures, which were developed for and shown in different exhibitions between 2012 and 2015, were exhibited together in September 2016.

Re-contextualized under the title *Inconvenient Positions*, these sculptures were installed at the Galerie Michaela Stock in Vienna.

The project grew out of Nein's reflections on performance; the exhibition itself was considered a time-based medium in which the sculptures "took place" and could be encountered by the audience during this specific time on this specific place.

The scale, positioning and the reflective and matte mirroring surfaces of the sculptures stressed the dialogue with the audience, whose bodies and movements in the space were reflected by the sculptures. However, it reveals also the tension of this dialogue and questions the conventions enabling it. The arrangement of these large space-claiming sculptures in the space changed its "choreography". One of the sculptures blocked the main entrance of the gallery, so physically restricted one's entrance into the space. Another sculpture takes up an entire room and prevents the audience from passing through. The only way into the main space of the gallery was via the door of the house in which the gallery is situated.

Video Scores

For the second step of the project, the sculptures were paired with five "writers". Each writer, all of whom are Vienna-based art critics and/or curators, was asked to write a short text about the sculpture they had been assigned to, and they were informed that these texts would later become lyrics of a song. These texts have what Nein refers to as an "interpretative function" in relation to the sculptures.

Additionally, each sculpture was recorded on video during the exhibition. Video scores were produced by combining the recordings with the texts. The visual component of the video provided the musicians with information and inspiration, and the text provided the voice artist with lyrics and timing.

Nein understands the video image of the sculptures as a text in a broader sense—a text which in relation to the sculptures has a “recording function”. So the video scores themselves include both interpretative and recording texts.

Songs

For producing the songs Nein selected a combination of instruments (including voice) and artists who play these instruments. The songs were developed by performing the scores over two days of rehearsal and two days of recording. What is pivotal for the project is that in the act of performing the musicians interpreted the scores, which not only involves instrumental technique but also their own style and subjectivity.

In Nein’s view not only texts related to performances can have an interpretative and a recording function, but performances can have these functions in relation to texts as well. So, here the performance of the musicians has an interpretative function in relation to the scores.

Exhibition of Songs

Most of the sculptures do not exist anymore. The resulting songs are presented together with photographs of the sculptures in the exhibition series titled *Writing Performance Exhibition* including the number of the respective exhibition.

Remark on Collaboration

A part of Nein’s practice is to conceive work, which from the very start—on the conceptual level—includes certain places or positions created that have to be filled in or taken on by others. Usually she formulates a “concept”, in the form of an email invitation to potential collaborators, which explains the purpose of the collaboration, the tasks of the participants and how these tasks are related to each other within the final outcome. During the working process further texts, such as scores, scripts, instructions or texts to be sung might, play a role. The body of these texts builds a structure which binds and connects the participants, including Nein herself, and enables the implementation of the work.

To implement projects and artwork in and through collaboration is, for Nein, not only a means of producing work; it includes reflecting on the possibilities, boundaries and conditions of communication and the use of language in general. In collaborative work Nein is specifically interested in the potential of writing and the role of texts which she investigates therein.

At the points where the work is dependent upon others it is open and vulnerable. In order to collaboratively implement the work a risk has to be taken. Ideally, the result exceeds what could have been foreseen.

In this context Nein is interested in the fact that, in producing work through collaborative means, the part of herself which wants to govern with its will—a part which could be called the “intentional subject”—loses control to a process that is entrusted to an inner logic triggered and led by the texts.