



**ACADEMY OF MUSIC AND DRAMA**

## **Time as a Tool**

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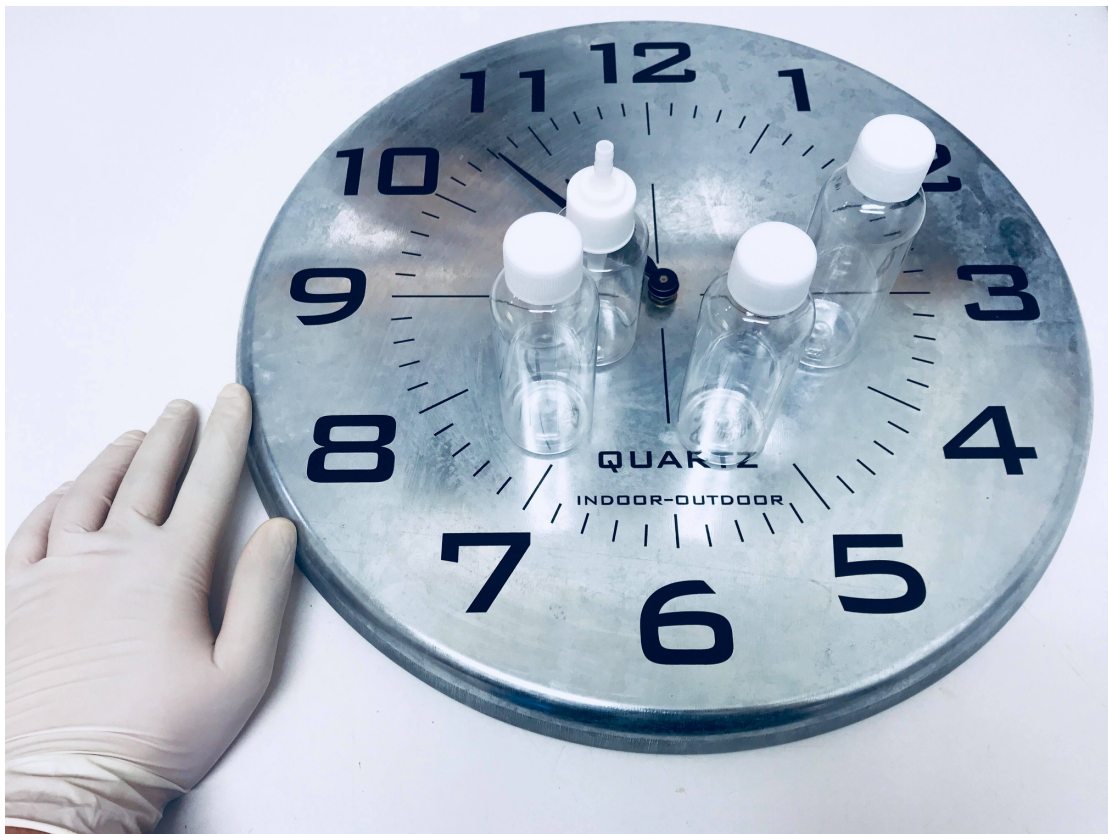
## **ABSTRACT**

Key words: artistic research, time, performative arts, documentary, 60 seconds

This is an experiential story of how I came up with the idea of investigating the topic of time; how I met fifty-nine artists from all over the world in order to create a documentary collecting their answers to the following question: *'If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?'*; how I presented my documentary and what I have experienced over the last few years living with that idea.

UNIVERSITY OF GOTHENBURG  
ACADEMY OF MUSIC AND DRAMA

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*When I push the paper with my pen to write,  
the paper pushes the table, the table the floor, the floor the ground under the building  
and in that sense, I actually go gently pushing the world.  
And I can go against the way the world is spinning, and I can go with the way the  
world is spinning.  
So, the pen is incredibly strong and is a foundation that somehow is untouchable.*

(unknown)



(This is a really interesting moment. It is that moment which always makes the atmosphere in a place a little bit more vibrant and everyone's temperature is simultaneously increased by synchronizing the group to the same level. It is the moment in which the teacher wants to randomly choose a student to do something in front of their classmates who just met for the first time. The moment which reminds you of something from a childhood birthday party, when you blow out the candles on the cake and everyone starts clapping making you feel both really excited and also a little bit scared at the same time. This moment in which something is pending, and you are a potential choice, whose availability will relieve this particular sensation from the whole environment by concentrating it in your body. I would really love to magnify this moment being able to observe this sensation and every single micro-movement of our bodies in between the seconds. To see clearly the line which connects us when we are perfectly connected. What could be hidden there?).

He is pointing to me with his index finger.

- *...with you! You will present it first.*

I am the one, whose availability is just relieving this particular sensation from the whole environment by concentrating it in my body.

The teacher is taking his folder which includes a paper with our names and photos among others. He is checking out my name. Γεώργιος Γιόκοτος.

I am wishing he had chosen someone else. I am very nervous.

- *Georgios, if I remember correctly, you presented during the introductory exams a comedic monologue and one from a tragedy, right?*

- *Yes, teacher.*

- *Which one would you like us to work with now?*

I am barely saying:

- *Hippolytus by Euripides, teacher.*

- *Alright! Go for it!*

I am taking my time and I am almost stuttering:

*Father!*

*This intense anger in your heart is dreadful!*

*If you had examined the issue more thoroughly, father, you would have seen that though your words were good, your facts were lacking.*

*Father, I am more skilled in making speeches to small crowds of my own age group*

*than to the general public. It's only natural.*

*And then, those who are found by the wise folks to be fools, are seen by the mob as persuasive orators.*

*But I am forced by this disaster that has fell upon me, to loosen my tongue and speak!*

*But let me begin with your first attack against me.*

*You said you would crush me, crush me, even before I had a chance to speak even a word in my defence!*

*Here is the light of the sun and here is the earth and upon this sun lit earth there is no man -deny it all you wish- there is not a single man, who is more moral than I am!*

*To begin with, I know the importance of showing reverence to the gods. Then I also know how to make friends only with those who will do no evil whatsoever, who would feel great shame in even suggesting to others to commit evil or to do evil themselves.*

*And, father, I don't pretend to be one thing to those of my friends who are present and yet another to those who are absent.*

*The very thing which causes you enough anger that you want to destroy me, the very thing that you think you've caught me at red handed, I am innocent. To this day, my body is unstained by sex. I know nothing about this act except for what I have heard in talk or seen in paintings, paintings that I care not to look at either, because I have a virgin soul.*

*But perhaps you are indeed not convinced that I am pure. Well then, show me the proof you have that I am not so. What is it that you think has corrupted me?*

*Her body? Do you think hers was more beautiful than that of all the rest of the women in the world, or do you think I wanted to marry her so as to rule your kingdom and inherit your estate? What a fool such thinking would have made of me! Totally without a wit!*

*To be pure and to be a king at the same time? Do you think that would be such a pleasant thing? Not in the slightest! The crowns of tyranny corrupt the minds of those who love to wear them. I prefer the crowns of victory in the sporting events of Greece but as a citizen, I am quite content to be a runner up and enjoy the blessings that come with the company of my noble friends. That would give me enough freedom to do as I please, free of danger, something that I consider to be far more enjoyable than the crown of a king.*

*There is only one more thing left for me to mention. You've heard all the rest.*

*Had there been a trial and had I a witness to speak on my character and had this*

woman been alive at this trial and had there been a careful examination of the facts, then you would surely learn who the real guilty person is.

*But all I can do as things are now, is to swear by Zeus, god of all oaths and by the earth beneath my feet, that I have never touched your wife, that I have never ever wished to do so and that the thought had never crossed my mind.*

*And if I am lying then let me die in dishonour, without a name, without a city, without a shelter, an exile ever-wandering all over the earth!*

*And, if I am guilty, let no sea, nor soil receive my flesh once I am dead!*

*Perhaps she has taken her own life out of some fear she had. That, I don't know.*

*Beyond this, it is improper for me to speak.*

*She behaved virtuously, though she could not have been virtuous, whereas I who am virtuous have used my virtue to my disadvantage<sup>1</sup>.*

I embarrassingly stop acting. I am looking at him.

- *Ok, well done. I would like to ask you something now. If you had to communicate the fundamental aspirations of Hippolytus in the course of a minute, which would these aspirations be? You do not need to give an answer now. When you are sure about the answer, then it could be an indication of your choices and consequently your interpretations and research regarding the character. Then you are going to be clear with what you want to communicate through your performance.*

I am feeling peculiar. If I want to concentrate the most essential aspirations of my character in such a short temporal space, I definitely need to engage in long term research; I need to spend many hours of working and researching trying out in order to arrive at that clearest one minute that might be the closest to my will. *Would it be possible?* I am thinking.

We continue working on the monologue for the rest of the lesson discussing in parallel what my personal connection to the text/character could be. My one minute is still messy. At least now I know its existence.

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<sup>1</sup> Euripides' Hippolytus (translated by George Theodoridis), 2010, *Bacchistage*, 2010, <https://bacchicstage.wordpress.com/euripides/hippolytus/>.

## AIM AND RESEARCH QUESTIONS

The core and the aim of this project is the *idea* of being as accurate as possible in what I artistically do and want to achieve as an artist. I would like to be clear through my art. To be able to communicate physically, meaningfully and literally whatever I want to through my art. I have believed in accuracy since I realised that the artistic field is missing proofs. Something which is not necessarily negative or positive. It might be the beauty of the field or the chaos itself. Especially when it comes to the academia it might be confusing and misleading. Art is subjective and everything is interpreted subjectively. Due to this, artists could easily be misunderstood by other fields and by each other. I have believed that investigating the concept of time might provide me (and maybe/hopefully other artists who will read/see my work) with a key tool to be more precise. To make me (or us) communicate clearly what I (or we) want to communicate through my (or our) art. I would like to observe both myself and other artists on how we relate to time hoping that I will discover something which will help me to be as accurate as possible in my work. And through the effort of being as accurate as possible, to be able to potentially give a sense of ‘evidence’ to my work by building a method in the future. Hopefully, this project is going to help me to research what I would like to. Even if it gives me the illusion of doing it/helping me, still it might be a fruitful journey.

The first thing that I always try to do when I have thought of something is to break it into smaller pieces, to put those pieces in an order and stand in front of them just observing. This way helps me to clarify the idea and especially to see clearly the elements that I am going to use. In this particular case, I would like to observe and investigate the aspects of time in performative practices.

More specifically:

1. How do 60 artists (including myself) respond to the following question:  
*‘If you had access for sixty seconds to the TV screens of the whole world, what would you choose to communicate through your art?’*
2. How does an artistic research, the core of which is based on the topic of time, affect/influence my artistic practice?

## SETTING THE SCENE

### Artistic Research

One of the exciting challenges of artistic research is that it bids us to cross different fields and different types of processes. When research is no longer only based on scientific understanding, but just as much on aesthetic considerations, something new can emerge. This can, in turn, lead to new artistic genres as well as to new ways of conducting research...Artistic research unites the artistic perspective with qualities from traditional research, such as critical thinking, transparency regarding methods and the conscious using of knowledge...What is interesting though is how artistic research has the capacity to use artistic perspectives in research, and how doing research in itself provides art with new ways of seeing and acting. Thus it is desirable that artistic research should be treated as a field in its own right.<sup>2</sup>

Let us look into it more closely. For one thing, much artistic research is conducted not with the aim of producing knowledge, but in order to enhance what could be called the artistic universe; as we know, this involves producing new images, narratives, sounds or experiences, and not primarily the production of formal knowledge or validated insights. Although knowledge and understanding may well emerge as byproducts of artistic projects, this is not usually intended from the beginning.

Perhaps more important is that artistic research as a rule does not start off with clearly defined research questions, topics or hypotheses whose relevance to the research context or to art practice has been established beforehand. Much such research is not 'hypothesis-led', but 'discovery-led' research, in which the artist undertakes a search on the basis of intuition and trial-and-error, possibly stumbling across unexpected outcomes or surprising insights or farsights.

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<sup>2</sup> Cecilia Lagerström, "Artistic Research. A Transition into No Man's Land," *At the Intersection Between Art and Research. Practice-Based Research in the Performing Arts* NSU Press (2010): 125.

Moreover, because the researchers are intimately intertwined with what they are exploring – much artistic research actually serves their own artistic development – they do not have ample distance to the research topic, a distance that is supposedly an essential condition for achieving a degree of objectivity.<sup>3</sup>

### The skeptical artist or How to find place for artistic research?

Artistic research naturally occurs outside institutes of education as well, that is, in the artistic world, where, however, the aim and framework of the research is of a different kind... Ticket sales together with thinking in terms of repertoires steer the pace of work, and several productions being staged at the same time is common. Under such circumstances, it is very difficult to engage in longer periods of contemplation and laboratory work.<sup>4</sup>

Let us imagine an unusual and imaginary story.

In this story, there are no auditions for actors, performers, directors, artists in general. In this story, there are only auditions for producers. In this world, the artists decide themselves whatever they want to do or with whom they would like to collaborate. When an artist has decided what their next performance is going to be, they just organise an audition looking for producers. The producers in this story typically find their jobs through auditions every season. They are members of corresponding websites which help them to find the next audition. They change their CV every six months including in it all the productions they have covered as well as their financial offers and the venues/theatres/galleries they provide for the next productions.

It is Monday 23th of April. 10:00.

Me and you are sitting behind a huge desk waiting for the candidate producers of our next performance. We have been working on our idea over the last six months and we recently announced to the public the following:

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<sup>3</sup> Henk Borgdorff, "Artistic Research within the Fields of Science," *Sensuous Knowledge* 6 (2009): 3.

<sup>4</sup> Lagerström, "Artistic Research. A Transition into No Man's Land," 128.



*The writer of 'Time as a Tool' and his reader are looking for a **producer** for their next performance. The producer should be **financially secure and responsible** in order to cover all of the needs for our next project which is based on artistic research. There will not be a specific period of rehearsals and the performance is going to be presented when the artists think that the research time is complete. The audition is going to take place in Artisten on the 23rd of April at 10:00 and the candidates should bring their updated CV's on the date which is mentioned above.*

You and I are waiting.

Me: *No one has come. It is ten o'clock. There should be a queue of candidates outside as usually happens. What do you think the problem is and why hasn't anyone come?*

You: \_\_\_\_\_.

We are picking up our stuff and leaving.

Me: *No worries! We could be the producers ourselves in order to work and explore as we want.*

You: \_\_\_\_\_.

(feel free to fill in the gaps)

Art regarding time  
Marina Abramovic  
«Rhythm 10»



She placed a long piece of white paper on the floor, different kinds of knives in terms of their size and two cassette recorders with microphones on each side of the paper.

She pressed the record button of the first cassette recorder, placed her left palm on the white paper, took the first knife and quickly started plunging it in between her stretched fingers until she was cut. When she cut herself, she went to the second knife and repeated the process until she was cut. When she had used all the knives she stopped the cassette recorder, rewound the tape and played it. She pressed the record button of the second cassette recorder. She started exactly the same process with the knives as she did the first time trying to be synchronized with the rhythm of the recorded sounds of the first cassette recorder/part of the performance. When she finished she rewound both of the recorded cassettes and played them leaving the room.

"Listening to the wild applause from the audience, I knew I had succeeded in creating an unprecedented unity of time present and time past with random errors."<sup>5</sup>

Photos: Dezan Poznanovic

Marina Abramovic was invited to participate in an art festival in Edinburgh in 1973. She took part in it by presenting the first version of the 'Rhythm 10' performance.



<sup>5</sup> Marina Abramovic, *Walk Through Walls: A Memoir* (New York: Crown Archetype, 2016), 66-67.

Tehching Hsieh  
One Year Performance



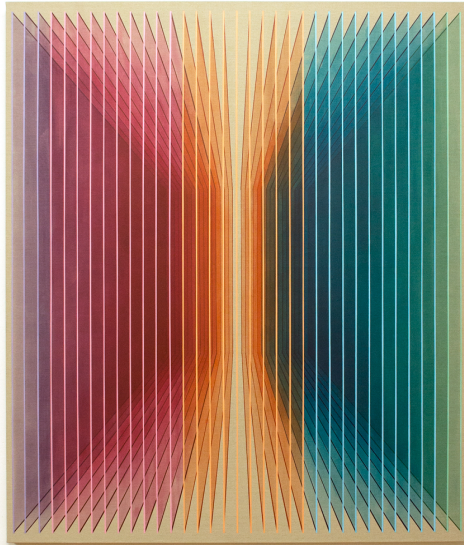
Hsieh was running the project 'One Year Performance' for many years (1978-1986). The project was actually a series of performances with different content/challenge each time. The duration of each performance was a whole year. The *'One Year Performance – Time Clock Piece 1980-1981'* took place in New York. Hsieh, in this performance, punched a time clock every hour on the hour. Every time, when he punched the clock, he took a picture of himself. He started

running this performance having formerly shaved his hair which was growing during the performance. The pictures which were taken by him composed a six-minute art video which has been projected in different countries since then.<sup>6</sup>

Photo: Michael Shen

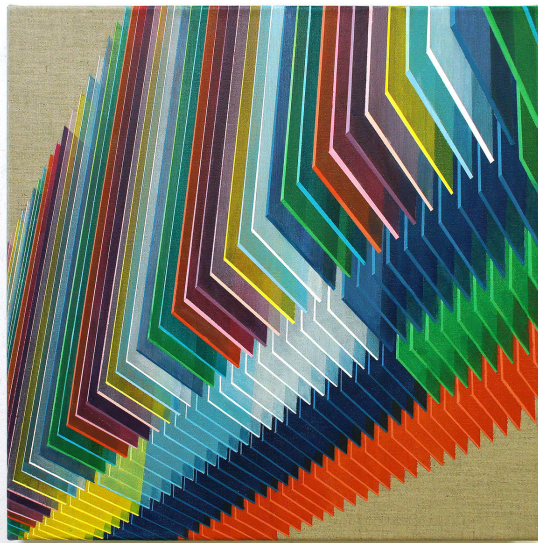
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<sup>6</sup> Guggenheim. "Experiential Performance Art: The Aesthetics of Time." Accessed April 6, 2018. <https://www.guggenheim.org/arts-curriculum/topic/experiential-performance-art>.



Lucy Engelman & Daniel Mullen  
A DIFFERENT KIND OF TIME: Sequencing  
Spatial Temporal Synesthesia

Lucy Engelman is a filmmaker who has synesthesia. It is something which allows you to see the sound or to taste the colors. Engelman, more specifically, is able to visualise time as three-dimensional, tangible and visual object in her mind's eye. She creates paintings in collaboration with Daniel Mullen creating physical manifestations of what she experiences. Mullen translates Engelman's synesthetic interpretations by creating colorful paintings.<sup>7</sup>



painting 1: 40's-80's, painting 2: 6919 - 6893 AD

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<sup>7</sup> Daniel Mullen. "Lucy Engelman & Daniel Mullen." Accessed April 6, 2018. <https://danielmullen.info/projects/>.



Néle Azevedo  
Minimum Monument

Néle Azevedo is a Brazilian independent artist/researcher who has been setting the project 'Minimum Monument' in several cities around the world since 2005 (among



others Havana, Tokyo, Paris, Firenze, Berlin and Birmingham). She creates tiny iced sculptures (20 cm each) of human beings and places thousands of them in public spaces of contemporary cities. The passers-by have the opportunity to see the

installation while the piece of art itself is melting, observing the traces of passage of time. In this way time becomes an indispensable element of the work.<sup>8</sup>



Photos: Henk Nieman

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<sup>8</sup> Néle Azevedo. "Minimum Monument." Accessed April 6, 2018. <https://www.neleazevedo.com.br>.

The common core of the above-mentioned examples might seemingly be time, which is actually the main topic of my artistic research and consequently one of the links between my work and theirs. But the most influential aspect of all the previous examples is the situation of experiencing something both as a way to create a piece of art as well as a tool to carry out research. The experience itself can simultaneously be a piece of laboratory work for the artist/researcher as well as a piece of art for the audience. This is more distinguishable in the first two examples (Marina Abramovic «Rhythm 10» and Tehching Hsieh ‘Punching the Time Clock on the Hour, One Year Performance’).

Abramovic and Hsieh used the real time of a performance with the purpose of exploring and investigating their physical and mental limits. These particular experiences were the meeting point between the artist/researcher and the experiment/research, the artist/researcher and the audience, the experiment/research - in its form of a performance - and the audience, as well as the past and the present. These multiple aspects gave me a boost and constituted the fundamental basis of all my performances and more specifically, the last one in February. When I was trying to observe/investigate different layers of time in complete stillness while my documentary was being projected behind me (see page 57).

The third example (Lucy Engelman & Daniel Mullen ‘A DIFFERENT KIND OF TIME: Sequencing Spatial Temporal Synesthesia’) is actually more about the effort of ‘transferring’ others’ experiences to your artistic practice/research in order to create a permanent/concrete piece of art, something that I tried to do by creating the documentary in collaboration with my participants (see the chapter on method).

The last example (Néle Azevedo ‘Minimum Monument’) gave me the idea of observing the audience while the artistic piece/research itself is going on. While the main body of my last performance-the documentary-was playing, I, as an integral part of the performance, was observing the impact on the audience as well as on me following its precise duration (see page 57).

Being influenced by different artists who have researched the topic of time I indicatively mentioned some of the most influential projects in order to set the scene from which my artistic research/practice has been affected. It is worth noting that this does not mean that I have tried to apply particular methods or techniques from the aforementioned artists to my work. I have chiefly instinctively built my way which has inevitably been influenced by different resources. Maybe even by you.

## METHOD

The desktop  
or The office work

I clean up my desktop. I take every single object off the table, I wipe it and put it carefully down on the floor. Laptop, camera, writings, envelopes, pen, books, mobile phone, chargers, external disks, headphones. I try to put them in an order by organising categories. I do not trust the mess. I clean up my desktop. I am dusting it.

No marks. No dust. A crystal-clear desktop might be a good starting point.

I am standing just behind the desk looking at the objects I left on the floor.

When I know what I want to do, I juxtapose the things that I already have, thinking about their usage as well as what is missing. This might be a first step of what I call practicality.

What do I want to do? Pause

I would like to find fifty-nine artists from every field of art with the purpose of video recording them as part of the creation of a documentary. Every single artist has only one minute to express themselves by responding to the following question: 'If you had access for sixty seconds to the TV screens of the whole world, what would you choose to communicate through your art?' I would finally like to project the fifty-nine-minute documentary and perform at the same time. After the fifty-nine responses, there follows my response to the question task by video recording myself on stage in front of the audience. That is the last minute which completes the documentary.

How can I do it? Pause

First of all, I must find the participants.

How can I find them? Pause

It would be good to write an invitation letter and spread it to the world.

What do I need to write an invitation letter? Pause

The laptop.

I am taking the laptop off the floor and setting it on the clean desktop.

I am writing:

*Dear colleagues,*

*My name is Georgios Giokotos. I am an actor, performer, director as well as a master's student at the Contemporary Performative Arts programme (Academy of Music and Drama, University of Gothenburg).*

*This is an official invitation to participate in my project which is under the auspices of Gothenburg University within my master's research.*

*The project is divided into two parts. The practical part and the writing part.*

*I would like to invite you to partake in the practical part of my project. I am looking for 59 artists from every field of art with the purpose of video recording them as part of the creation of a documentary. I will give you a question-task to respond to in only one minute. Your one-minute response-statement will be video recorded by me and will be used-projected afterwards only in the frame of this specific project which is under the auspices of Gothenburg University.*

*The question is:*

***“ If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art? ”***

*A brief description of the project*

*My artistic research, as well as my artistic practice, are based on the concept of time.*

*What is time and how could I use it as a tool to approach art?*

*According to the present study I am currently trying to explore different perspectives of time in art with the purpose of approaching the topic aiming at accuracy and understanding.*

*You can choose your own way to give a minute response to the specific question, as well as the place in which you would prefer to be video recorded or any other element of it. There will also be a video recorded mini interview for a couple of minutes just for my archive (which will not be used either in my performances or in the documentary) and finally your one-minute personal response-statement to the question-task I just*



*mentioned above. The content of the one-minute response-statement will be included in the documentary which will be part of my performances in this project.*

*There will not be any evaluation for the responses-statements of the participants.*

*When the 59 responses-statements are collected, the process of searching for artists will finish.*

*The participation is voluntary and will help me to continue my artistic research as well as my artistic practice.*

*The duration of our meeting (discussion, interview, recording) will be max 1 hour per artist.*

*I am really looking forward to meeting you and get the opportunity to study your response-statement, having the luck of you being part of my documentary/project.*

*If you are interested please contact me here:*

*g.yokotos@hotmail.com*

*Many thanks in advance.*

*Best regards,*

*Georgios Giokotos*

Here it is. I have the letter.

What is the next step? Pause

It would be good to send it firstly to any artistic school, organisation, company, theatre in the area. It would be good to research and write them down. It would be good to make a list.

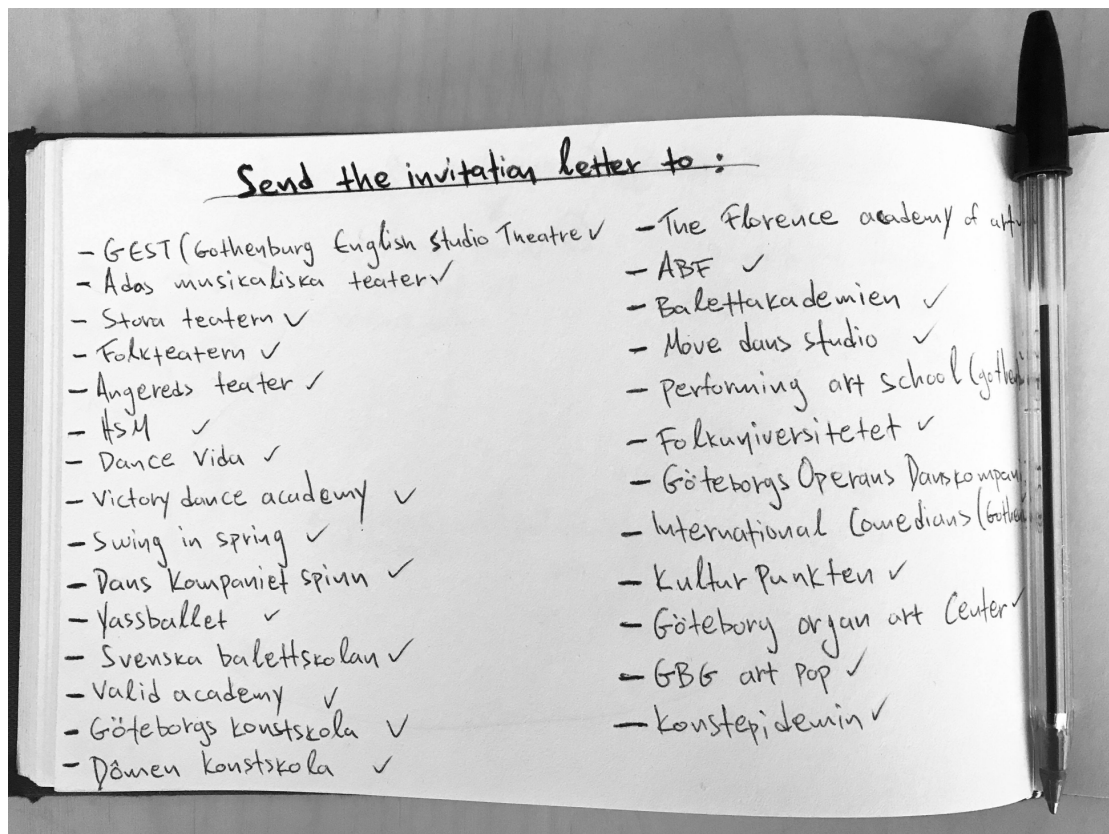
What do I need for that?

The laptop -I am touching the laptop on the table- a notebook and a pen.

I am taking the notebook and the pen off the floor and setting them on the clean desktop next to the laptop.

I am googling: *Gothenburg theatre schools, Gothenburg dance schools, Gothenburg artistic schools, Gothenburg music schools, Gothenburg painting studios, Göteborg Dans skolan, Göteborg målning* etc. All the possible word combinations. All the possible combinations both in English and Swedish.

I am writing down:



Here it is. I have the list. Twenty-seven. I send the invitation letter to every single organisation, theatre, artistic school, company, waiting for their responses. I am waiting. Pause

I have been waiting for a long time. Only three of them have replied, informing me that they would forward my letter to their students. Pause

What can I do now? Three out of twenty-seven is not many at all. Pause

It would be good to spread the invitation letter to the web world not only via emails but also through Facebook and Instagram. Log in.

I start reaching out to people who are related to the artistic community by checking groups, pages, personal profiles, common friends, hashtags and check-ins on Facebook and Instagram. I post my invitation letter everywhere. I send it as a personal message to any person whose profile information includes words like: *artist, actor, actress, musician, dancer, singer, painter, filmmaker, drag queen, rapper* and any other possible keyword in the area. I create events on Facebook and invite people. I ask my classmates to make a list with artists and I contact them. I feel that I am crazily surfing the net, taming the world-wide web's waves.

I am surfing:



An almost endless struggle to find participants has started. I am on line everyday checking emails, messages, comments, tags and hashtags in different kinds of groups on Facebook as well as on Instagram. The first replies have been received. Some of them say 'Thanks, but I cannot do it'. Some of them say 'Exciting! Let's do it!' and when I text them back to make an appointment they never reply. Some of them say just the word 'Interesting' without specifying their will, something which makes me try to find a way to start a discussion in order to convince them to partake in my project. Few of them say 'Yes, let's meet next week' consequently we try to match our availability. Others do not reply at all, and the majority of the artists who have received the personal official invitation letter (every letter refers to the name of the corresponding potential participant) do not read it at all.

I am all day long typ typ Typ TYptyp TyP typ typtYp typ typ typ TYP typing.

At this point I would like to mention the following statistics as an example. It is important to say that it is not possible to record and consequently count all of the messages, tags, comments on posts in plenty of groups, hashtags etc on social media due to their privacy policy. Here I cite a sample of my messages on Facebook/Messenger:

Total number of messages	261
Artists who read it and replied	25
Artists who read it but did not reply	110
Artists who did not read it	126

Having realised the difficulty to find participants for my project I must find alternatives.

What can I do now? Pause

Think of a plan B. Pause

I might have lived approximately half of my life having always found a plan B. For everything. Generally speaking, this issue might not be called practicality but in this particular case let me call it practicality.

The plan B:

- I have thought of visiting Stockholm in order to have the possibility to meet more artists, as well as Prague and Krakow. I choose these destinations because they are the cheapest options.
- In case I am not able to find participants who I can meet in person, I am going to start posting a similar invitation letter on international artistic groups on Facebook inviting artists from all over the world for a skype meeting.

Now, I am ready to meet the participants who already accepted to take part in my project. I send them a second, more detailed message:

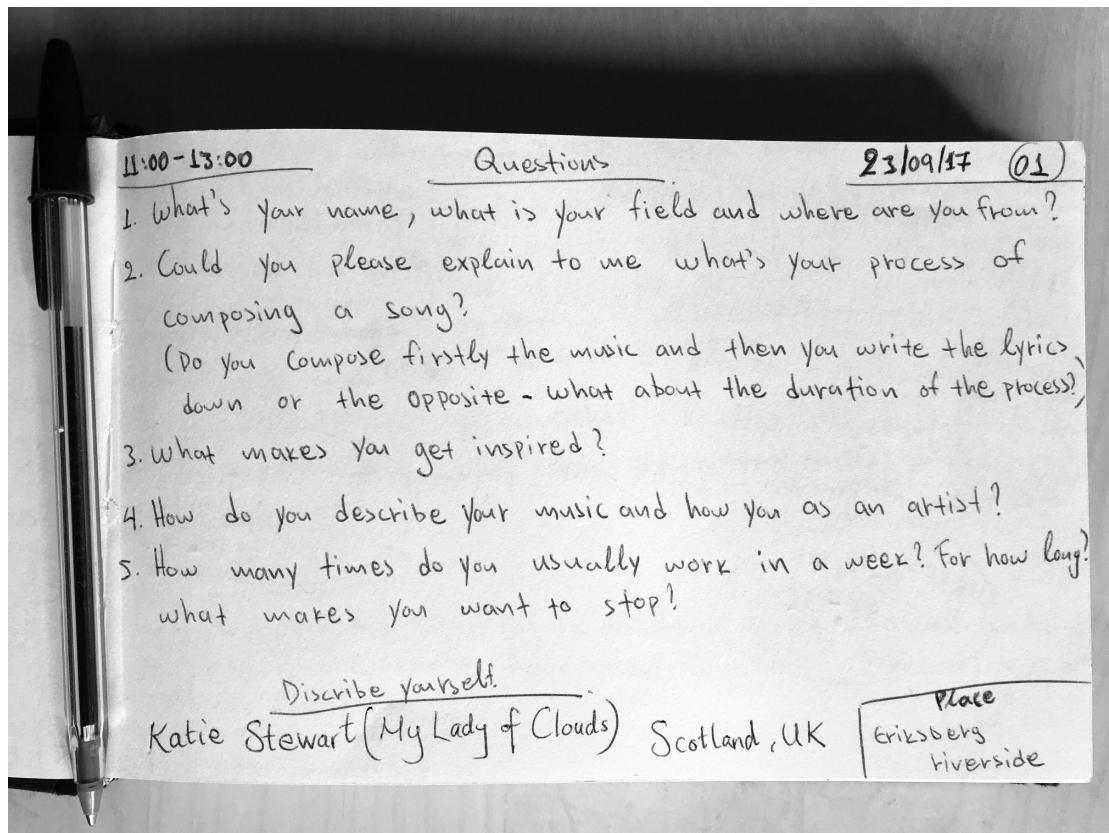
*First of all, you can choose the place that you want to meet me especially if that place is related to your one-minute statement. If you do not have any specific preferences we could meet at the university. There is going to be a short video-recorded interview (max*

10 minutes) asking you about your field, your method and your way of managing your work. This interview is not going to be used either as part of my documentary or as part of my performances. I am going to use it only for my archive with the purpose of helping me to write my thesis afterwards. After the interview, there is going to be your one-minute statement (your response to the question: **'If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?'**). You are going to have the opportunity to do it as many times as you want, until you are satisfied. I am looking forward to hearing from you soon.

Best regards,

Georgios Giokotos

I organise a questionnaire for the first participant. This might be a good way of me having the control of this process:



Now, I am really ready to meet the first participant.

What do I need for that? Pause

The camera, the mobile phone, the chargers, the notebook and the pen.

I am taking all of them off the floor and putting them in my backpack.

I am leaving.

On the way

or One way or another

It is Saturday 23.09.17 10:00

I am catching the bus.

From now on until the following semester all of my life is about arrangements, appointments, interviews and recordings. My backpack is almost permanently inlaid on my back and my agenda as well as my camera have become extensions of my hands. The average of postponing an appointment for each participant is approximately three times.

I am getting off the bus.

Step one: Greetings.

*Thanks for accepting my invitation to take part in my project/artistic research!*

Step two: Breaking the ice.

*Let us have a coffee!* Explaining the process.

Step three: Interview.

*This interview is not going to be used either as part of my documentary or as part of my performances. I am going to use it only for my archive with the purpose of helping me to write my thesis afterwards. Are you ok with that?*

I do not inform them about the questions beforehand. I prefer to collect their spontaneous answers. The interview is maximum ten minutes but if someone wants to explain more in depth about their work or anything else, it is absolutely ok. During the interview, I hold the camera.

*You can either look at me or at the lens. Wherever you prefer. Shall we start?*

Step four: The one-minute statement.

*Your one-minute statement is going to be used as part of my documentary as well as part of my performances. There is no right or wrong. Feel free to try as many times until you are satisfied. You can communicate to the world whatever you want to*

*communicate without criticising yourself. Remember this is a hypothetical question. Before we start could you please write down your name, what your field is, and where you are from? According to these notes I am going to put your details on the screen during your one-minute statement. Thanks! Are you ready? **'If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?'***

I am holding the camera. I am trying to frame the picture as neutral as possible, without any special ideas, focusing on each participant and not on my direction's aesthetics. If a participant asks me if they can hold the camera themselves during their one-minute statement, it is absolutely fine.

Step five: Thanks. *Thanks for taking part in my project/artistic research! I really appreciate it. You are very welcome to see my performance and watch my documentary in February. You will definitely receive an invitation for that. Thanks!*

I am catching the bus.

It is Friday 19.01.18 15:00

I am going home. I am feeling relieved. I managed to collect all the statements I wanted. I met fifty-nine artists. Fifty-nine people. I am checking my notebook for the thousandth time. *Yes, it happened!*

I am really feeling relieved and ready for the editing.

I am getting off the bus.

[Back to desktop](#)  
[or The editing](#)

The desktop is still clean. I take off the camera's memory card in order to transfer the files to my laptop. Pause

I need a simple programme to edit my files. There is not any intent for special effects or something which could attract the audience's attention away from the meaning of my participants' statements. I would like my participants and their messages to be the



centre of my documentary. No focus on my directing or editing skills. The iMovie software provides me with what I need for this case.

I am thinking about the order of the videos. How can I mix them? Pause

I would prefer to put them in the same order as I recorded them. A chronological queue of the video recorded artists who want to spread their message to the world. A queue of senders who might carry the weight of the world's wounds on their shoulders.

*That's it!*

The files have been transferred from the memory card to my laptop. Everything seems to be ready for the editing. I must only concentrate on the process.

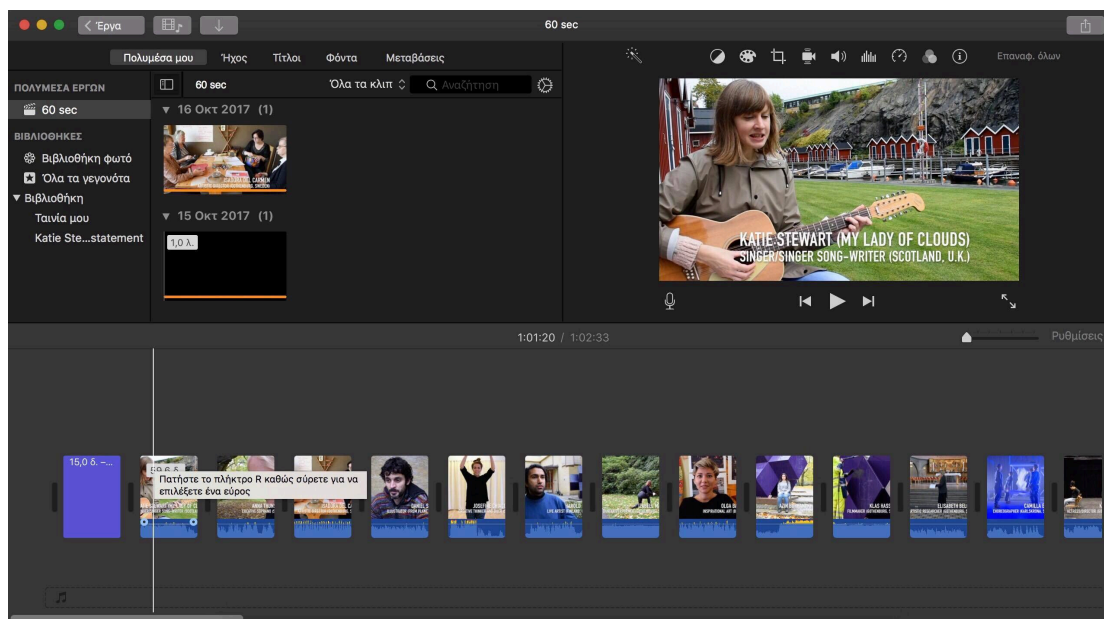
*Quiet please!*

What do I need to listen to the files carefully? Pause

The headphones.

I am taking the headphones off the floor and plugging them in my laptop.

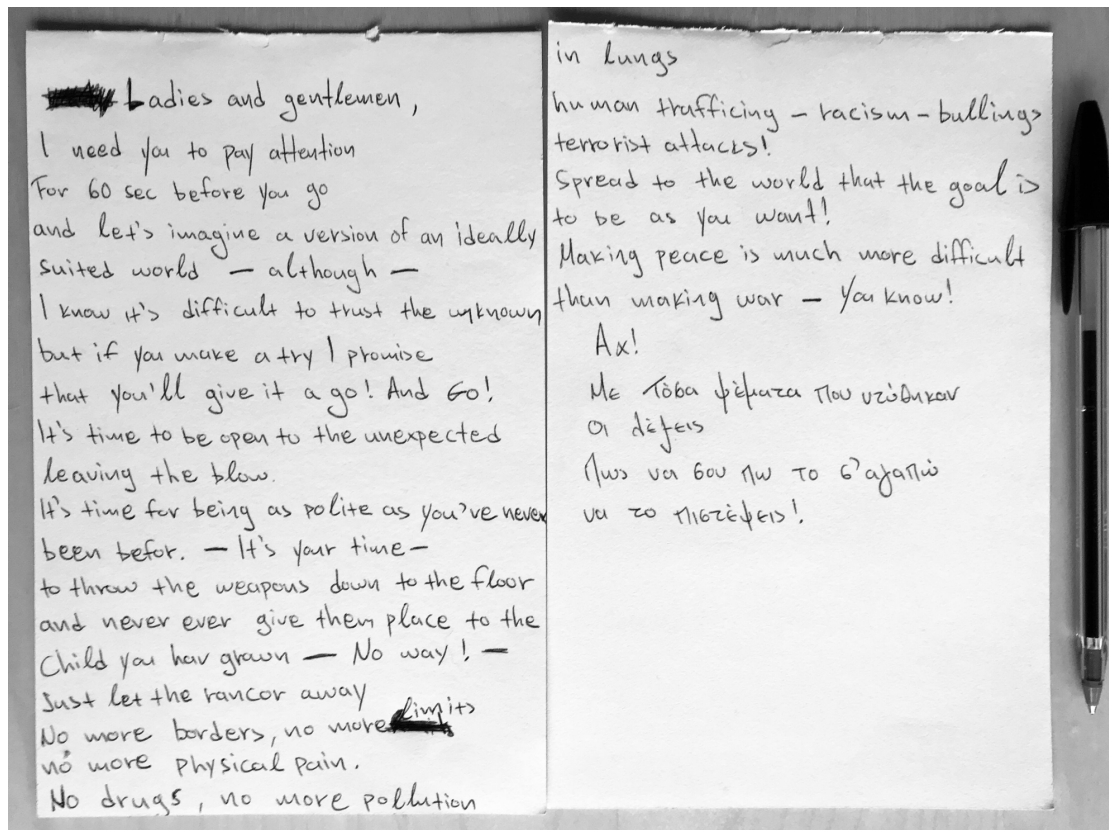
I am ready:



It is Saturday 17.02.18 23:34 I just finished the editing. I am grabbing a cup of tea and staring at the ceiling. Pause







\*The words have dressed up in so many lies. How could I tell you that I love you? How could you believe it?

Is it a rap song or a speech? Pause

It is a politician<sup>artist</sup>'s speech in public.

*That would be my one-minute statement.*

*That will be my one-minute statement.*

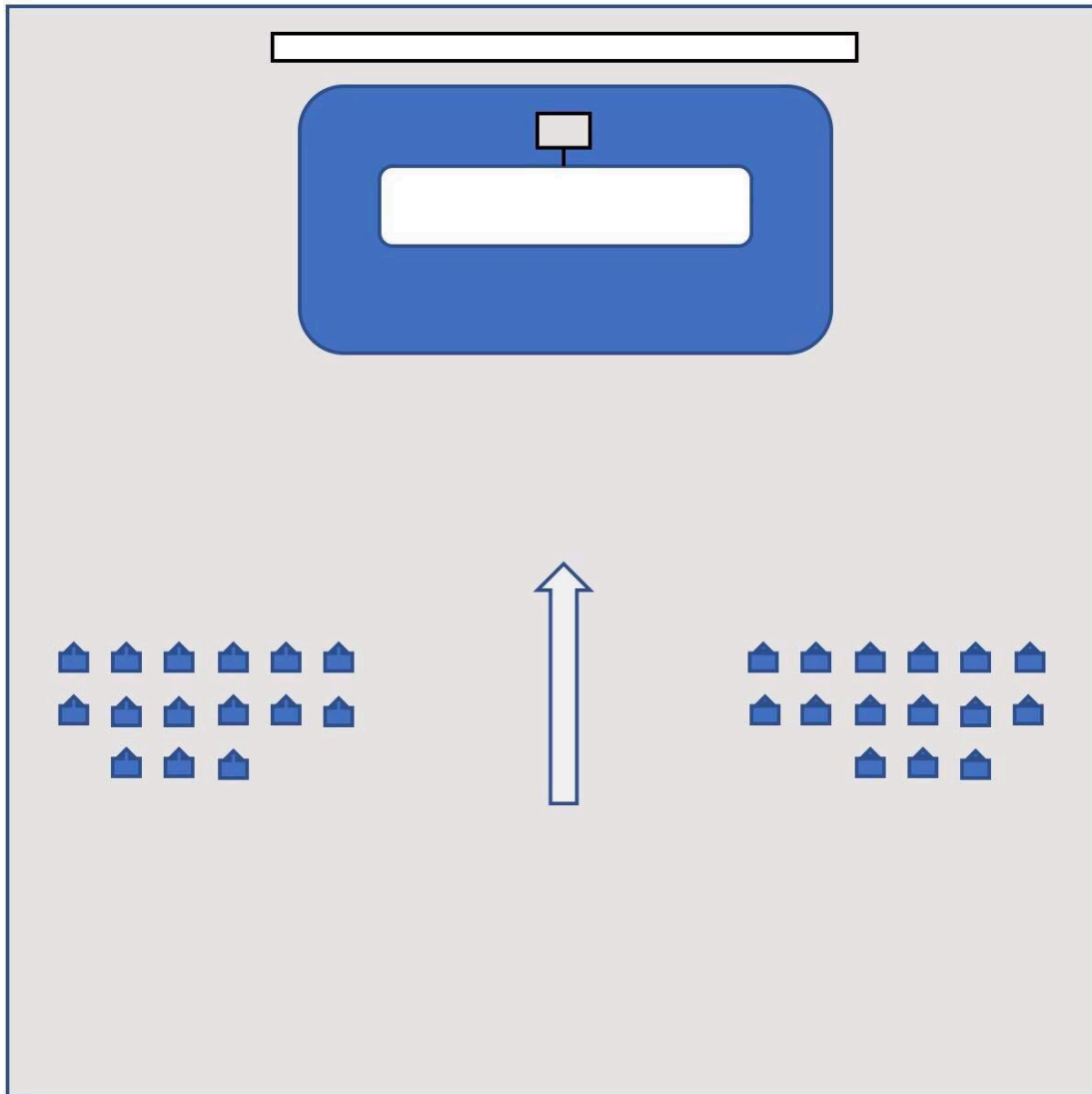
From now on I organise all the practical things regarding the performance.

*The floor is clear now. It is the time to stage my project looking forward to completing my documentary in front of the audience.*

On the floor, there should be:

- Thirty seats each time for the audience for security reasons
- A camera which is going to be recording my one-minute statement in order to complete the documentary afterwards by attaching it to the rest of the film
- A projector and a screen
- Speakers
- A carpet, a desk, a chair, some microphones and my costume

I make a plan to show the technicians beforehand what the idea of my presentation is:



Everything is ready for the days of the performances. Pause

First day: Tuesday 20.02.18 12:00 A304 black box

Academy of Music and Drama, Gothenburg University.

Thirty members of the audience.

A performer.

A technician.

Two assistants.

Sixty-three minutes duration.

Second day: Wednesday 21.02.18 19:15 A304 black box

Academy of Music and Drama, Gothenburg University.

Thirty members of the audience.

A performer.

A technician.

Two assistants.

Sixty-three minutes duration.

*We are always waiting for something by acting or non-acting but we rarely observe ourselves.* Pause



Photo: Elpis Grammatikopoulou

## ANALYSIS

The match

or The inspiration vol.2

November 2008

Thessaloniki, Greece

We are waiting for the new teacher. We are sitting in a semi-circle in the middle of the classroom.

It is the second year of the drama school. *The year of the hard work*. That is how the old teachers as well as previous students traditionally call it. The second year does not actually differ from the first one regarding its official schedule, but the demands for each course are definitely higher. We typically start lessons at ten o'clock in the morning and finish them at ten o'clock at night. That is another inside joke. We just say *ten to ten* when it comes to explain our schedule to someone else. On Saturdays, it is ten to five and on Sundays we are free. But everyday needs extra time for rehearsing or trying out things. I am going to just mention that once we slept in the fencing room. We had finished rehearsing at five o'clock in the morning and we should be back at eight. There was not enough time to go home, sleep and come back at eight o'clock.

We are waiting for our new teacher. It is a really difficult period of time. We are supposed to be working hard but over the last week one of our acting teachers is not coming due to an accident she had. Consequently, the director of the drama school has invited a new teacher for us.

That is Vicky Georgiadou. She is one of the youngest and most experimental directors in Athens. She has directed very interesting works and rumour has it that she is one of the most inspiring directors of her generation. She has also been working as assistant director to one of the most subversive teachers and directors in Greece, Lefteris Vogiatzis.

There are a lot of reasons to look forward to meeting her. Even the factor that she is from Athens, the capital city of Greece, makes us, as students of the second largest city, expect things as if artists from Athens are more important than from the rest of the country.

This current situation is definitely reminding me of our first day in the drama school when we were waiting for Andreas Voutsinas. There is almost the same kind of suspense. She is coming. The sound of her steps is echoing in the hall. She gets in the classroom and introduces herself. We do not talk. We just smile. Everyone wears a smooth smile and a pair of sparky eyes. It is our common costume. It always is.

- *Now you are going to introduce yourselves through an exercise. Let us close the circle in which we are sitting.*

(This is another one of those interesting moments, I think. Those moments when your new teacher—a teacher who you have been admiring since you started learning about the theatre community and its workers—might pick and give you instructions to do something for the first time in front of them. Those moments when the suspense, the excitement and the embarrassment are crashing against each other and the impact makes the environment, as well as all of us, to be synchronized in a perfect harmony. No one is noticing the exact dynamics of the moment and everyone is hoping not to be the person who will be chosen and consequently restore the situation back to normality). She is carefully leaving a box of matches in front of Danae's (a classmate of mine) feet.

- *Here you are.*

Danae is the one, whose availability is just relieving this particular sensation from the whole environment by concentrating it in her body.

- *Take this match box, open it, choose a match and strike it. While it is burning you should introduce yourself and let us know what you are looking for as an artist. When it blows out, stop talking and pass the match box to the next person. Are you ok?*

I am extremely surprised! This exercise is definitely reminding me of our first day in the drama school, when Andreas Voutsinas advised me to concentrate all the fundamental aspirations of Hippolytus in the course of a minute in order to be clear in terms of what I want to communicate through my performance. This situation is also almost the same! It is like a déjà vu, only I have certainly experienced that moment which this moment is reminding me of. Certainly! A year ago. What has happened over the last year since Andreas Voutsinas told us about the one minute? I can refer to many things which have happened. Some of them were milestones and some of them were unimportant. But what was happening between those things? What is observable and what is not?

I am extremely excited! What might be hidden in a moment? What might fit into a minute or into the length of a burning match?

I definitely want to try to observe these hidden moments and whatever could be happening in between the seconds.

I definitely want to try to fit all of my thoughts about something into a moment in order to make it as clear as possible.

To manipulate time.

We continue working on different exercises for the rest of the lesson. My match burnt so quickly not allowing me to communicate the core of my aspirations as an artist. *Was it burnt quickly or did I feel it like that?* At least now I know there are many of them left.

The world  
or the new world

Having tried to adapt to any performance I have taken part in since I finished the drama school, this instinctive proclivity of researching, I would say that I never managed to work and investigate as I wanted to. The factor of commerciality and the wish of each producer to sustain both economic profit and artistic quality in just two months (the usual time of preparing a performance), did not allow me to work as I wanted to. There is not time for investigation. I have been facing the exact same issue over the last five years of activity as an actor, since I graduated from the drama school. There is no time for trying out more, there is no more time to research. Consequently, I decide to take a pause from working as a regular actor and to continue my studies trying to broaden my horizons. Reading the description of the CPA programme at the university of Gothenburg I immediately remembered Andreas Voutsinas' one minute and Vicky Georgiadou's match. *Here we are!* Another world is opening in front of my eyes.

*So, I decide to apply.*

## The application

Having found the elements that I would like to use for my artistic research I am able to write the idea down knowing exactly what I am going to propose. I am applying:

**Project Concept for the MFA Programme in Contemporary Performative Arts,  
Gothenburg University**

**Candidate's Name: Georgios Giokotos**

***If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?***

*Time management has been one of my biggest concerns since the first year as a student at the Drama School. How do we use time to prepare a theatrical play? Is time ever enough? And how do we deal with it within the performance itself? What is time and to what extent does it contract or expand itself within a theatrical act? How can we focus upon the moment of an act and how can this constitute a whole stage module or point of reference? Andreas Voutsinas, my acting teacher at the Drama School, had once asked me: 'If you had to communicate the fundamental aspirations of your theatrical character in the course of a minute, which would these aspirations be?' I then felt that if I wanted to concentrate the most essential aspirations of my character in such a short temporal space, I needed to engage in long term research; I needed to spend many hours of work in order to arrive at that clearest **one minute** that might be the closest to my will. Ever since, I have always elaborated this notion in every character, scene and act in terms of a performance. Unfortunately, in a professional framework, time restrictions do not allow for such research of an academic nature since the schedule for the preparation of a performance is very specific and limited. As an artist, I have always wondered about the fundamental needs that lead me to want to communicate something through my art, what that can be and how I can make it more robust in the stage time. I hope that the MFA Programme in Performing Arts (Specialisation in Contemporary Performative Arts), offered by the University of Gothenburg, will provide me with the opportunity to research the above-mentioned questions in an academic environment with the help of professors and colleagues.*

***If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?***

*The above question is the core of my research proposal which I would like to conduct within an academic programme. I strongly believe that it constitutes part of a wider research field that is worthwhile and intriguing.*

*The proposed structure of my research project is divided into two parts. In the first part I am planning to pose the above-mentioned question (***If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?***) to 59 artists from all over the world (representing different forms of art) and then capture their response in terms of a video recording. Simultaneously, I will be observing and studying their techniques and expressive*

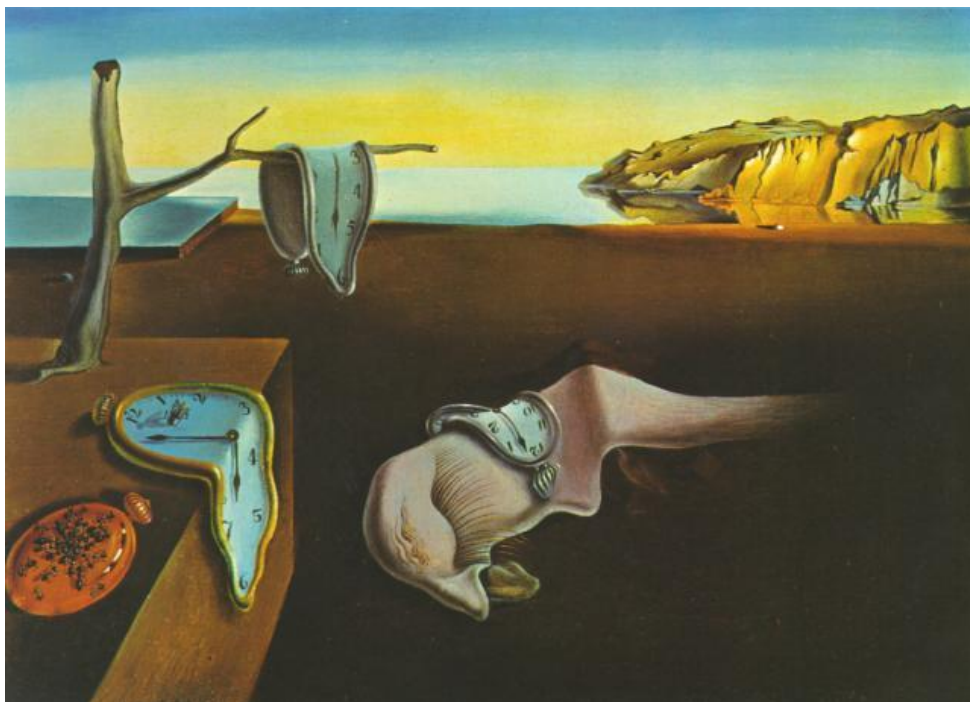


means used during the procedure. The purpose of this collection will be the creation of a 59-minute long documentary art video that will be directly linked to the final form of my research.

In the second part of the project I will try to decode the choices made by the various artists, their goals, and the meanings and values conveyed in each recording. The purpose here is to research the content of the term 'time' and to create my own communicational and expressional codes inspired by each artist. I would like the final outcome of my research project to be the creation of an installation of TV screens that will be projecting the created documentary art video. At the same time (during the 59 minutes) I, as a performer, will be narrating through my body and voice the journey I made and the incentives I received in order to end up with my own 60 seconds. These final 60 seconds of my performance will be recorded and added to the rest 59 minutes of the documentary art video.

I hope that through this study I will be able to create a one-hour documentary art video and during its last minute to manage to provide my own answer to the question **'If you had access for 60 seconds to the TV screens of the whole world, what would you choose to communicate through your art?'**

My overall purpose is to research the meaning of the term 'time' in arts and how artists perceive it. In addition, I would like to discover new ways in which I can communicate my art and ideas in clarity, brevity and within a collaborative framework. I am positive that with the proposed project I will collect ways and techniques which, combined with the experience of the teaching staff and my colleagues, will provide a useful view about stage time.



**Salvador Dali - The Persistence of Memory (1931)**

## The invitation letter or The first step

The university has accepted my proposal and I am currently studying and running my research/project under the umbrella of the Contemporary Performative Arts programme.

The first thing I must do in parallel with my studies and laboratory work/research, is to find a way to approach artists in order to participate in my documentary. I have been living in Gothenburg for approximately a year and I have not met many artists in person. I also know that when it comes to video recorded interviews and statements the possibilities of finding participants might drop away. I must find a way to explain to the potential participants the whole process of the day of the shoot as well as my general idea. I have to inform them about the usage of the documentary and especially in which frame it is going to be projected. They should feel secure in order to trust me. I must make them feel secure. Furthermore, I must find an attractive way to approach them as well. But this way should also be able to convince them both for my reliability as an artist/person and for my artistic project as part of an artistic research equal to any research in the academic environment. That is how I ended up writing the invitation letter in collaboration with my supervisors (see page 19).

I have eventually heard from some of the participants as well as other people who read the letter, that it is written in a very formal way something which makes it more serious than what it actually is. Its solemnity 'scares' a lot of people, making them feel that if they accept the invitation and take part in the documentary they would probably be engaged with something extremely demanding and complicated. Other people told me that the letter is very long something which makes it be rejected before they even start reading it. After all of these comments I am wondering whether this letter would have been criticised/rejected so much if it had not been written for an artistic project/research but for a scientific one.

## The silent rejection

The next thing that I should do is to try to communicate my letter to as many people as possible around the area. So, I believe that if I send it through e-mail to every artistic

school, community and organisation in Gothenburg, it would probably be a good starting point. Having checked out and written down in a list all the possible receivers, I send them-one by one-my official invitation letter. They are twenty-seven. So, I am waiting for their replies. Pause

It has actually been a long time since I sent them my invitation letter and I have only received three replies. I am thinking. *Where is the artistic community? Where is the responsibility of the artistic schools to-at least-reply either negatively or positively to an official invitation letter? Where is the support of the artistic schools to an artistic research as part of the academia? What is the connection of the artistic schools with the public and the society?* The three schools which replied to me said ‘*Thanks, we are going to forward your letter to our students*’. This is actually what I was expecting from all of the schools I sent it to. Three out of twenty-seven is a really small percentage! Being disappointed by this situation and realising the difficulty to find participants I must continue sending my invitation letter to potential participants through different kinds of applications. I start checking profiles, personal pages and groups on Facebook. If I come across information which shows that the owner of the corresponding page or personal profile is an artist, I immediately send them an invitation letter writing his or her name in the greetings. I post the invitation letter in dozens of groups on Facebook. Some of them are relative to artistic fields and some of them are just for finding interesting things to do in Gothenburg, students’ communities, expatriates’ groups, common interests groups such as particular types of dances, cinema, music around the area. I try to spread my invitation letter everywhere so it will be read by as many people as possible. I also start posting relative photos with the project on Instagram by using hashtags. I struggle every day to post things on different on-line platforms, communicate with people who might be interested in participating in my project and make appointments with some of them.

The reciprocation of the artistic community is really limited. I am thinking. *We post unnecessary things every day on our personal social media such as photos when we are eating sushi, parties, our new shoes, the scenery of our neighborhood and so on. But when it comes to taking part in an artistic project which is part of an academic research and through it we are supposed to communicate our message to every single TV screen around the world, what are we doing? What is our need to show a piece of our daily life on social media and what makes us ignore or reject the participation in an artistic project which both provides us a hypothetical opportunity to communicate*

*whatever we want to the whole world and needs our support as a new field/area in the academia? Someone sends us a letter which includes our name. I know that nowadays we receive spam or fake emails every day in our mailboxes but when it comes to a personal invitation letter which includes our name, should we read it and reply back, even if by just saying something very simple? 'Thanks for inviting me. I am not interested' or 'Thanks, but I cannot do it'. What kind of liabilities do not provide us the time to take part in an artistic project/research, to communicate our message to the world, to help/support an artistic research as part of the academia and even more to just read and kindly reply to a personal invitation letter? What kind of liabilities are they? If we sacrifice that time, what kind of time would it be? Creative time? Wasted time?*

Being on line as long as I have never been before I eventually manage to make some appointments.

Being lost

or [The laboratory work in parallel with the project vol.1](#)

*Sometimes one of the most interesting things might be the chaos. The situation of being lost could disclose many things that you did not expect or block your way. It might sometimes be experienced like you waste your time making you feel stuck and some other times it might be felt like a fruitful adventure. In almost every project there is a moment of experiencing the situation of being lost. When you do not know the next step. When you do not know who you are. When you live in the chaos. But what could happen when a researcher experiences a situation like that and their project is based on an artistic research? One of the possibilities is to welcome those situations and explore them. You will never know what you could discover, if you do not try to live it.*

It is a typical weekday afternoon that I am sitting in the living room and I am thinking about my project by staring at the ceiling of the apartment for hours. I am trying to put some ideas in order, some thoughts and concerns by organising my next steps.

In a moment, I feel that I am standing in front of a huge pile of books, magazines and laptops which show me websites with articles, YouTube channels and blogs regarding the topic of my project. *So much information!* A real mess is spreading in front of my

eyes. It is transformed into an enormous massive creature which wants to eat me or to be eaten by me. It threatens me a lot. I am feeling my body to be immersed into its body coming across my mind questions like these: *'What are they?'*, *'Who am I?'*, *'What do I do?'*, *'What do I want to do?'*, and finally *'How can I do it?'*.

I understand that my concerns about the unknown, especially concerning my identity, have just started to be a priority. I have experienced exactly the same thing many times in the past during the preparation of a performance. But the only thing that I could do was to escape from it by just ignoring any personal concern regarding who I artistically am and continue working as if I was a 'tool' which was servicing producers and directors.

I really want to do something which would offer me the opportunity to entirely experience the situation of getting lost without judgmental or critical thoughts. Just to live it. I am not sure if something like this could be possible. I do not know where it could lead me if I take the risk of struggling with whatever I fear. Something useful might be found in the end. A spontaneous idea is determining my next experimental step.

I am booking a black box at the university. I have already decided that I will do something which is unknown to me there. I do not organise any schedule for my experiment. I am just booking a black box and I am going there. A laboratory work by exploring the unknown. Facing my fears.

I am taking a chair and sitting in the middle of the black box and waiting for something to happen. Silence. I am trying to relax and feel comfortable in a situation like this. I am trying to stop thinking. I am trying to be open for an unknown trip or to whatever is coming.

The sound of a mosquito breaks the silence. *Wow! That is a redemption! 'Here is your chance! Follow it!'*. I am starting to move with the sound of the mosquito around the classroom. I open my eyes. I am looking at the objects in the classroom and counting them as if an instinct force is leading me to do it: piano, chairs, lights, table, floor, wall, backpack, doors, shoes...each of them is a personal trip in a new wonderful world which I am following like a child. Each of them is an adventure. There is no longer the sound of the mosquito but having seen the piano it is like I have been listening to music for the entire trip.

After some minutes, I feel that I am again sitting in front of the creature. A real mess is spreading in front of my eyes which is transformed into an enormous massive creature

that wants to eat me or to be eaten by me. It threatens me a lot. *'What is it?'*, *'Who am I?'*, *'What am I doing?'*, *'What do I want to do?'*, *'How can I do it?'*, *'Can I try something without logic?'*, *'Can I allow myself to be lost?'*, *'If I am able to be lost who is the winner and what is the trophy?'*

### Before the appointments

Before I start meeting participants I organise a questionnaire. I include questions which are not related to the one-minute statement they are going to present. The questions are focusing on their way of working as well as on how they handle their time. I do not want to make them explain the meaning of their one-minute statement or why they chose to communicate specifically this, because I do not want to make them feel uncomfortable by asking for analyses regarding their choices and consequently their beliefs. I would like to experience as well as learn from them how they cope with time. An appointment for an exercise the question of which is *'If you had access for sixty seconds to the TV screens of the whole world, what would you choose to communicate through your art?'* could be an ideal opportunity to help me understand how artists manage time and especially how they function in such a limited frame. I am mostly interested in observing the moment in which they communicate whatever they want to communicate in such a short period of time like Andreas Voutsinas' minute or Vicky Georgiadou's match. Will they be sure regarding their meanings? The responsibility of one minute broadcasting around the world has no difference from the responsibility of creating our new piece of art. Are we well-organised to communicate our meaning through our work?

### A piece of them

#### The home

I am on my way. I am going to meet a conductor. We spoke on Facebook and arranged an appointment. I actually stumbled across her in a group which is called *'Expats in Gothenburg'*. She had posted an advertisement looking for a new house mate. She mentioned in her post that she is a musician and conductor so I seized the opportunity

and I sent her my invitation letter. She accepted it and we made an appointment. We actually made two appointments. The first one-today-is going to be for the interview and the second one-tomorrow-is going to be for recording her and her choir during their rehearsal. She chose to present something with her choir during her one-minute statement.

It is November and darkness has already covered Sweden. I am going to meet her in her studio which is part of her home. I knew that beforehand because she mentioned it in that advertisement on Facebook. I am going to an area that I have never been to before using 'Google maps'-a very useful tool that I have rarely used before, but in this project, seems to be one of my basic 'colleagues'. It is really dark outside. It is 19:00. We have an appointment at 20:00 and it already looks like midnight outside. I get off the tram and I am walking towards her home according to the directions of the application. It is not a densely populated area. There are some fields nearby and the path I am walking on is becoming narrower. I can see some lights in the houses I am passing by which make me think oddly. *The people have finished their jobs, have probably eaten their dinner and they are watching TV, resting or preparing for the next day. I am going to meet an unknown person. I am going to visit an unknown home, in an unknown neighborhood, in an unknown area. 'Normally' I should be watching TV, resting or preparing for the next day like them. Probably some of them are experiencing a part of their 'normality' in contradiction with me. But millions of people around the world probably are not currently experiencing a part of their 'normality'. Somewhere someone is waiting for me. Somewhere someone is waiting for you. Somewhere someone is waiting for him, for her, for us, for the sun, for a lift, for a walk, for a boat, for his life, for her life. Somewhere someone is waiting for holidays, for a house, for a bike, for a medicine, for a work, for a fairy tale, for a train. Somewhere someone is waiting for a dish, for a trip, for a love, for a word, for a goal, for a death, for a win. Somewhere someone is waiting for a break, for a game, for a compliment, for an example, for a long time, for a coffee, for a gift, for a boom, for a collaboration, for a celebration, for a while, for a degree. Somewhere someone is waiting for a friend, for a pause, for bread, for a poem, for a letter. Somewhere someone is waiting to sing, or for a living or for a mother or for a summer or for a king, for a call, for a pill, for a moment, for a line, or for a smile. Somewhere someone is waiting to start or for a reason or for a lifetime or for a lollipop or for a ticket, for a limit, for a place, for an alternative way, for an identity, for a method, for a lie. Somewhere someone is waiting*

*to blow out the birthday candles. Somewhere someone is hungry, ready, steady, alive, honest, kind. Infinite alternatives in parallel acting are currently experiencing something which is out of their 'normality'. Out of what they call 'normality' for them. Nothing is the same for everyone.*

According to 'Google maps' I am reaching the building. I am checking out the address once again. I am on the right path. There is a block of flats in front of me. It seems that I am going to one of them. The neighborhood is not so illuminated. There are fields on the one side and the beginning of a local forest on the other. *Here I am!* I am checking the name on the door phone and ringing. I am embarrassed. A female voice is talking from the door phone:

- *Hello?*
- *Hello! I am Georgios for the interview.*
- *Yes, come on in.*
- *Ok, thanks.*

*Oh! I forgot to ask her about the floor. I am embarrassed. I do not want to ring the door phone again. I decide to go up the stairs checking floor by floor where she would be waiting for me.*

On the fourth floor, I come across an open door. It is open like the host is waiting for someone. *It might be here.* But there is no one behind the door waiting for me. I cannot see the house inside properly because the hall is dark. But I am able to descry that there are more rooms deeper. I am approaching the open door a little bit more.

- *Hello?*
- *Come on in. I am on the balcony.*
- *Ah! Ok, thanks.*
- *I am smoking.*
- *Ok. Just to take off my shoes.*
- *Yes.*

I am taking off my shoes in the middle of a semi-dark hall. I can see that there is more than one room deeper inside. It feels like a huge home. When I closed the door, I heard a kind of echo. I am not able yet to see the other rooms. Neither the balcony nor her. But from the place where the voice was heard comes a bit of light. While I am taking my shoes off I am thinking oddly again. *What am I doing here? Where am I? I am in an unknown home and I am going to meet an unknown person who I just stumbled across on Facebook. The nature of the project as well as my beliefs*



*regarding art and artists welcome every person who determine themselves as an artist to participate in it. But how could I know the intentions of a candidate participant? How could I know that she is a conductor indeed or just someone who wants to trick me or...If I was running this project in Athens I would not be visiting unknown people because there might be the possibility of getting harmed.*

I push myself to stop thinking like that and walk in the room in which I previously heard the voice. She is smoking in front of the balcony door. There are instruments everywhere. It obviously is a home studio. She offers me a cup of tea and we start chatting. She is friendly something which makes me start feeling more comfortable. I am interviewing her. Everything is going well.

- *Thanks for the interview! See you tomorrow!*
- *Thank you. See you tomorrow.*

I am going back home having a mixed bag of feelings.

The next day. Midday.

I am ringing the door phone. Now, I know where I am going and who I am going to meet. There still is a kind of suspense because I have not yet met the other three members of the choir but I feel just curious. I know that it is about an alternative choir the work of which is based on experimental music produced by objects and not ordinary instruments. I am getting in the home. The door was again open for me. I am taking off my shoes in the hall hearing their voices. I do not feel strange this time. Their voices are sounding very positively to my ears. I am walking to the room. I am surprised. The three members that I am just meeting are over 70 years old. They are sitting around a table with different objects on its desktop and producing sounds by hitting or scratching them. That is their way of conducting and playing music. I knew about their usual way of work because the conductor explained everything to me yesterday in the interview but she did not mention at all the fact that the members of her group are over 70 years old. Something which I did not expect at all. Something which is absolutely related to time.

- *We used to be five but last year one of us passed away. She was very old.*

The rehearsal is starting. I am part of it. I am improvising producing sounds with a pen and a can. It is amazing. I would never imagine myself to improvise like that with such a group. *I enjoy the joy. I enjoy the mood. I enjoy every single sound and the total.*

I finally record them being jealous of their yearning for whatever they do and go for the next appointment.

The church

It is Thursday the 26th of October 2017 10:15

I just got off the tram and I am walking up a street which is called Prinsgatan. At the end of the street an enormous church is rising adorning the area. *Here I am!* I have an appointment in front of the Oscar Fredriks church at 10:30. I have never been to this church. It is huge. It is a pity when you live so close to such a sight-jewel and you have never visited it. I like churches. I have visited many of them around Europe enjoying their majesty. There is a special atmosphere in the churches which reminds me of our inner calmness.

I am walking around observing its multidimensionality. The colours. The windows. The doors. The peaks.

I am meeting her in front of the main entrance. She is a singer/soprano. We know each other but I have never listened to her singing. We are going into the church. We start talking whispering our news. The whispers are echoing in the church as if there is a perfect stereo sound system plugged in. The inner part of this magnificent building is stunning. Its environment is like it has always been gifted with a tranquil grace. We start with the interview and continue with the 'one-minute statement' part. She kindly asks me if it is possible to try out things in the church by using her voice while I am going to be recording her. *Of course! Let's get started!*

She is starting singing. Her voice is perfectly filling the church. It is like a ceremony. I am trying to keep the frame of the screen as neutral as possible and simultaneously I am enjoying the uniqueness of the moment. *It is the 26th of October. Today is a significant celebration in my home town back in Greece. The Greek Orthodox Christians celebrate Saint Dimitrios which according to the tradition is the protector of Thessaloniki. Every person who is called Dimitrios or Dimitra celebrates in Greece today. It is their name day. A very common name in my country. At the same time, in another part of the earth-I am thinking-in which I used to live in, the churches host liturgy in a total different way from what we are currently experiencing. In a Greek Orthodox church, one is not allowed to go in and sing. If something like this happens there, it would probably be interpreted as disrespect to God. In another part of the*

*world, singing is part of their religion. In another part, it is maybe strictly forbidden. What is happening right now in the churches around the world? And what would happen in each of them if we were currently acting in the same way? After her performance, I ask her if she would like to sing something together with me. Yes, of course! For the few following minutes, we are vocally improvising by enjoying the sound of this gorgeous place. For the few following minutes, I am vocally improvising by exorcising any prohibition of an innocent song in the world's churches.*

The passing by  
At the hall of the Artisten.

**K:** - *Hello Georgios, how are you?*

**G:** - *Hello! I am fine, thanks. What about you?*

**K:** - *Good. How is your project going? Have you found artists?*

**G:** - *This is actually the most difficult part. I have sent my letter to hundreds of artists but only a few have replied back. I am currently trying to make appointments with them and find more artists.*

**K:** - *Yes, I know! I also forwarded your letter to any artist I know and they have not replied yet.*

(A guy is walking next to us typing on his mobile phone)

**K:** - *I was thinking about him. (He looks at her and approaches us) We are both members of a seminar.*

(Nods/greetings)

**K:** - *Georgios is running an interesting project and I thought that you would like to take part in it.*

**H:** - *What kind of project? (he is asking me)*

**G:** - (I am stammering) *It is based on time and I am currently searching for artists to take part. I give them a question task...Oh! Take this. (I am giving him my invitation letter. I always carry some of them in my backpack) You can read it when you have time and if you are interested just contact me.*

(while I am talking, he is glancing at the letter)

**H:** - *I am interested.*

**G:** - *Sorry?*

**H:** - *I am interested.*

**G:** - Oh! Good! When would you like to meet me again to video record you?

**H:** - *Now.*

**G:** - Sorry?

**H:** - *Now. I know what I would like to communicate to the world if I had this opportunity.*

**G:** - (I am stammering) *Ok! Shall we go to a classroom for that?*

**H:** - *I would prefer outside. To have the blue sculpture as background.*

**G:** - *(I fortunately have my camera in my back pack) Ok! Let's go!*

(I look at K who is smiling at me).

I have never met an artist with such an alertness!

We finished the whole process in a few minutes.

He knows.

Walking differently in the train station  
Central Station. 14 November 2017 12:00

I am meeting her in front of track eight. We hug each other and exchange our news for a few minutes. She explains to me what she is going to do during her one-minute statement. I start recording her. She is walking very slowly in the middle of the crowd. It is midday and a lot of people around the central station are preparing to travel. They are looking for their train. They are getting on the wagons. They are getting off the wagons. They are moving fast with a sense of preciseness. She is moving very slowly in the middle of the crowd with the same sense. Preciseness. A train has just arrived and the passengers are leaving the central station in a hurry. It is also lunchtime and a lot of the people are hastily going to take their breaks in order to have their meals. She is walking slowly. Very slowly. In the middle of the hastily crowd. I am statically recording her with my camera thinking at the same time.

*Everyone has their way of moving, their way of acting and reacting, their way of thinking, their pace, their time. Everyone is unique. One and only. Even if we sometimes have a common sense, common goals, common feelings, common cultural aesthetics or educational backgrounds, we are individuals and we should respect each other's needs, ways, pace and time.*

Nowadays, her way of walking in a public space might seem provocative in our society. I hope it will not be in the future.

We finish the process and hastily go to our jobs walking like the people around us. But still in our unique way, pace and time.

Be yourself

I have an appointment in front of the main entrance of Artisten.

I have recorded a lot of artists and I am happy having met so many different people. So many different artists. I am currently going to meet a rapper. I am really excited about this because I used to do rapping during my adolescence. He texted me yesterday confirming our appointment for the next day. It usually works like that. If any candidate participant does not confirm our appointment a day before, I text them reminding them of the time and the meeting point.

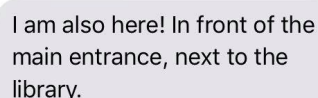
I just arrived at the Artisten. I am glancing at the place but I cannot see any rapper here. There are some guys-musicians-who are sitting on the bench in the hall and another guy who is accompanied by a middle-aged woman standing next to the library.

I am texting him:



Hello again! I am here. In front of the main entrance.

Delivered



I am also here! In front of the main entrance, next to the library.

I am getting in the Artisten and walking towards them.

Next to the library there are only the guy with the middle-aged woman and a company of some musicians. The musicians are carrying violins and other instruments. None of them might be the rapper that I am waiting for. Neither one of the musicians nor the guy with the middle-aged woman. The guys are violinists and saxophonists. A rapper does not usually play instruments like those. The other guy with the woman has a really casual dress code. A rapper usually has an alternative urban style with chains and earrings. I instantly scold myself thinking: *What? Why not? What a stereotypical way of thinking! He could be a rapper who plays instruments or a rapper who has his*

*own personal style, without tattoos, earrings and chains. He could have also come with his mother if he is an underage for example. I am going to ask both of them!*

While I am approaching them, the guy and the middle-aged woman are looking at me, smiling at me and saying: *Hello!*

On the one hand, I am feeling ashamed for my previous spontaneous stereotypical thoughts and on the other hand, I am really happy that life itself is always capable to prove and remind us that everyone is unique!

He has come with his mother because it is her birthday and they are going to have dinner together afterwards.

I go with him to the black box for the interview and the one-minute statement. He has chosen to communicate to the world a song written by him. He is rapping. He is really introvert and quiet. I think he might be uncomfortable due to the camera. We stop recording and I give him some directions in order to make him feel better and interpret his song more extrovertly. He is rapping with approximately the same way. He is actually using the directions that I just gave him but he is using them gently and inwardly.

*That is his way! Everyone has their way of moving, their way of acting and reacting, their way of thinking, their pace, their time. That is his way and it is fantastic!*

I thank him a lot for his participation communicating also silently a second ‘thank you’ for the lesson he gave through his way.

I wish for the time in which any stereotypical thought will not exist-even for a couple of seconds-comes soon.

*Thanks D!*

**After so many hours surfing on social media, so many hours of typing trying to find participants, so many hours of making appointments and interviewing-recording them, I finally managed to collect the fifty-nine artists I wanted.**

*I admit that during my studies I thought twice of giving up this project due to the difficulty in finding participants and the extraordinary amount of time I spent on and off line. I could change my mind and find another project which would have less difficulties. But then, I would not have completed my project and consequently would not have been accurate regarding the core and the aim of it. Regarding my concerns as an artist.*

**Here is the list of my participants:**

No	Name	Field	Origin
01.	Katie Stewart (My Lady of Clouds)	Singer/Singer-songwriter	Scotland, U.K.
02.	Anna Thunström	Creative Soprano	Sweden
03.	Isadora del Carmen	Artistic Director	Gothenburg
04.	Daniel Spacek	Illustrator	From Planet Earth
05.	Josefine Chiacchiero	Creative thinker and doer	Sweden
06.	Harold Hejazi	Live Artist	Finland, Canada
07.	Izabell Makiela	Dancer/Performer	Gothenburg
08.	Olga Bachila	Inspirational Art	Belarus
09.	Azin Bohrami Khamami	Actress	Iran
10.	Klas Hasselrot	Filmmaker	Gothenburg
11.	Elizabeth Belgrano	Singer/Artistic researcher	Sweden
12.	Camilla Ekelöf	Choreographer	Karlskrona, Sweden
13.	Katerina Pavlou	Actress/Director	Gothenburg
14.	Aleksandra Rommer	The Performer	Here
15.	Lena Dahlen	Actor	Gothenburg
16.	Marie Caves	Singer/Composer	Greece
17.	Johanna Byström	Dancer/Producer	Sweden
18.	Annika B. Lewis	Independent Performance Artist	Copenhagen, Denmark
19.	Henrik Andersson	Artist/Teacher	Gothenburg
20.	Nemat Battah	Musician	Amman, Jordan

21.	Anna Ljungberg	Viola/Synth Player/Composer	Västmanland
22.	Benedikte Sundström Esperí	Performance Artist/Choreographer	Sweden (Stockholm, Gothenburg)
23.	Hamodi Gabry	Filmmaker	Sweden
24.	Sevi Poultourtzidou	Photographer	Greece
25.	Julie Dariosecq	Dancer	France
26.	Evelina Gustafsson	Dance	Enhöping
27.	Ami Skånberg Dahlstedt	Dance	Brännö
28.	Magnus Delbratt	Tattoo Artist	Gothenburg, Sweden
29.	Mira Jägemar	Dancer	Gothenburg, Sweden
30.	Michele Collins	Performer	San Francisco, Calif
31.	Andre Alves	Fine Arts	Portugal
32.	Anastasiia Symchuk	Actor	Ukraine
33.	Ilias Toliadis	Artist	Damaskinia
34.	Tomas Rajnai	Performance Art	Stickholm, Sweden
35.	Katja Lindgren Anttila	Actor	Österund
36.	Margarita Gerogiannis	Director	Athens, Greece
37.	Kristin Valdis Rode	Clown/Actress/Director	Norway
38.	Helena Bäckman	Musician/Singer-songwriter	Sweden
39.	Anne Rantakylä	Artist Photographer	Finland
40.	Edvin Ljungberg	DJ/Musician	Gothenburg
41.	Mikael Englund	Singer/Opera	Hälledal
42.	Maria Ryan	Violinist	Ireland
43.	Jennifer	Artist	Sweden



44.	David (D-A-L)	Artist (Rapper)	Gothenburg
45.	Volha Hapanenka	Fshion Photographer	Belarus
46.	Sara Tirelli	Film & Art	Italy
47.	Senshin Mats	Guitar	Gothenburg
48.	Sebastian Lilliecrona	Singer-songwriter	Gothenburg
49.	Johan Svensson	Actor	Varberg, Sweden
50.	Silvia Capella	Dancing/Writing	Katalonia
51.	Caroline Rauf	Actor/Director	Sweden
52.	Tomas Sjöstedt	Scenography/Costume designer	Sweden
53.	Tomas Elfstadius	Composer/Musician	Sweden
54.	Ulrika Liljedahl	Rehearshal Director/dancer/dance teacher	Kinna, Sweden
55.	Jimmie Larsson	Dancer	Sweden
56.	Michael Tang	Dancer	Denmark
57.	Barbara Ekström	Artist	Sweden
58.	Lucio Gonzalez	Painter	Mexico
59.	Julia Troubadoura	Musician	Germany

[The list as an object of experimenting and exploring its parameters](#)  
[or The laboratory work in parallel with the project vol.2](#)

Thinking in general about lists and parataxis as parts of an essay or literature, I had the curiosity to understand how they could be as interesting as a text which is supposed to be more complete in terms of its detailed information. I can imagine that a list has the force to build an environment and a seemingly complete picture by not giving details and descriptions to the readers. However, I do not know what makes a list interesting in this sense.

Things that would not be expected to be part of a list could make the list itself interesting.

But how can I understand the function of a list in an essay? And how can I be surprised by a list if I have made it by myself? A list could surprise a reader by including unexpected things but what about the writer? Am I able to be surprised by a list which has been written by me?

According to all of the previous thoughts I decided to make an experiment with the purpose of understanding the importance of including a list in a text. Furthermore, I wanted to feel the surprise of the idea of writing a list without knowing its content. Let us now try to observe everything regarding the experiment from the writer's point of view. I borrowed the bag of a visitor of mine in order to record everything that is contained in it. I have never searched someone else's bag either with permission or without. Consequently, my curiosity as well as different other feelings related to the action itself, the text that I am currently writing and my ethics have suddenly and sharply increased. It is the first time that I am writing a text in which I intend to add something, in this case a list, which is absolutely unknown to me. I am feeling peculiar. I am feeling that my text is starting to become a stranger. I am not sure if I am looking forward to facing the content of the bag. But I am really sure that the sensation of not knowing how your text could be continued, because of its dependence on something unknown to you, is extremely interesting.

I have written down my thoughts, my questions and my tendency of experimenting with lists so far and now I am ready to include a list. I am ready to do my experiment observing the way of writing a list, the expectancy of recording the content of an unknown object as well as the suspense of the continuation of my text. I am putting the bag on a clean surface. I am ready. I am holding the bag as if it is a baby which has just been born. I am opening the bag.

The content: a notebook, a pack of tissues, a key ring with keys, a glasses case, a pen, a mobile phone, two pills, a bottle of perfume, a mini can of Vaseline, a pencil, an eraser, a comb, a pack of chewing gum, a pair of gloves, a lipstick, a ring, a card, a purse, a scarf and a charger.

I am juxtaposing the items on the surface being really excited. Another world is unfolding in front of my eyes. I just wrote them down on my list by observing them one by one. A list which has already been a part of my essay. A list the process of which makes me feel uncomfortably excited in a way. A list which is not exactly

mine but simultaneously is a part of my experience, a part of my text and a reason to get inspired. A list which belongs to me, to a friend of mine as well as to every reader who is going to read this text. But what does this mean for any of us? How can we perceive it? What would happen if any of us reflected on their own sub-lists according to this specific list? Are there limited references, reflections, knowledge, information and imagination for the items which I am currently observing? I am feeling that there are billions of thoughts for every item of the list in my mind. Infinite thoughts for each mark of the note book, myriad stories for each one of the tissues, inconceivable number of doors that could be opened with each one of the keys, millions of pairs of eyes that could look through the glasses, extraordinarily huge amounts of fairy tales that could be written by this pen, hundreds of voices that could be heard from the mobile phone, many dozens of questions that could make you need a pill for your headache, masses of people that could be attracted by the perfume, countless winters that could make your hands need a bit of Vaseline, thousands of letters that could be written by the pencil and as many that could be erased by the eraser, many hair styles that could be created by the comb, a million breaths that could smell fruity by the chewing gum, hundreds of pairs of hands that could be warmed by the gloves, thousands of pairs of lips that could be colored by the lipstick, trillions of wedding proposals that could be made with the ring, uncountable salaries that could be saved in the card, much money that could be spent from the purse, hundreds of necks that could be wrapped in the scarf, zillions of words that could be communicated through a charged mobile phone.

Thinking of all these, someone would say that a list might be an incomplete unit in which every element can signify/reflect as many thoughts as the earth's population, as much information as the imagination of every single person around the world in all the moments of daily life - all the people who used to dwell upon the earth as well as those who are going to be coming. Someone else would say that the incompleteness of a list could give everyone the opportunity to get lost enjoying a guided trip among its items by pointing from one station to another. Someone else would say that exactly the same trip could happen with a text, with an essay, with a poem, with a lyric and even with a single word. Someone else would say that every single word is probably a part of a list and the combination of words makes us communicate, to express ourselves, to listen, to speak, to sing, to write. But how could a writer complete their text if the completeness of a text needs infinite time? How could a writer complete

their list if their time is absolutely limited? How could a reader perceive every meaning, every reflection, every reference, every reminder of each word of a text if the amounts of all of them are infinities and their time is absolutely limited? How could time be quite enough to write something complete and how could this something be read in a limited time?

Someone would say that a text, a list, an essay, a lyric, a poem, a song, a word, a letter is going to stay here forever just to wait for the hundreds-thousands-millions-billions-zillions of interpretations of us who are passing by for a while.



## Editing

The idea is to put the videos in the same order as I recorded them.

I start editing artist by artist. This way makes me feel as if I am experiencing again the whole process from scratch. I realise that the people I met months ago have become my heroes. The heroes of my movie. It is like they are parading on my screen reminding me of all the effort I made in order to find them, interview them, record them. It actually gives me the opportunity to be immersed in my heroes' stories. Editing is a very specific process. It needs accuracy. For instance, if you have to synchronise the picture with the sound or to cut a video just on time or to have a particular pace during a scene, you should be as accurate as possible in order to have the desirable results. Consequently, editing was another helpful tool to make me better understand what accuracy is.

*It is twenty-nine days of editing. I just finished it. Something is missing. The last answer. My one-minute statement. This minute is going to complete the documentary on stage in the final performances. It is going to be edited afterwards in order to be added to the documentary.*

### The performance

The initial idea of the final performance was different. When I applied for the programme my idea was to project every single video of each participant on different screens in an exhibition environment. There would be fifty-nine different screens which would be playing each video in a loop for fifty-nine minutes and one more which would be waiting for the sixtieth minute to project my one-minute statement. During the fifty-nine minutes, repetitive projection of each one-minute statement I would be physically improvising until the time when I would give my one-minute statement. My one-minute statement would be recorded by a static camera in order to be added to the documentary afterwards. This idea has finally changed a lot due to financial difficulties and time. It is too ironic when the theme of your project itself obstructs the process, but in this case, it has been both helpful and tricky.

The new idea of presenting my work, which is actually also related to my one-minute statement, is to present myself as an politician<sup>artist</sup> who by representing the artistic community, communicates its and his messages to the world through an official position. This is my need to underline that we (artists) are able to have an official position in the political environments, academies and other frames which are considered more 'significant' than art. Significant as powerful and influential.

*It is the day of the final performance. I am waiting next to the black box for the predefined nod, which signals the starting point of the performance. I have just put my costume on. To me, there is a kind of ritual way of doing that. I always do it like that. But it is not obvious. This way is seemingly the same to the way that I usually dress up in my daily life. But it is actually not. Probably the action is related to the future event and this connection makes it different.*

*My friend comes to inform me that we are going to start in a few minutes. He asks me: 'How do you feel? It is going to finish today'.*

*I take a breath and I barely say 'good'. He leaves. I am walking towards the black box. 'This is not the beginning' I am thinking. 'This is not even the end'. I am going into the black box. I am going to sit in my office.*

The documentary is starting. My experiment/performance has already started. I am going to be sitting in complete stillness (as long as the documentary is playing – as still as I can) in order to observe my function as a performer in front of the audience in this specific frame of time. How do I perceive time in a position like that? What is my inner time? How is the objective time passing by and how do I experience the subjective aspect of it?

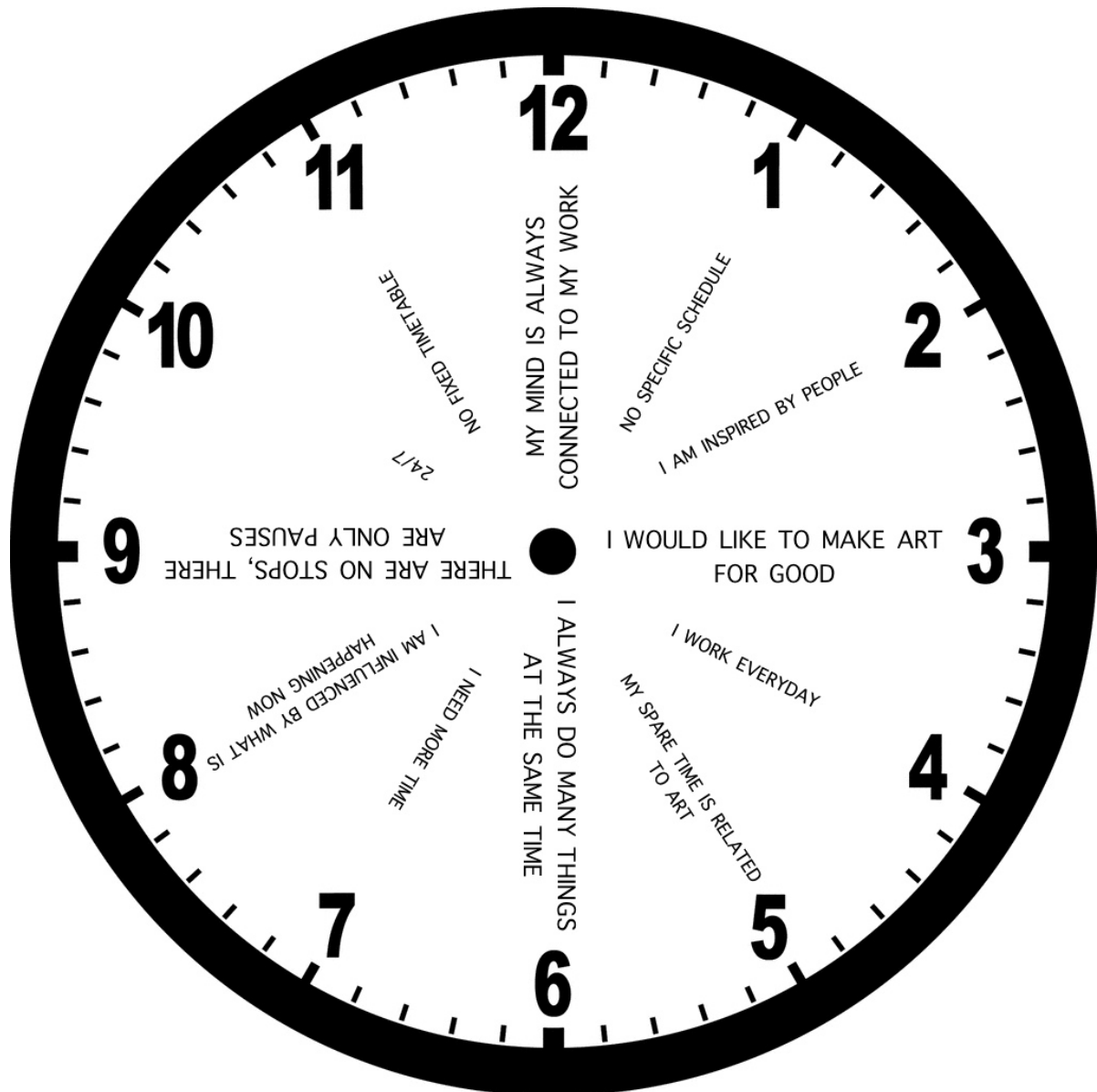
*I am primarily trying to focus on the sound of the documentary, which is playing just behind me, as well as on my breath. I am thinking of myself as part of the picture. I am part of the picture.*

*Trying to calm down my breath I am watching the colours of the projected documentary reflected on the faces of the audience. My mind curiously starts visualising the documentary which I am not actually able to watch as properly as the audience does. I will not watch it like them. Neither today nor tomorrow which is the last day of my presentations. On the one hand, I feel like I am watching the documentary as if it is a vibrant dream. A little bit foggy, but also extremely vivid. And on the other hand, I am feeling like I am re-experiencing every single participation in my documentary. I feel that I am not completely present to what is currently happening in the black box but I simultaneously re-experience those captured moments on the screen. It is actually very bizarre. It is like I am living two parallel aspects of time. The one that I am currently experiencing on stage. And those times which every participation is reminding me of. The stillness has made my body numb something which gives my mind a bigger sense of freedom.*

After a fantastic trip to the past in combination with the present I am completely here to communicate my one-minute statement. The one which is going to complete my documentary. It is something in between a speech and a rap song. It also connects my beginning as a performer (I used to do rap when I was a teenager) with what I am today. *'This is not the beginning' I am thinking. 'This is not even the end'.*

### Clock pie chart

Having collected fifty-nine interviews (approximately ten minutes per interview) I decide to study them looking for common things and similarities among the artists concerning their attitudes about time. The following ‘Clock pie chart’ is a collective illustration of the main concerns and statements expressed by the participants.



It seems that time and art are mysteriously intertwined and we cannot easily separate them. Even the fact that the ‘eureka moment’ of an artist might be constituted by million associations connected to other places and eras which are going to be captured in a piece of art, shows the complexity of the relation between time and art.

Admittedly, as you noticed in the clock pie chart, the majority of the participants that I personally interviewed declared that their ‘artistic work life’ as well as their ‘personal life’ are not clearly defined and the one is almost attached to the other. The paradox of this condition is that it sometimes is effective making the artists feel happy, creative and productive as if they are constantly working in their life and some other times it can be difficult to control.

The nature of the field itself can provide one with those ‘eureka moments’ whenever it appears without necessarily waiting for one’s availability. The impact of those moments can last for a long time incorporating the one to the other giving a sense of a continuous process. Consequently, artists’ availability is almost always automatically alert to welcome-or even if possible to ‘invent’-those moments in order to make art.

That, on the one hand, might make the balance of the artists’ ‘work life’ unstable and difficult to control but on the other hand, it definitely benefits their creativity.

Another common thing I have located in the interviews is the artists’ necessity to always ‘keep in touch with’. It seems that in the artistic field there is an intense sense of ‘coexisting with’, an element which eventually constitutes one of the main sources of inspiration. According to many of my interviewees the basic source of inspiration and consequently the reason which makes them make art is their constant tendency to always be *in relation to* the society, people, other artists, nature, history, life etc.

Art could not exist if it were not ‘in relation to’ as well as artists could not produce art if they were not ‘influenced by’.

This kind of unofficial collaboration helps art to go through life being always updated and in contact with the past, the present and the future.



## CONCLUSION

From my current point of view

Sitting at my desk and elaborating on the data I have collected over the last two years, every single meeting I had with my participants and my supervisors, every single seminar, course, presentation, performance, my experiences and what I have done with all of them up until now, I instantly think of something that I sporadically used to think during the whole this process and I always deftly avoided it.

It has actually been the first time that I have worked in an academic environment which typically needs a sort of combination both of ‘theoretical and practical’ cognitions. I studied acting at a drama school which used to train its students as potential ‘skillful’ actors which meant that the majority of the lessons it offered were ‘practical’. When I started running this project under the umbrella of academia I discovered writing, an area which had wrongfully been consolidated in my mind as a ‘theoretical’ aspect of theatrical studies. Being a student in this particular masters’ programme I perceived writing as a way to create an archive, as a way to reflect upon something, as a way to analyse a topic more in depth, and more importantly as an autonomous kind of performance, the potential of which could lead me to something totally new and unexpected. On the one hand, the combination of experiencing something and almost simultaneously recording further thoughts, reflections and analysis has definitely increased my curiosity to detect more in depth what writing can be and where it can lead me, but on the other hand, its multidimensionality as well as my effort to understand it being immersed in it have made me consider my artistic identity.

Two years ago, I used to interpret texts in collaboration with a director and co-actors by using either specific acting methods or fragments of different ones depending on the case and our needs. Today I have ended up here having thought of a project, having directed, performed and written it, having taken care of everything regarding the process of the project almost by myself. This is something that has definitely broadened my horizons and made me see my work from different perspectives but it has also made me think of what I actually artistically am and where I am going.

The idea of carrying out artistic research-something that I have been trying to understand since I started working on my project in an academic environment-has fascinated me tremendously and it actually provides me with the right to continue questioning and investigating my artistic identity always in relation to what is going on

inside and outside. What is my relation to society? How do I artistically act or react to what is going on nowadays? What are my connections to the past and what are my aspirations for the future? How can I build stronger bonds between art and society in order to make people come together?

Artistic research might give us the opportunity to observe and consequently investigate questions with the purpose of better understanding.

*Understanding. That is what we always need.*

*Understanding.*

No ending point

*This is not the end of something.*

*This is not the end of my thesis.*

*This is a non-separated period of time in the infinite spectrum of time.*

*This is a reaction to the action of a reaction to an action of a reaction to an action of a reaction to an action of a reaction to an action of a reaction to an action of a reaction . . .*

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