

SOME PRELIMINARY NOTES ON A CONTINUOUS FILM ALTERED DAILY (March 7, 2014)

Q: Are the films being made/performed live?

A: Yes, with some reservations in regards to prevailing notions of making and performing.

Q: Are the artists editing the films live?

A: Yes

Q: Are they using materials from their research and work?

A: Yes

Q: Will we have a chance to see the earlier films if we missed the previous ones?

A: Yes, for now, we have dedicated the screenings on the 13th, 14th, and 15th of March to repeating three of them. The live 'films' will resume on the 20th, 21st, 22nd and 27th, 28th, 29th of March.

Q: What does the film have to do with the exhibition?

A: Using the space of 'exhibition' as a space for thinking, writing, improvising, editing, selecting, cutting, mending, withdrawing, caring for, erring, exaggerating, performing, generating, sharing, everything but getting carried away with representing.

Q: What is the relation of the film to time?

A: One way of trying to approach the film would be to say, 'taking the present moment as really what it is. A present.

Q: What happens during the projection of the Continuous film altered daily...?

A: During the projection, the artists are most visible and invisible, they are hiding and appearing, struggling, digging, inquiring, thinking, loving, feeling, communing.

Q: I saw Day 4, and one of the artists says, 'We have entered another time' what constitutes this time? What are the qualities of this time?

aA: Viewing time versus making time. Life time versus time represented. Inhabited time versus edited time. Our time versus their time. We are swimming in the river of time of everyone and everything that came or is coming and in its becoming. History obviously did not start today and the horizon is far from reaching.

Q: How much is play part of the film?

A: How much play is allowed in art today? How much serious play is possible? Do we have as artists, as people acting in the sphere of culture to fulfill quotas and numbers, i.e., quantify to qualify?

Q: What about the quality of the film?

A: We are interested in breaking that time between making, showing and watching. This requires a certain fragility of both the experience of doing, undoing and listening. We apologize, as we may be too slow, too low, too loud, or too smart. We promise we are doing our best under the current conditions of life under capitalism. And we are aware that sometimes our failures are successes and most importantly our successes are actually failures. It is never sure when we have failed and when we have succeeded as all depends on the value system one is using. It is more easily said than done, since all values are upside down inside and outside of us.

Q: So how to judge?

A: We are not so much interested in judging, we can leave that to the jurists and those who are interested in the law. What we desire is to put ideas, our bodies, and 'selves' into play, to create situations where we, and those who join undergo something close to an experience. And to try and situate processes where another thinking and sensibility can emerge. It is less an affirmation of the apparatus of cinema as it is the making visible of that struggle with and against it. It foregrounds a question of use and the putting into play various capacities and incapacities, doings and undos, assertions and doubts.

Q: Aside from the relation to the exhibition, is there something to be said of performance or cinema?

A: Continuous film... , of course, borrows its name from several projects which date in the late 60's and early 70's; closest to us are the events that unfolded at Judson Church. These efforts were for us an attempt to try to find forms which were commensurate to the political experiences and insights of that time. And to work with them to produce through art, new modes of perceiving and sensing which could reject the existing distributions of power and force upon everyday life. With the sedimentation of time, one goes back to such moments to uncover gestures and force-feeling-acting moments which bring to the fore all that one is against and for, in one instant. We are interested in the force of art as the realm of, exploration, and enduring of gestures, among other things. We would like to say more, add more notes, but language is not always ahead of the gesture or the insights life and experiences bring. On the contrary, it is often several steps behind.