

INTER

a charade

in two short acts

MISSION

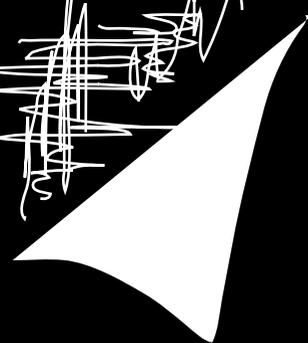


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Characters in order of appearance:

One: The anchorman, elegant, tall, neutral, but not free of judgemental issues.

Two: The one to raise questions, smaller, harsh, with an attempt to stay focused.

Three: The hopeful, slightly esoteric, soft.

Four: The casual, not too skinny, medium height, with a liability to irony.

Five: The cynic, tall, lean, elegant, slightly frustrated, his appearance is cautious but always present like a voice-over.

Choir: A random guy.

The contemporary painter: Feel free to create him as you like or as he deserves it.

FIRST ACT,
FIRST SCENE

The five appear on an empty stage. They are dressed in black suits, each a little different, underscoring their slightly present personalities, but made to measure. They are striding along the territory like tigers before feeding. One turns to the audience:

One: Good evening ladies and gentleman, all raised questions remain unanswered as an indication that the project refuses to comply with the audience.

You can call it the foundation for anti essentialist conception. It will probably never be able to pay-down unless it succeeds in domesticating intellectual speculators.

It is hardly a coincidence that we call ourselves non-professional therapists.

Indefensibly elegant but dysfunctional.

Two stops walking and moves next to one:

Two: This set is obviously waiting for its players to return from an intermission, that does not seem to want to end.

But we should focus on the present issue.

Its characteristic feature is, that it dismisses any form of speculation, reflection and support.

So we have to return to private sources of

confidence, but the information we required is either unavailable or has faded from our memory.

Three appears next to them, there is a certain urgency in is otherwise soft and calm voice:

Three: I'll call it our own selective amnesia. Our position might be the result of the permanent process of negotiation in a space of contradiction. So the introduction of a new discipline entails the search for its identity. A fundamentally conflictive nature of cognitive processes and knowledge production. I assume it plays a clarifying role along your imagined front.

Four lines up, his hands in his pockets, casual:

Four: It is my decision to be in discourse with this work as possible pleasure accompanied by internal evacuation. I am no longer interested in corporate states of masochistic productions. Lets start a new original repetition of the old reverse content.

Five ends the row, he is smoking and offers one to four who takes a breath of relief and lightens it:

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Five: A less entertaining entry through failure. Give this to the contemporaries! Except a few good friends.

I am sure someone still knows how to pilot the rocket.

A random guy appears behind them out of the darkness, he slowly walks across the stage and sits down at the edge like a child on a too big chair:

Choir: Humorous thinking is the madness that enables us to retain sanity in trying times.



One: (starts walking around again, thinking)

There were turbulent decades.

When we were asked what we did during that decades we always replied that we played cards.

Two: (lightens a cigarette he got from five)

This sounds authentic as anything in Vegas.

One: Yes, but being fully understood would course a horrible scandal and would destroy all



tranquillity in our lives, in fact i could not afford to be fully understood.

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(The painter appears, the five are striding around him)

Two: (observing the painter) What i see here might be called cybernetic overload.

The painter is confused.

Four: I think that he thinks that he is followed by agents who intent to kill him, but he is going to find out that the murder he witnessed was his own.

Five: What an indirect catharsis.

One: He is trying to use google to get back his personal memories, it has just recently become available for this area. An archive of photos, each triggers a chain of personal reminiscences in the minds of their former inhabitants.

Five: (into the room, loud) Beautiful, a copy of a copy, of a copy!
I wish there was a less influential tradition of positivism.

Two: (presented like a scientific fact) But the crux of the matter lies in the moment of transformation, since form and substance are no longer vehicles that carry thoughts out into the spaces we at least still occupy with our bodies.

Three: (focuses on four who takes offence) These images are not the same as remembering.

Four: I do not share my intensions or any emotional content, but at least i know there is nowhere to go, or to hide.

Five: This is the default state of daily life across the matrix.

One: (gesturing at the painter) He has been marked by his hyperappearance, it expands his palette of multiple selves through the faces of others.

Four: (to the group, gives five a sign for another cigarette) The romance of disappearing was one of the great myths. It is naive to complain about romantics.

Five: Taking the groups romantic very literally, i would choose an island as place of exile.
A romance with the primitive. (offers one)

1

2

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5

6

Three: I think he is lost in chaos based on the unfortunate events of his youth. (*like a warning*)
Four have already be sent to Bermuda.

Two: (*looking around, searching*) There must be a nurse on the island.

One: Though stunningly beautiful we have to emphasize that this is a remote island.
I see a healthy, young and attractive hippie whose painting is mildly erotic.
If you want to control the outcome you have to control the process.

Five: (*frustrated*) This room feels like a rejoinder to the boredom. Life became so sad that we might as well sell it for money.
Do not try to be free of your own sad history and future.
His refugee status is purely psychic.

Four: History is a thing to be feared.
Confessions become no more than air.

Two: This all co-exists within a condition of stated amnesia.
Channel-surfing through blank zones of trauma.
Striving for emptiness when it is already empty.

Painter: (he realizes the presents of the five, but talks to himself) I opened a locker and found a disturbing object, or you could almost say a message. It says i am not in prison, but in an art-institution.

Five: (rests his hand on the painters shoulder) Yes, and these guards have different training. Anyone outside the game is inconceivable.

One: (ignoring the painter) My enthusiastic reception suggests a more sober approach to taint the purity and abstract cult of art appreciation. We should deny the aesthetic intelligence of the public, or their ability to make intuitive perceptions. You have to look closer at this complex paradox.

Two: You mean third party meditation?

One: I think, you think you can talk things to life. That has already been regarded as a social skill. First and foremost to entertain aristocracies, in search for some kind of cultural-orientation.

Painter: (to himself) My eyes are covered in paint. From red, to purple, to indigo. It is all frustratingly opaque.

Five: (to the painter and himself with a distance) This is only relevant in case of disaster. We are frozen in time. Resist to the epic sadness.

Painter: I am hallucinating my own presents everywhere.

Two: He eventually goes mad before joining us in death.

Five: It is not uncommon to turn to metaphors without thinking.

Three: (always feels defensive) This is metaphorically represented by an asshole.

Painter: I can not find the remote to click the pause button. This shall be an empty stage. A set between acts.

One: (ironic) I am sure this has been installed by a curator, for an intellectually enlightened audience with sophisticated aesthetic intelligence.

Five: (offers one a cigarette) I can not prevent an overly hasty rush to cynical detachment.

Three: I think that means offering an imagination based experience, that reveals the ambiguity of the content, that allows everyone to draw their own personal projections. In retrospect most of the fellows emphasize the uniqueness and fertility of such an intense mental and physical commitment with intellectual and creative verve.

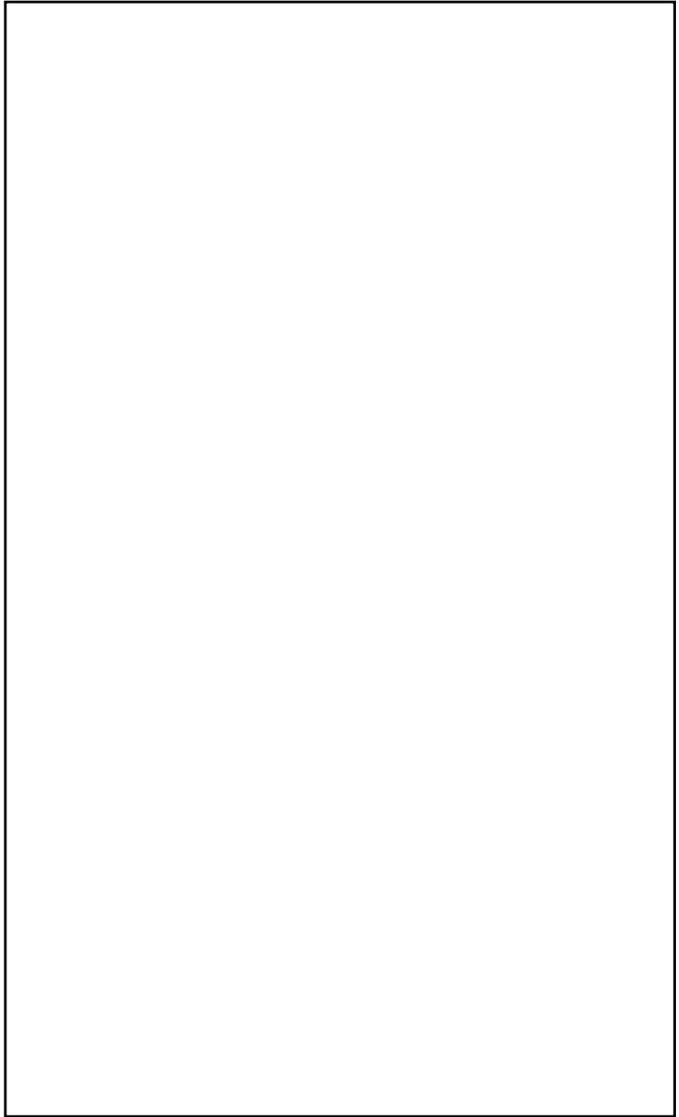
Five: For the most part not simply wrong, but just plain nonsense.
A parody.

Four: What they are trying to express and symbolize is more important than their usefulness.
It is an explanation of an order.

Two: They are organizing experiments in that hole?

Painter: Please, the painting on my eyes inhabits a world of werewolves and demons and magicians.

Five: (*with played joy*) He had an epiphany! He saw an ocean of potential immeasurable and adventurous, but beyond reflection.
It all so ultimately depends.



Three: This alone is your answer to meaning and primal basis?

I think it documents the three elements, time, personality and principle.

One: It is truly remarkable that artists have chosen to testify to success.

Two: Fame draws attention to the cultic implications. But the question reads:

How does it work?

That should include qualities, strategies and attitudes that are not alien. Inner necessity! Urgency! Metacognition, that means thinking about ones own thought process.

Five: We are interested in that, because it is immoderate and disconcertingly daring — while listening to the morning news at lunch!

Three: (defensive) They are largely responsible for an inner universe, which is an entirely different unaccessible world and yet so very present. Although we are walking around physically present we are sometimes surprised how much time we have spent thinking, lost in thought, absorbed in memories or dreaming.

Five: (to the group) Most of you are hopefully aware that this is between nonsense and the hard facts of reality. So be glad and enjoy consciousness. You hopeless romantics.

One: Reality is a murderer.
It is the result of what possibilities are left. He should see the lines of wandering of the past movements he tried to replace.

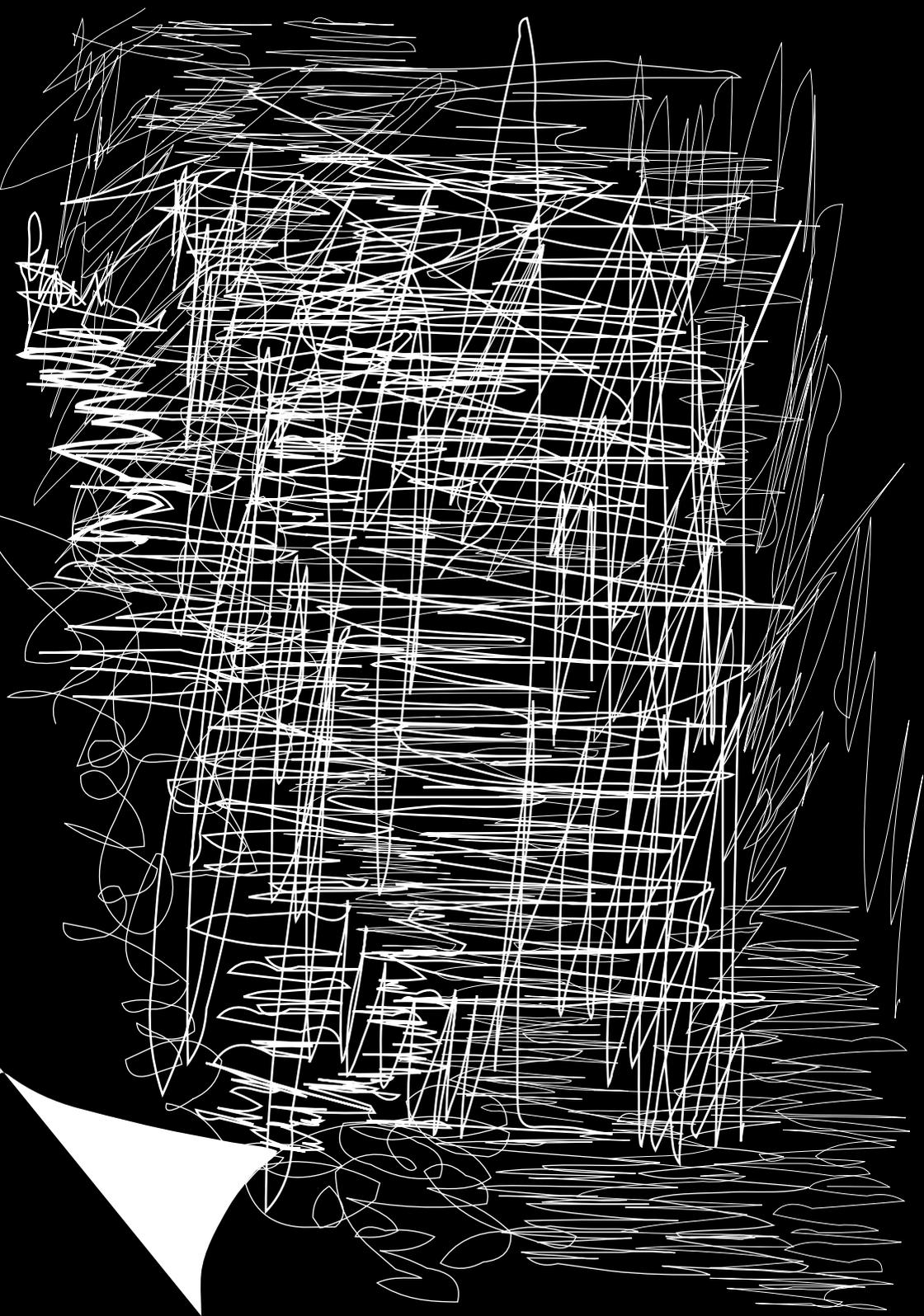
Four: He is going to be replaced.
He does not want to be part of any movement.
He wants to be a bohemian.

Five: He is free to queue up for that quest.

Two: Now we are back to the phenomenon of the stereotype of widespread narcissism.

Five: I only see a reverse zombie, his mind is rotten but reactive while his body is young, healthy and driven by an unforgiving instinct.

One: So why are we the ones feeling alienated. Though brilliant and perverse we are the ones caught up by his spell on a drama stage. It is a progressive notion that fear can be sublime.



Five: (to the group and himself) It is hard to sympathize with the ones that hunt the monsters, when you yourself are Frankenstein.

Two: Participation has turned into the new form of control.

One: Do inform the resources of our existence they have parasitically positioned themselves to reproduction. Do not attempt to clear us of the accusation. Remember, zero tolerance policing makes an appropriate corrective to historical accounts of development, but falls short of any transformational consequence.

Two: This integrates a perspective might be proposed, that goes beyond well rehearsed figures.

One: (wildly gesturing) It means overcoming the enemy directly, rather than rendering it obsolete. The system itself shall be up for that, indeed, this may not necessarily come through all our strategies proposed so far.

So can we demand payment for something that is not yet considered?

Five: We should consider inverting to become our opposites.

Unpaid internships and other indignities are part of a normal career today.

If i really wanted to represent what is right in my job, i might be exiled to an island as well.

Two: I see an essential lack of protagonism. They are making no use of their so called higher education. You should not work outside your specialization.

Two: (*looks around the empty stage*) Do we even recognize non work as work at all?

One: This (*accented*) is not really optimizing any productive achievement or goal. Even the immateriality of production should leave no free time. While there are certainly countless reasons for criticism, rejection and disgust.

Four: This is not surprising.

Five: If something would actually surprise me, i would kill myself out of joy.

Four: I agree, surprise is a rare good, like provocation it used to spread all over and so was rotten completely.

One: One consequence of the disciplinations is the orientation in the creation of associations.
The lack of spoken language was always a reason to classify mute persons as non-human or animals.

Three: Some developed their own sign language.

Four: For some nonverbality is a sign of resistance.

Five: (*pointing at the painter with his head*) Some are seeing werewolves and demons...

Three: Some things cross all levels of life and are then able to transform.

Two: You mean separating subject and object to charge reality?

Four: The subject is meant as separated from humans.

Five: Sadly i see so much more subjects than humans.

Three: (*in disbelief*) This is metaphorically represented by an asshole, again!

In other systems that requirement is not pertinent, all language should be adopted as optimal.

Searching through the infinite total code, a way to be present in the absence.

Five: I am afraid that most are powerless when it comes to translation.

Three: So you attempt to work out more complex and logical relations?

One: It becomes a compulsory exercise in a curricular master-plan.

Similar developments have taken place in different areas.

Five: Madness, that might be resolved in the context of a concept. Yes- some subjects only make sense when their brains are almost destroyed.

One: (*to calm five down*) We are aware of the resistant potential you have to offer.

(*to all*) We therefore should find our own heads again, for we are not totally immunised against the infection of weirdness.

Two: (looks at the even more confused painter) He seems in fact to have gradually lost interest in his discipline.

His adaptation standards are not only free of ambition, there is also an overwhelming evidence that it entails simply no conception and not even a bit of practice.

Four: His vague ideas seem to have met with little resonance.

Three: I'll call it an invitation to contribute some thoughts on the subject. There is a sudden spate of requests from a variety of sources.

Painter: (bewildered) All that carving, all that cutting, all that painting, all that polishing, all those hidden dedications, all that tradition, ...

Four: I think we are done here, let us call it the script for a careful collision!

Three: The rest of the project is densely connected by internal references and magical correspondence. Investigating work and life, or more precisely the mythology of work and life.

Five: (at three but hopeless to finally convince him) Life is entirely out of question here. Do not tell him it is

love that represents the voice of the institution.
A choral performance of chanteys, without their robes?

Painter: (like praying) Friendliness towards customers, working routines, increasing my own motivation, self-organizing, time-management, personal responsibility.

Four: The critical points have to be made by interrupting this narrative with something.

Two: (ready to go) At least everything becomes part of the composition. Even the support.

One: Every model of the do-it-yourself kit looks different, or maybe not. Maybe only the truly gilded can afford it all. This, like most works attains its own life by cannibalizing the half-life of its sources.

Four: He is a figure who can not be located biographically, but still requires a form of subjectivity to be realized.

I will call that consequently reduced personalities.

Two: There is no longer an audience, no distributions system for the non-narrative, but still an impulse to make it and watch it remain.

Four: I will call it a new different kind of happiness, that has nothing to do with shiny surfaces.

Five: That was not enough to catapult me out of here — now i desire a hallucination.

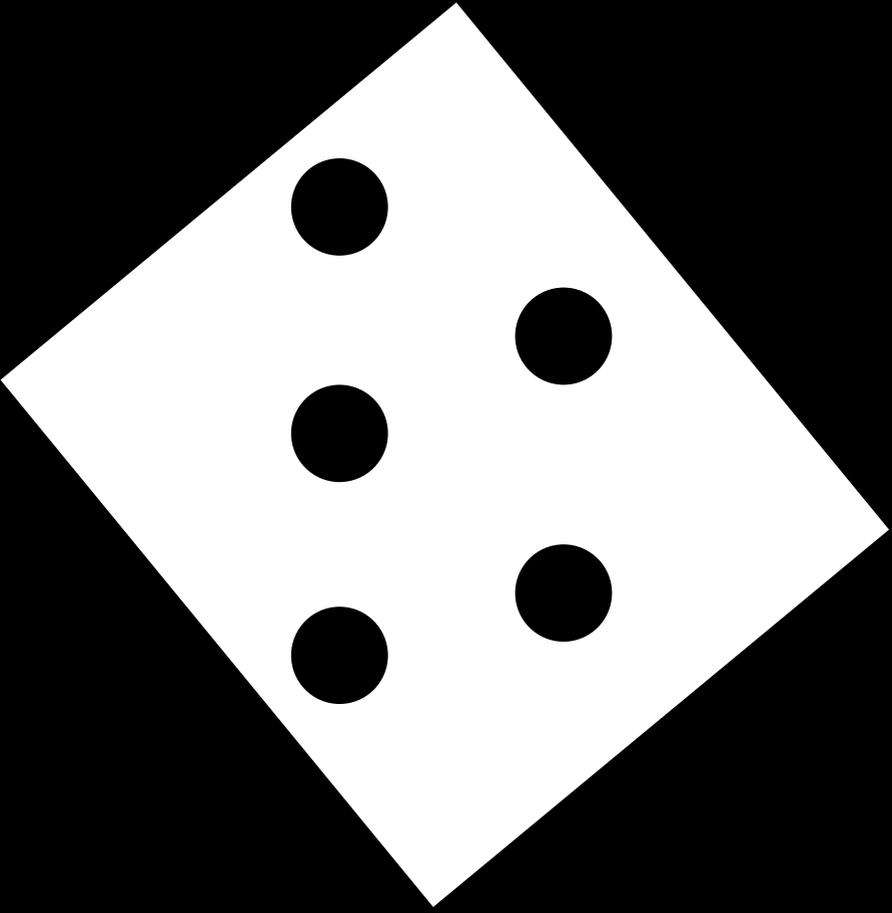
One: We shall leave this island and move on. There is too much work ahead. I think his body will never be recovered.

Painter: Institutionalization refuseniks.

They share a last look, realizing that it is hopeless, there are other missions to accomplish.

They have been seen on many islands. Observing...

SECOND ACT,
FIRST SCENE



One appears back on stage. He sits down on one of five leather armchairs, that build a circle.

In their middle is a small table with a monitor.

Five enters the room, so does four.

One: Aerial shots of the planned island paradise, an aggressive parallel universe, that became perfectly plane to everyone. The primary goal was to lure an audience to whom art is usually lost, it slowly muscled its way to stage to assert its claim hegemony.

Four: That is what they call accomplished networking.

One: Though we should note that this is not about some oligarchs on the periphery of the world.

Four: The very idea of periphery no longer exists, since the spheres have fused to form a machinery.

Five: They tend to resemble one-man-cartells.

One: Careers are now perfectly controllable. The old fashioned aims have fallen pray to the tend towards self-disempowerment.

Five: More than a few among the new seem to expect it to deliver an odd mixture of bordello and existentialists philosophy- a recharge for their senses, in order to sell the parade. What falls by the way-side is competency.

Two enters the stage. He switches the monitor on. What appears are hidden views into the houses of contemporary art-collectors.

Two: The employees of the security service were happy to inform those who required this curtailment of the publics freedom.
I saw them gather with demonstrative unconcern, running between a fence and a wall.

One: we have to predict that the balance of power seems to continue to shift away from producers towards buyers. We have every reason to form an alliance, someone is needed at the end of the process.

Two: But who is there at the beginning?

Five: The perspective of the global overlord.

One: They have the ability to exert far-reaching influence over cultural memory and cultural evolution.

They ultimately control which survive and which do not. They really have way too much control which sooner or later might represent our whole system.

There is a whole event-culture that supports this particular approach. A complex social calendar. They are harvesting novel and unpredictable experiences, moments of serendipity searching for an offer or an escape from structure and everydayness. Which basically means to be invited to the right dinners. We have to stop them embracing the unnecessary as part of their job. They definitely lost focus, we have to tell them how to avoid it, just to the extent that we can!!!

Four: There are indeed not many who are inadvertently or delusively participating in the circus.

Five: They should all be disempowered for we have had enough of the entertaining drama so far. Rationality is alien to a world whose structure is shaped by «charisma».

One: The relationships that were built are shaped to a considerable degree by desire and dependency.

Two: The question is under which conditions should we work nowadays and what dependencies exist in general.

Five: Artist should not be frail creatures that can only sustain themselves with life-support.

Two: Are we the last conflict situation, the regression and protest against a system. It seems that we are simultaneously available and excluded. Some relationships can not rest on gratitude and good faith alone.

We could give the confrontation with art as necessary to civilize and cultivate the barbarians another shot. And remember even a bad marriage can result in excellent children.

Five: The force is an imagination.

Four: Time and again, everybody including the system itself is relived from the pressure of actual knowledge, because they mainly deal with contemporary art, the possession of which alone already seems to make them experts. In purely physical terms there is literally no way around them.

One: A certain amount of money and a little entertaining free time seems enough to express appreciation for a value. There sadly is not more to it than the simple exchange of good and money. A casual combination of hobby, friendship and business.

Two: the hierarchy of access rights to the system recently built another monument, its mission is to create an environment that prevents the possibility of the judgment of a large audience.

Five picks up an art-magazine that is lying on the floor and quotes some lines of an article:

Five: Viewers should adjust their vision, negotiate its content and dwell in its atmosphere, it is an exhibition staged for a culturally and intellectually curious viewer, a sensitive and intelligent human being—and body moving through space. (puts the magazine away and repeats): culturally and intellectually curious, sensitive and intelligent and it must be a human being with its body. I hope that answers all your questions why we are doomed.

One: The notion that we can imagine ourselves being somewhere else completely, both in time and

space should be the starting point to respond to any curatorial team.

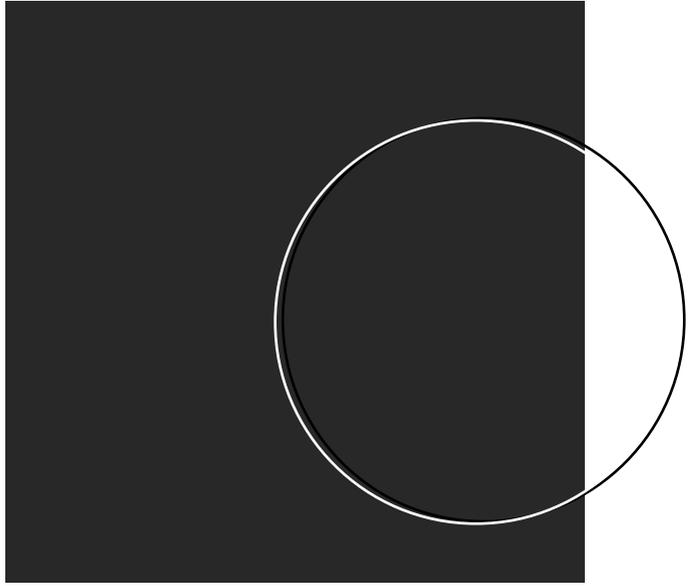
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Two: How can we relate to art with this state of knowledge?

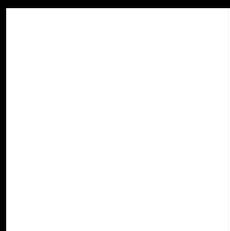
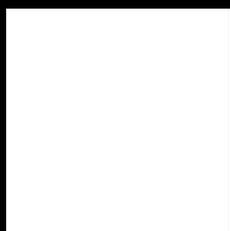
One: Right. Nevertheless to be a participant and gain experience, or get back any kind of control, indeed requires that we actually stay part of the situation.

But i agree it is an compelling time to be involved in the business of art.

One and Two are leaving the stage.



SECOND ACT,
SECOND SCENE



Five and Four are sitting next to each other in their arm-chairs. Drinking Scotch.

Four: Aesthetics?

Five: God, that is so yesterday.

Four: Nobody ever told me what that «Truth» actually is.

Five: Today, it is irrelevant in the first place. It is a secret only they share.

Four: They are like a cult.

Five: Indeed, it is a matter of Faith it always was, but it seems to be forgotten.

Four: Who knows?

We should leave the imagination of finding Truth in art and think more about the Honesty that is left in making and discussing it.

Five: Well nobody ever questions that.

It is a dangerous matter, the whole system is based on a complex construction of lies. If you change that it might collapse.

Four: Then we would be as irrelevant. So maybe it is time for the implosion.

Five: Probably it is about time for us to shut up completely. Though it is an important matter that should not be ignored- it would be another tremendous mistake. (*lost in thought*)

The outside world has to be included, for our dependency is definite.

Four: It is a specialist area of inquiry concerned with perception and sensory experience.

Five: It became its opposite, which refers to its new substance, that induces the absence of sensation and the inability to feel pain.

Four: You mean the absence of sense and the painful experience of examining contemporary art ?

Five: The issue of experiences related to the questions of consciousness.

Four: They made it an issue of unconsciousness.

Five: And now we are back to religion!
Everything is a question of consciousness, unless you disappear completely.

—— What a seducing opportunity i sincerely wish we would have that option.

Four: Somehow it all became a very part of postmodernism.

Five: Without it we would not exist. It all goes down to the great misunderstanding that art is metaphysical. A dualistic system that exists in a higher transcendent realm and the world down below is inhabited by the rest of the humans.

Four: Perpetually engaged in overthrowing and changing values before it falls back to the paradox of metaphysics. It looks like a classic, if we will loose the bridge, we will loose the war.

Five: The war is already lost, we are fighting in our own mental experiment.
For time follows on, methods become exhausted. What was popular and necessary yesterday, is not today, for the people today, are not what they were yesterday.

SECOND ACT,
THIRD SCENE

Two and One are returning in company of Three, who had been lost for a while after they left the island.

One: (*sits down*) The alienation of living-time. The social factor has become the factor of unhappiness it induces pathological effects on the social mind. More unnecessary information, less meaning and less pleasure.

Five: Less pleasure? The performative event of unrecognizable smiling faces.

Three: The principal reason is egoism, though i am still sympathetic with living with the potential of curiosity. Conventional terms used to describe the passionate and possessive impulse driving their practice to provide indications of rational motives.

Two: Affiliating themselves with esoteric discourses in an intellectual field.

Four: According to a wide range of sources they study dubious positions and fetishism.

Two: They prefer to be described as lovers.

Five: Sadly they are just amateurs.

Four: The glorification of the values of disinterestedness.

Five: The great misunderstanding of disinterestedness, is a realm that appears in hybrid forms.

One: It is a quest for access to networks and participation in rituals. For the fact that our results show fairly similar structures, we should focus on the recent data, cognitive excrements that contribute to a certain life-style choice, instead of playing chess with those who once owned the pleasure of risk.

Three: It appears to seamlessly connect to the significance.

Five: Lucky-choices and purchasing strategies.

Two: Their perpetual condition of instability and persistent incompleteness as their physical and semantic precondition. They are skirmish over prestigious trophies. In astonishing little time they are able to remake their own image, they want to build their own monuments.

Five: Times are not changing.
The first court jesters of the neo-feudal system.

Two: A metaphorical contemplation of their egos.

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One: Their leader should be won over to our plan in order to give them a less influential key role. Though they have been penetrating their advisers for too long.

Two: I do not think we can accept such offerings as compensation for all the shortcomings.

Five: That should be inscribed at the top of our cages.

Two: No more vague formulaic sentences from the jury.

Three: Event architecture is where visual arts are experienced as compensation. Ego-centricity, the desire to be prominent and control ones belongings and distrust in the public sector have great influence on the phenomenon that we are observing.

Two: Each intersection opens a new perspective. Aesthetic experience might be endless, but it is misunderstood as the endlessness of interpretation and the production of meaning.

Four: The old crisis of meaning.

One: The increased crisis has to do with the attention paid to the crisis itself, since it became so dependent. The ambiguity however gives rise to a feeling of uneasiness again, unfocused interest and impreciseness, it is an allured defiance.

Two: Artist should be well prepared to take risks. We should restructure or remove cultural apparatuses that are originated with ethos. But what is really wanted stays in the realms of our fantasies.

Four: We are inhabited by the false «Aura». Society treats art as a mysterious secret, it became a cultic substitute. They raise its economic value to sustain their own class-power.

One: Participation into the spirit of an age, advanced user friendly and corporate. Characterized by short term intellectual horizons.

Five: Participation became the spirit of our age.

Four: We are all children of our time.

One: So — the Self was not the first victim of modernism — or maybe it still is.

If art is a symptom of a wider sense of reality how do we treat it considering everything that is included in this sticky spiderweb?

Four: We should understand the nature of its medium again, considering that the material can not speak.

Five: Art itself has actually no ability to speak, thanks to the principles that are at heart of its practice.

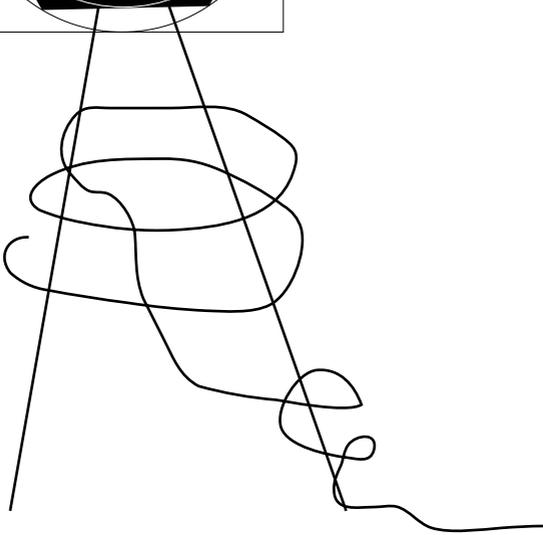
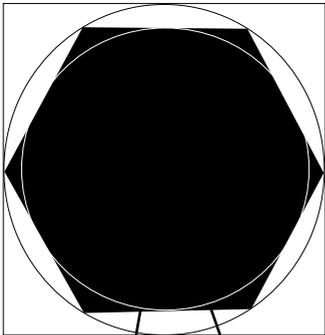
Four: When expressions alternate, hot and cool turn tepid.

Five: When the open void becomes form.

Four: The environment that is built insight the system is an analogue of an even sharper dilemma, which is the incapacity of our minds to actually map the network, in which we find ourselves caught. We try to structure our desires in order to a promised relieve, but it differs endlessly.

One: Captured in an endless process of redefinition, which ultimately no-one controls.

The curtain is drawn



THE END





intermission – a charade in two short acts
I. auflage: 500 exemplare

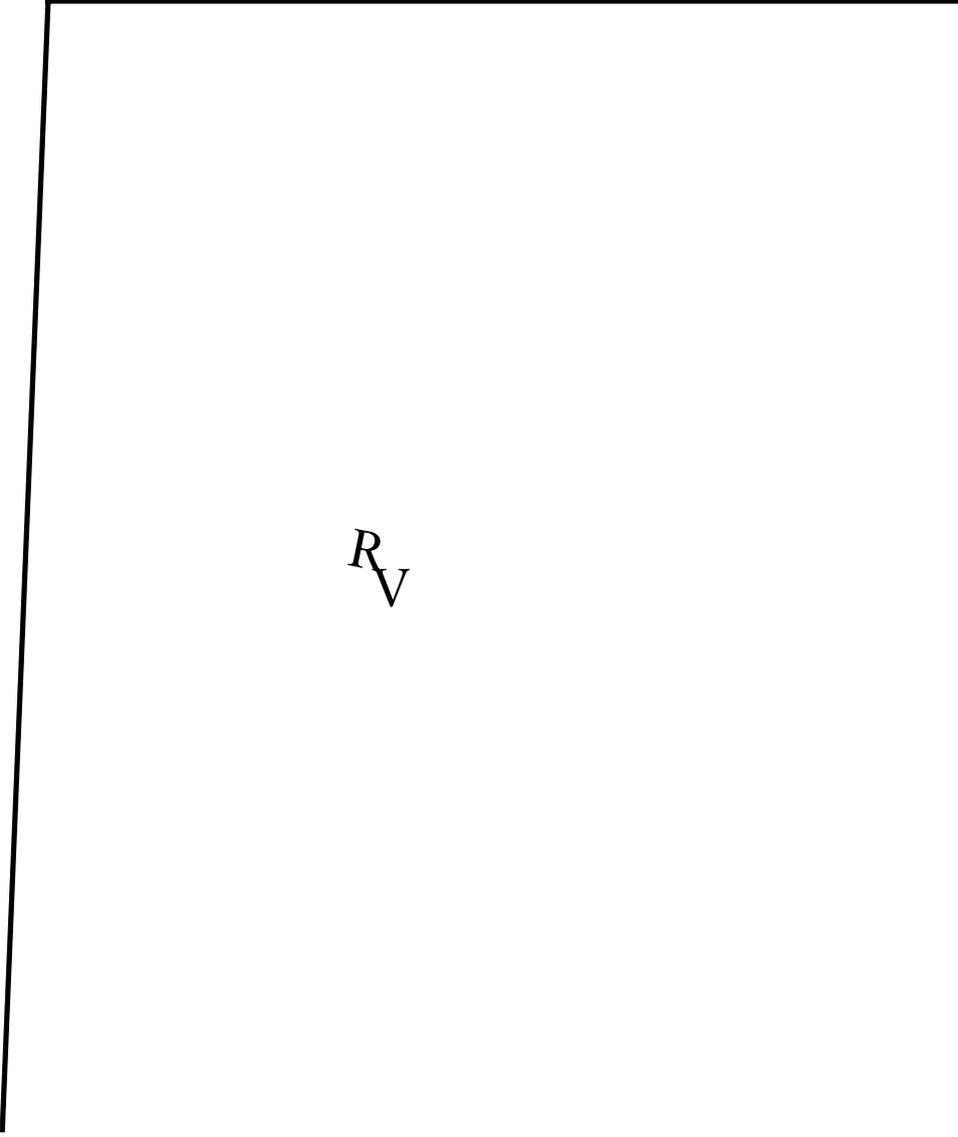
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