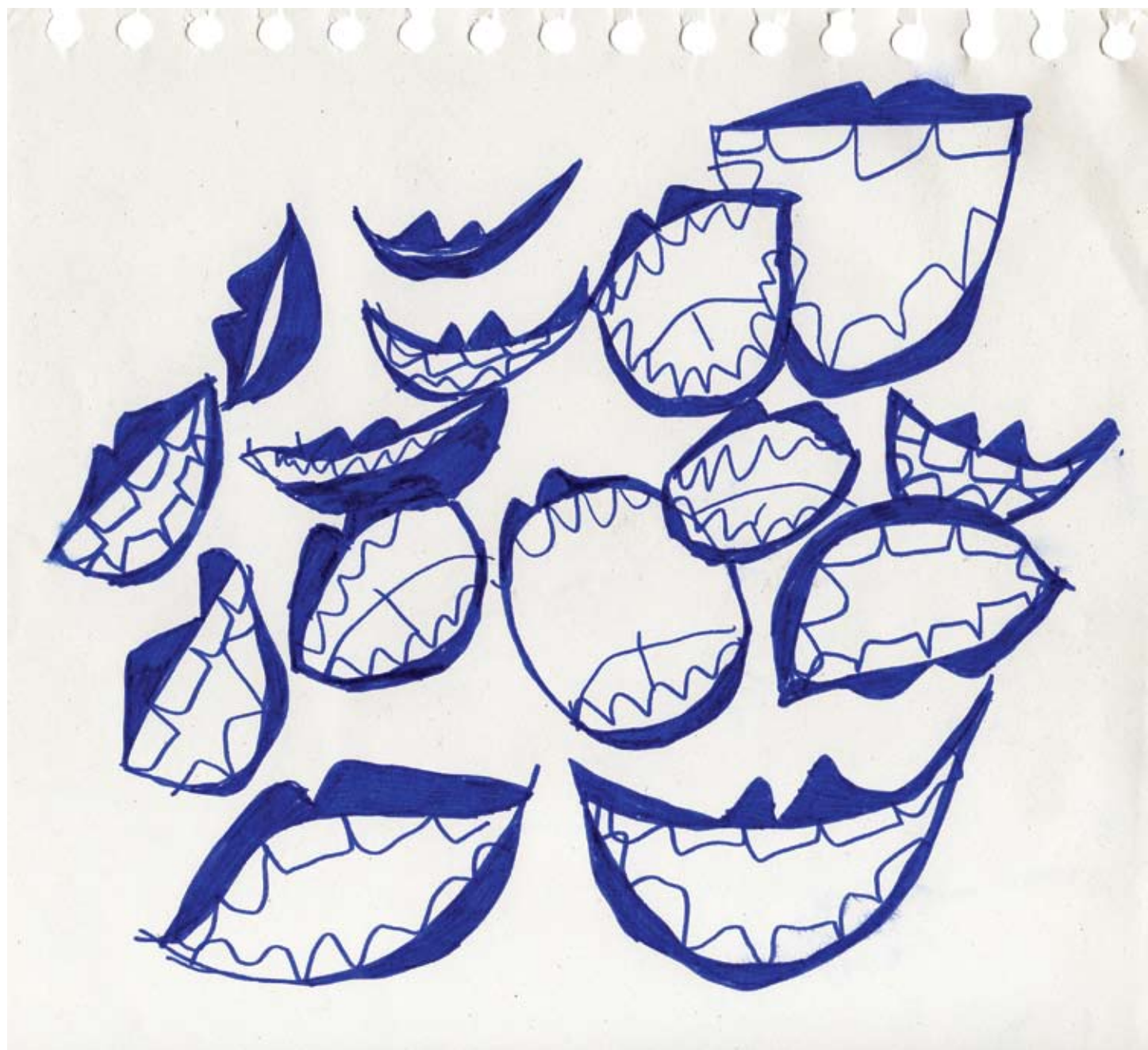


MARCOS SIMOES

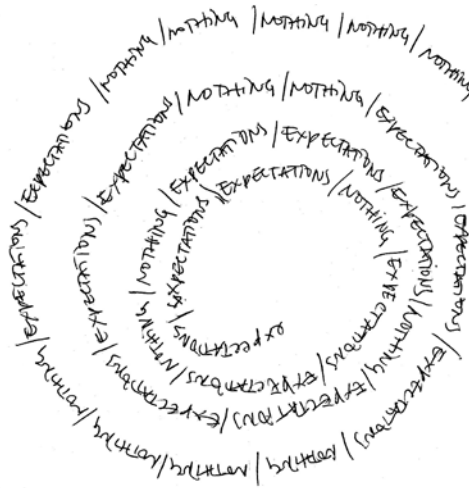
the laughing body

a·pass { a·pt advanced
performance training



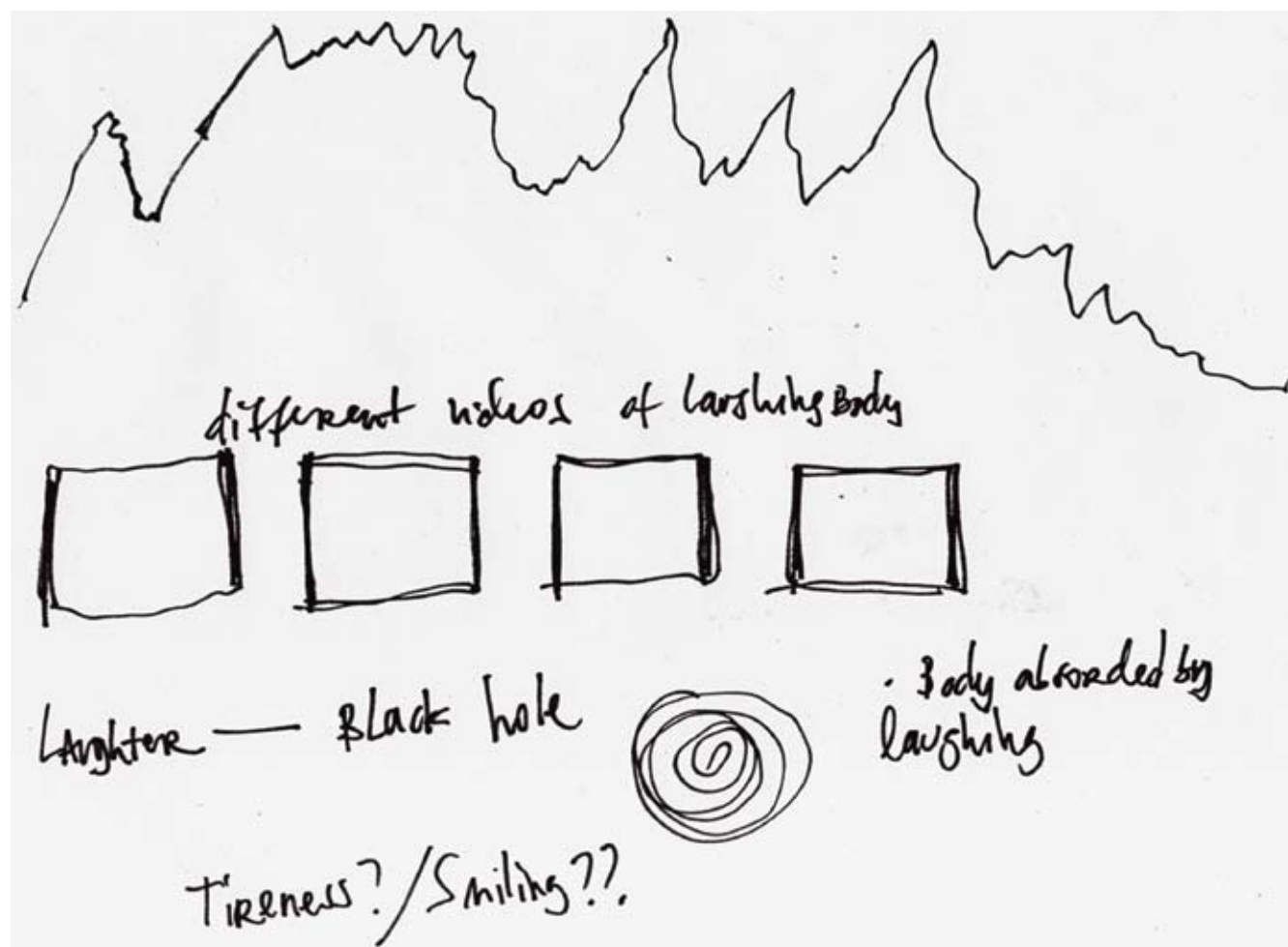
MARCOS SIMOES

the laughing body



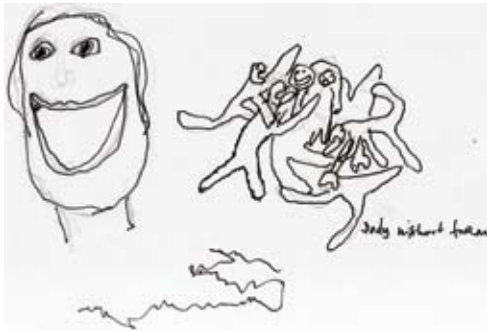
'Laughter is an affection arising from sudden transformation of a strained expectation into nothing'

EMMANUEL KANT



'The "blackout" that covered the Northeastern states recently, may be seen as a preview of such a future. Far from creating a mood of dread, the power failure created a mood of euphoria. An almost cosmic joy swept over all the darkened cities. Why people felt that way may never be answered'

selected writings by ROBERT SMITHSON
'Entropy And The New Monuments'



LAUGHING AS A SENSATION, AS A BODY EXPERIENCE

What happens to a body in a laughing experience?

Laughing is not just an action:

the body goes through several steps before arriving at the stage of laughter.

Laughter is directly related to a certain perspective,
a way of seeing, perceiving and feeling things.

Laughter as a release and as a relief.

The starting point for this work is to consider the laughing body as a hypothetical permanent body. The body passes through different states before arriving at the laughing point. I use the phrase of Kant as the beginning of my analysis of these different states. The expectation the body creates is an expectation that suddenly disperses into nothingness. It is the fact of falling into this state of incongruity, that creates the laughing fit.

When I think about a body completely absorbed in laughter, I think about a body out of control: the laughter takes possession of all the muscles, all the movements. The body doesn't arrive at controlling its movements, it falls into a state of no direction nor reference. The laughing body is a body lost in its movements, a body that tries to control itself, but gets overpowered by the laughing. The body loses its contours, and constructs a distorted image, an image troubled by the laughing it can not control. It senses this distortion, but the ridiculous is completely ignored by the addiction and the pleasure of laughing. The body permits itself doing movements it normally would never allow.

IN RELATION TO ANOTHER BODY

A laughing body in relation to another laughing body is a body in contagious complicity. The bodies laugh at each other, they laugh through each other, and they produce laughter out of laughing. By abolishing the reason for laughing, the laughing state becomes its own reason: the laughing is the detonator of the laughing, it's a circle, a spiral of contagious action. These bodies touch each other, they support each other, while at the same time drawing each other deeper and deeper into the

uncontrollable laughing state. These bodies are invaded by images and sounds in a constant loop (the one gets his own image mirrored while at the same time functioning as a mirror to the other), and this provokes their mutual laughter. These bodies create a relation in which taboos are breached, they allow each other to touch upon them in a way they would normally not allow. When caught in the laughing state, the body tends to reach out for the extreme, for a total loss of control. A contagious state, very close to the experience of pain, provoked by its incapacity to stop the laughing spasms.

I would like to make an analogy between 'the laughing-out-of-control-movement' and the loss of references of the contemporary body. The body and its relation to '*le devenir*', the 'becoming'. What are the ideological and spiritual references of the contemporary body? The body trapped in an in-between space where the possibilities of '*le devenir*' are blurred, the body with its impotence to prevent what is going to happen, without access to what it is itself creating, this body finds itself in a place where it does no longer find a frame of social references to cling to. The movement of this body is strictly attached to a belief system that is permanently put at stake, in a constant state of doubt. The laughing fit in this body can be seen as a survival tool: as an answer to our bodily need to create sense, there where every kind of sense has been displaced or discredited. This body's relation to sense almost touches upon the non-sensical.

IDENTITY

The identity of the laughing state is blurred.

Who am I in a laughing state?

If there is no control of the self, my identity is blurred,
the body is lost in the laughter, and loses its will.

When it obliterates the very elements that define it,
it becomes pure laughter.

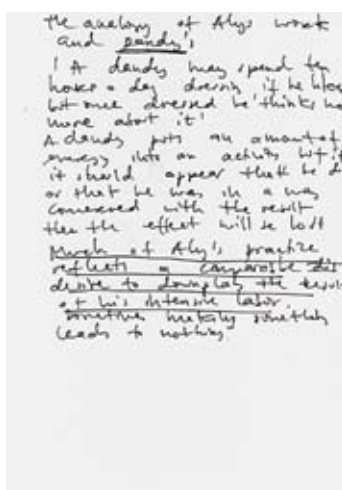


CONTROL AND OUT OF CONTROL

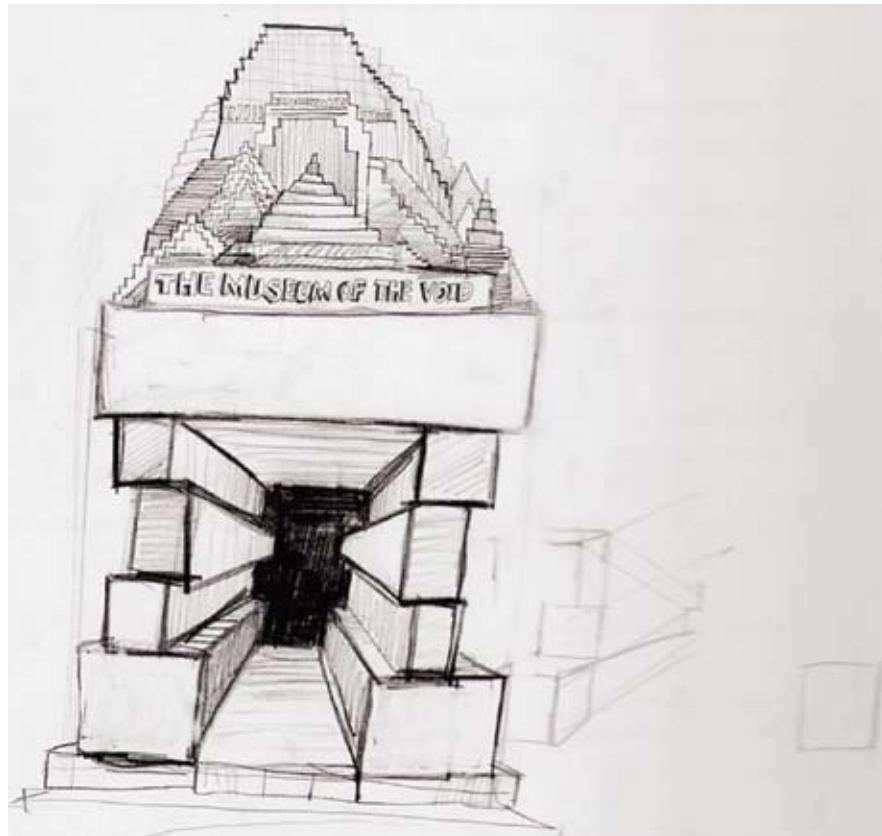
Contemporary society is frequently referred to as a control society. We live under the constant threat of real or imaginary dangers. This state of permanent risk corresponds to a state of permanent control, a preventive 'preemptive strike-strategy' that is supposed to suppress the risk. A body that is all the time being controlled, is a body that has come to look at itself in a very peculiar way. It is a body that has internalized society's gaze, in projecting both its own and the other one's 'regard' on itself.

My proposal with laughter is directly related to this 'regard', to this control, to this risk. The (individual and social) body has created a constant fear of running risks, the risk being so present that it avoids any kind of risk-taking altogether. The body is afraid to act, is continually in a state of prevention. The question now is how the body can acquire a sense of liberty in, or better, out of its state of control?

For me, laughter proposes another look at this continuous state of fear of acting, of doing, of proposing something new. Since it is exactly the sense of 'the new' that seduced society into a permanent state of fear, it has become weary of 'new' proposals. The craving for the new is tinged nowadays with a sense of impending catastrophe, and the fear associated with it. In this context, how can we still believe in new possibilities?



so creation is still possible, new associations can be generated, new logics can be revealed. Singularity (as at the center of the black hole), is the point where the body needs to be, where creation can appear and be revealed. With laughter my intention is to show this field, to put the body in this point of potentiality. Revealing the body absorbed by laughter, by this spiral movement where the non-sense is very present. I would like to show the body in relation to the non-sense, the movements it generates in this field. Movements that are built up through sensations. I can only define a body absorbed in its laughter state, in pure hypothetical form and consequently only defined by sensation.



'The museum of the void'
by ROBERT SMITHSON

SENSATION

Sensation:

- A physical feeling or perception resulting from something that happens to or comes into contact with the body
- An inexplicable awareness or impression

Origin: early 17th century: from Medieval Latin *sensatio* (n-) from Latin *sensus* (sense)

Laughter starts with sensation. To make this sensation visible, its intensity has to become so present that the body itself becomes this 'sensorial space'. I have to throw myself into this sensorial space to be able to work from and on it. The intensity of this sensation is stretched, exaggerated to the extreme that the body confronts itself in a space that blurs every kind of sense-making. The body is challenged by this unknown

space, in which it becomes unrepresentable. Everything becomes an exaggeration. By laughing, I throw myself in the void, in the not-knowing of what is there. A place where language is uncertain, language is confronted by non-knowledge, by a non-space, to a place where knowledge and space are not defined. The body becomes sensation. The object (body) is dragged in by the subject (sensation/laughter). For me singularity is the point where all these occurrences can happen, where creation can succeed. Taking the above-mentioned definition of singularity, in which singularity is defined as the point where a function takes on an infinite value, for me this is analogous to the starting point of creation, in which the artist has to find himself, in which possibility acquires an infinite value too. The artist is dragged out by the black hole, out of this point, where he doesn't know what he will engender, and he just lets himself be carried out, dragged into creation by the non-space, by non-knowledge, by sensation.



'Je suis le peintre de l'espace. Soyons honnêtes, pour peindre l'espace, je dois me rendre sur place, dans cet espace même.' – YVES KLEIN

THE BODY IN RELATION TO THE VOID

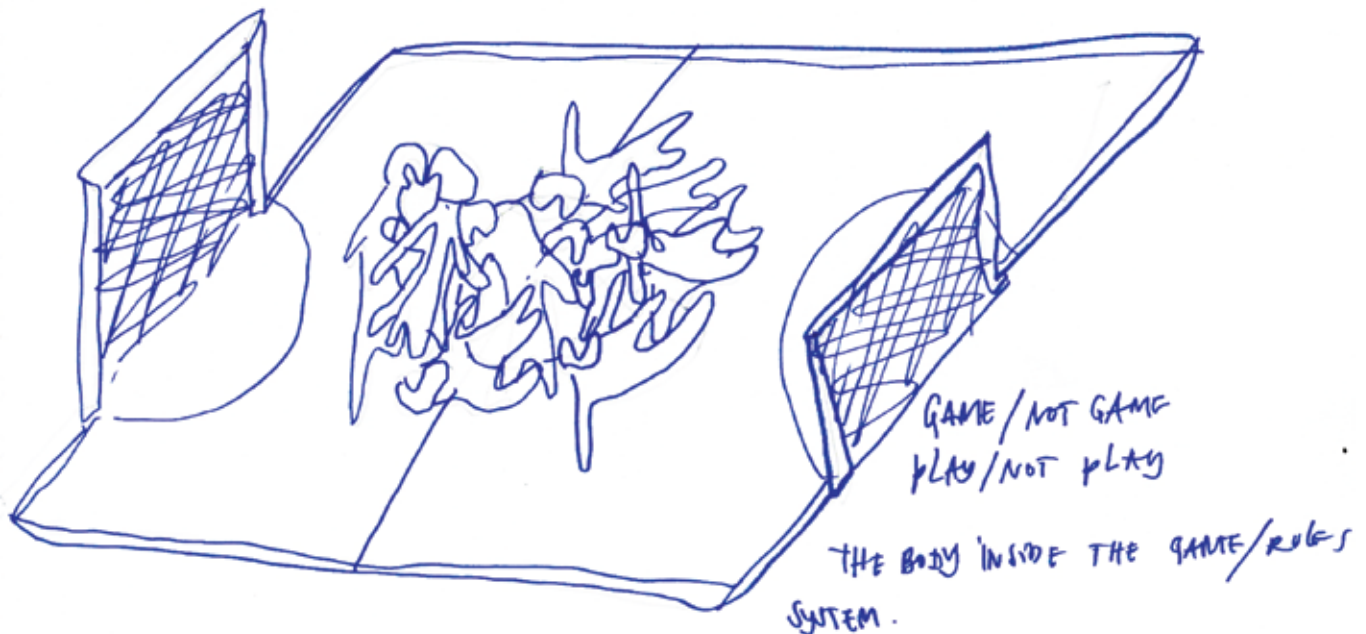
My proposal with 'the laughing body' is an attempt to represent the body in its relation to the void. Maybe I could replace the word 'void' by 'nothing', but even though I feel tempted to do so, this substitution seems particularly delicate. For me, the void and nothingness are strictly related. They become the same or, maybe better, they interlace themselves until the point of almost overlapping through sensation. The body in its relation to the void is directly associated to nothingness, but this nothingness and this void are at the same time not empty spaces, they are spaces full of movement, full of happenings. Only these movements in some way seem to be non-sensical movements. In these terms I can name them void, emptiness and nothingness.

The body in relation to the absence of sense.

When the body is dragged out by the laughter,
it carries these same characteristics in somehow,
this loss of references,

these out-of-control movements with no concrete direction,
this presence of two opposite forces like gravity and lightness,
the voice that just emits a sound with a particular vibration
but no particular language,
this presence of incongruity, distortion and the blurred,
this expression of the faces with no particular references
to what they mean,
etc, etc....

The laughing body proposes another way of reading
and looking at the body.



the laughing works

PUNCH LINE (DECISAO/DECISION) | LAUGHINGDRAWINGS | LAUGHINGWALK | LAUGHINGAME



PUNCH LINE (DECISAO/DECISION)

Punch line: *the final phrase of a joke, providing the humorous or dramatic point.*

“L’essence de ce comique (comique absolu) est de paraître s’ignorer lui-même et de développer chez le spectateur, ou plutôt chez le lecteur, la joie de sa propre supériorité et la joie de la supériorité de l’homme sur la nature. Les artistes créent le comique; ayant étudié et rassemblé les éléments du comique, ils savent que tel être est comique, et qu’il n’est qu’à la condition d’ignorer sa nature; de même que par une loi inverse, l’artiste n’est artiste qu’à la condition d’être double et d’ignorer aucun phénomène de sa double nature.”

BAUDELAIRE ‘L’essence du rire’

A joke can be defined as a structure, that guides the listener into a certain story or action that seems to make sense, until the moment the punch line arrives and the sense is completely inverted. The punch line breaks up the sense of the structure opening up a completely non-sensical space. The punch line is the line upon which sense and non-sense meet each other, provoking the appearance of laughter.

I am especially interested in the punch line effect, in the meeting point where sense is completely subverted into non-sense. Where logic falls into the absurd, into nothingness, and as a reaction towards this switch the body ejects the laughter. The perspective is completely switched around, the logic is turned upside down.

Punch line (decisao/decision) is a video-sound-installation in which the body falls into laughter after being hit by the punch line. The body of the artist and his relation with laughter. Why does this body fall into laughter? Where is the punch line situated? What is the relation between laughter and art?

The body of the artist is a split body, a body that is at the same time one and another. The comic always springs from a dual relation: the one who makes laugh and the spectator that laughs at. The body of an artist is at the same time the body that initiates the laughing, and the body (the spectator) that laughs. The body of an artist is the body that exists in an in-between space, in the singularity space, which is the place of the contemporary body and the political body, the place of the fracture. What is this fracture place? This place where the body deals with the space of possibilities, the space of non-sense, non-knowledge, non-language. The space of creation, where the body deals with other kinds of knowledge. The laughable logics in a certain sense. The game space.

Robert Smithson defined this space as the “haha”-dimension (the fourth dimension), when he makes an analogy between the different types of laughter and geometrical forms.

“Fuller was told by certain scientists that the fourth dimension was “ha-ha,” in other words, that it is laughter. Perhaps it is. It is well to remember that the seemingly topsy-turvy world revealed by Lewis Carroll did spring from a well-ordered mathematical mind. Martin Gardner in his “The Annotated Alice,” notes that in science fiction story “Mimsy were the Borogoves”, the author Lewis Padgett presents the Jabberwocky as a secret language from the future, and that if rightly understood, it would explain a way of entering the fourth dimension. The highly ordered non-sense of Carroll, suggests that there might be a similar way to treat laughter. Laughter is in a sense a kind of entropic “verbalization.” How could artists translate this verbal entropy, that is “ha-ha,” into “solid models”?

Let us now define the different types of Generalized Laughter, according to the six main crystal systems: the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyramid (Tetragonal), the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (Triclinic). ‘

ROBERT SMITHSON

Contemporary body / Singularity / Punch line

Contemporary: *existing or occurring at the present time.*

Giorgio Agamben in ‘Qu’est ce que le contemporain?’ puts the question, ‘from who and from what are we contemporary? And what means to be contemporary?’

Giorgio Agamben situates the contemporary in the rupture, in the fragment, or to be more concrete, in the ‘déphasage’ between the ‘actuel’ and the ‘inactuel’, between the light and the obscure. Defining someone as contemporary, is saying that he doesn’t totally belong to his time, that he stands in this fracture, from where he’s more able to understand his time. The fracture is the place to take a distance from your time. This fracture is the point where past and future meet each other, where the ‘visible’ and the ‘invisible’ touch upon each other. Agamben defines the invisible as a place full of activity, the eye activity, the off-cells activity (the activity of the eyes in absence of light), from which he brings a certain light, visibility that

Are we still able to generate these solid models, is this body still capable of new propositions? My work questions this proposal. What kind of work am I producing? What kind of work can I produce through laughter? The relation to the laughter as a waste of energy, discharged energy that normally falls into the void. How can I use this energy to create work?

is located in this obscure space. This obscure space is for me the center of the black hole, the point where a function takes on an infinite value.

The point of fracture where the contemporary body is situated marks the point for creation. In other words: Singularity?

Is singularity not the same thing as the punch line? Singularity as the point where the sense and non-sense meet each other, and the laughter as the black hole.

Singularity and the punch line are both points where the paradox, the incongruity appears. They hit you in a such a way that everything becomes blurred. Until a new sense appears. The moment a certain way of thinking, of functioning breaks down, obliging you to see things differently. A mistake that appears in order to make a new understanding appear. The element of trouble.



LAUGHINGDRAWINGS

Laughter and its relation to work/praxis (from Greek *prattein*: “to do” in the sense of acting), and poiesis (from Greek *poiein*: “to produce” in the sense of bringing into being).

The laughing drawings are drawings made within the energy of laughter: for a period of more or less 3 months I made a laughing drawing each day. The laughter is the motor for the drawing, the laughter makes the drawing appear. I force myself to mechanically produce laughter, which at the same time creates a drawing.

I use the situation of laughter as an intimate situation. I’m alone while I’m doing these drawings. The results do not have a logical form (formless),

they look like sketches with no apparent sense. While I’m doing the drawings, I record myself and I show the result in front of the camera. What are these laughable drawings? What kind of product are these drawings? The laughter as an energy to practice, as energy for producing. But what kind of product?

The failure element. The result as a failure, in the strict sense of the product. The failure is accentuated in the fact that this product has no apparent function, nor even a sense of beauty. The proposal, the motor that brings me into the realization of this daily activity is questioning the product as a result. The fact that this proposal is a questionable product, reinforces the question. In this way the paradox

of the meaning of failure became visible: the product as failure, the fact that the work exactly brings this evidence to the surface, that this question has been made visible, exactly provides the evidence for the work not being a failure in itself at all.

Presenting the work, a certain number of drawings are put together, to create another drawing. What kind of pattern shows up in the combina-

tion? Is there a sense appearing out of the puzzling of several drawings? Does the recombination of different 'non-sensical' drawings add a kind of sense to them? These are the questions that I'm playing with. The question of sense being constructed through simple daily labour, through a daily constancy in the producing of these drawings.



LAUGHINGWALK

Laughingwalk was a proposition for Istanbul. Starting out from an intimate and closed situation, I made this proposition for a public space. The proposition consists of a walk of more or less 2 hours. Walking and laughing in the streets of Istanbul. This proposition came to my mind for several different reasons. But the one that was crucial to me, was the fact that I make this walk in a different culture, with different religious and political references, and a completely different language than mine.

The proposition relies on the question: how do I laugh in a public space like Istanbul's? What kind of relations can be created? And how can these relations through laughter create a certain path?

Where does the laughter bring me? Which kind of contacts, meetings will occur, if they occur at all? If the laughter can be a tool for communication, in which way can that be? (The fact that the language, social and cultural barriers are broken up through laughter?). How does the body act, with the laughter as a motor to move through the city? The laughter as the energy, the reason for taking up the act of walking.

The body is in constant activity through laughter. I'm not interested in a certain statement, but in a certain way of acting, in doing. The body in action states at the same time that the environment affects and provokes this constant activity.



LAUGHINGAME

The idea of a game structure for and as a performance came up as a solution to the problem of representation. I was struggling all the time with this idea. Instead I wanted a structure wherein the body would have the liberty to act, to reveal itself in a laughing situation. A situation in which a certain relationality between all the people involved would appear through the laughing.

I also wanted to put the concepts of 'authorship' and 'director' into question. The picture I've chosen for the presentation of the *Laughingame* (picture at the cover) has as intention to reflect and accentuate this idea of relationality, of the sharing of this experience. The picture is a video frame extracted from an interview we made for another proposal. All the time we were trying to record the interview, we got caught into irrepressible fits of laughter.

The idea is to create a working methodology out of laughter, of the laughing body, in which the body acts and interacts with itself, with the other performer, the sound developer, and the public (how could the spectator be part of the game?). Throughout this structure our relation with laughter is revealed.

Elements of *Laughingame*:

expectation

surprise

control/out of control

no language

contagion

no direction

noise

memory

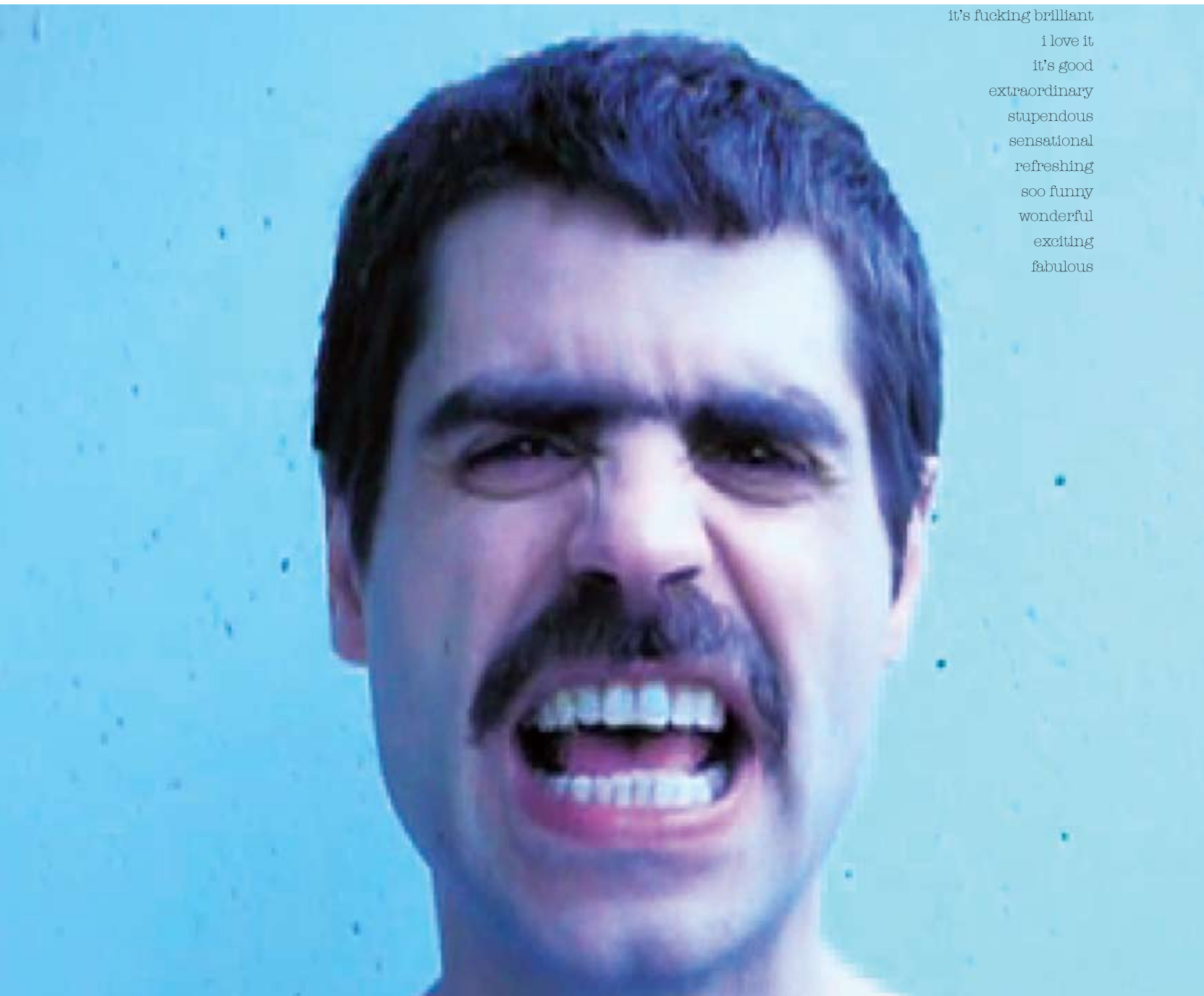
looping

sense/no sense

PUNCH LINE (DECISAO/DECISION)

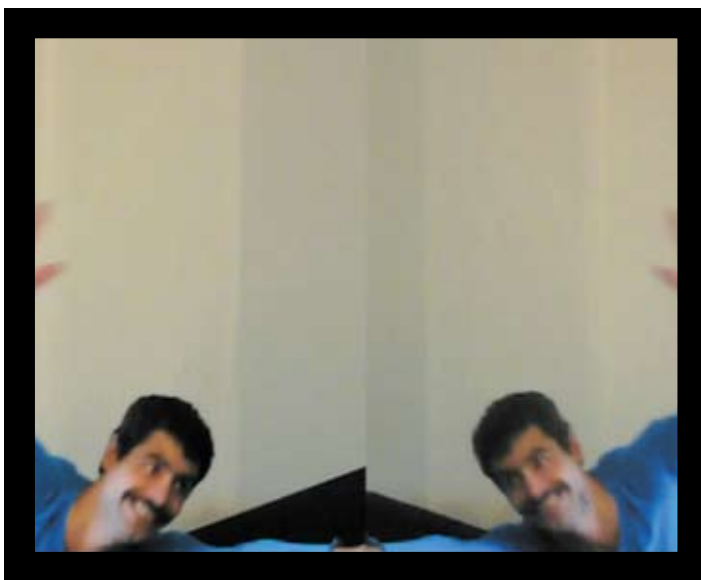
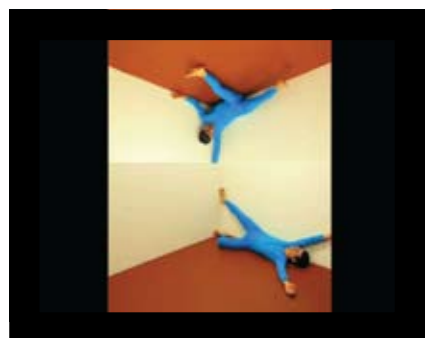
amazing
beautiful
so nice
fantastic
incredible
great
impressive
unbelievable
mega super
i'm so amazed

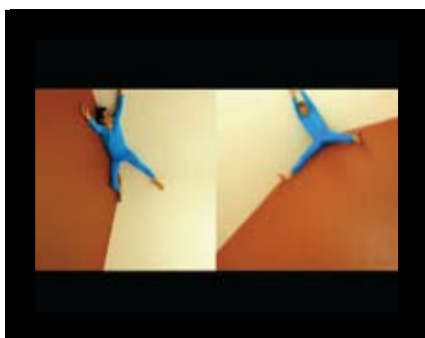
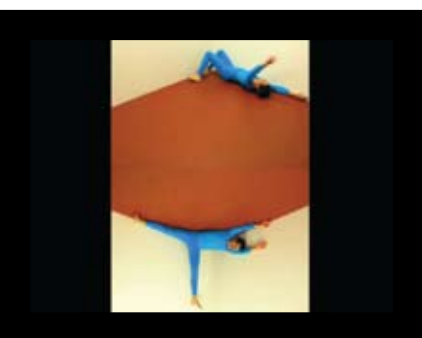
it's fucking brilliant
i love it
it's good
extraordinary
stupendous
sensational
refreshing
soo funny
wonderful
exciting
fabulous

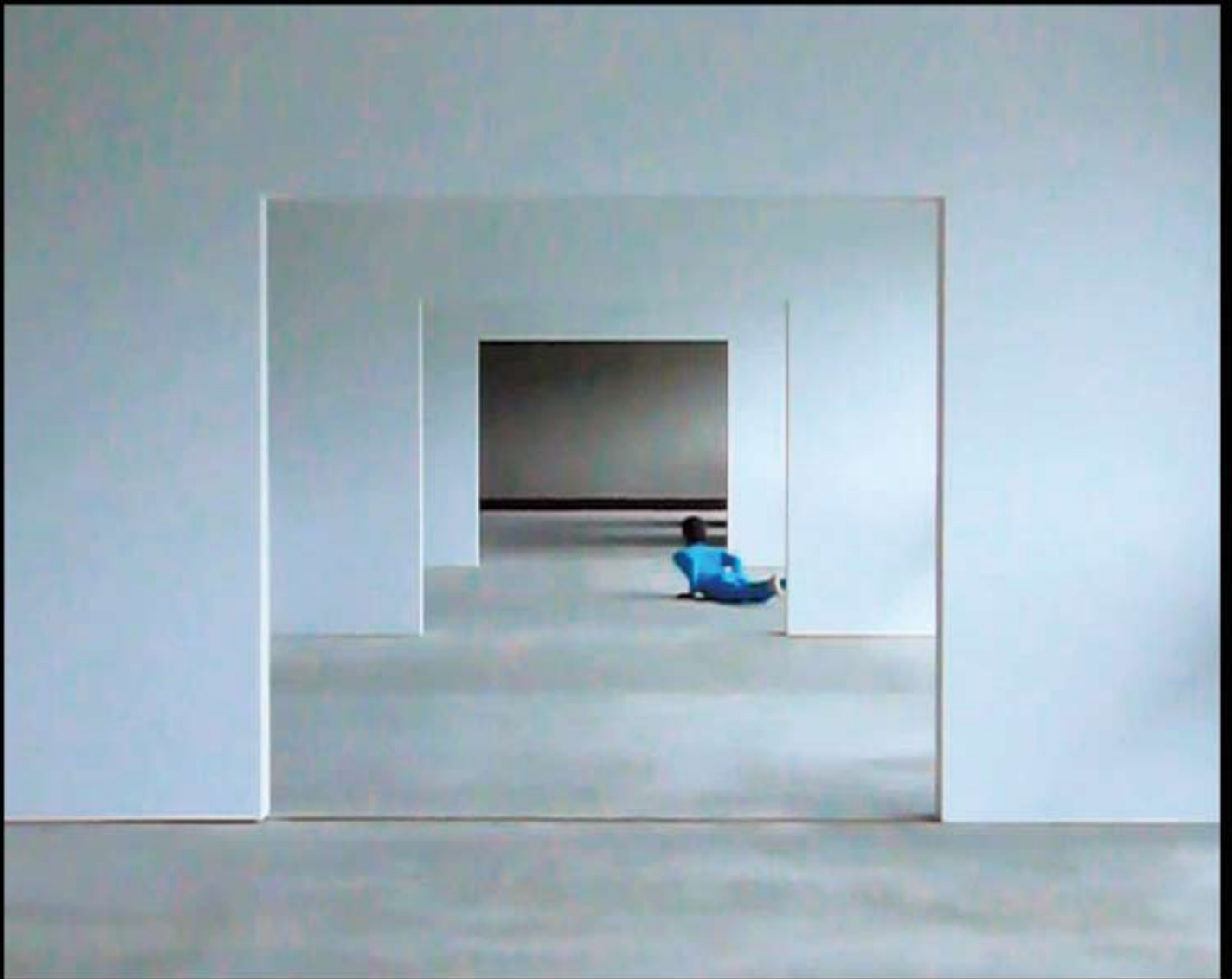


horrible
ugly
disgusting
terrible
loser
boring
nothing
annoying
mega shit
i'm so bored
it's fucking shit
i hate it
it's bad
dumb
stupid
awful
it's bullshit
soo sad
it's nasty
abominable
atrocious

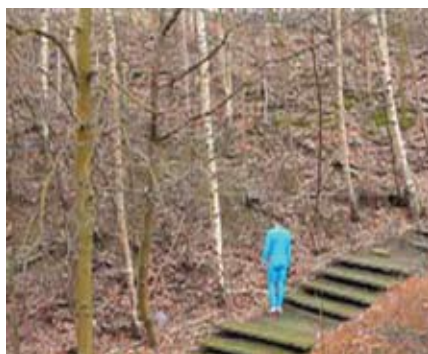














LAUGHINGDRAWINGS

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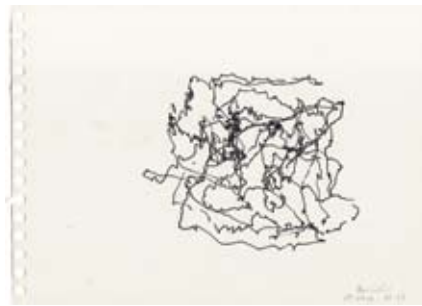
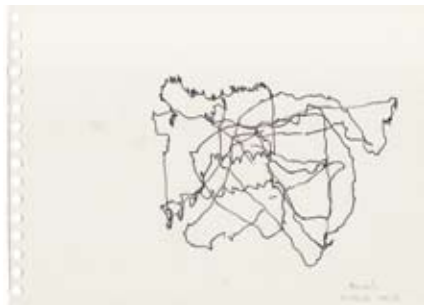
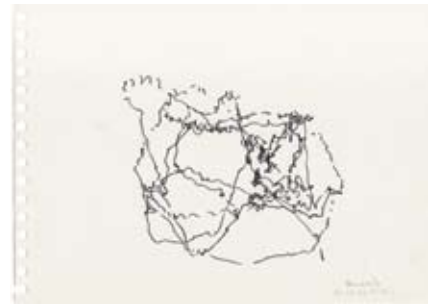
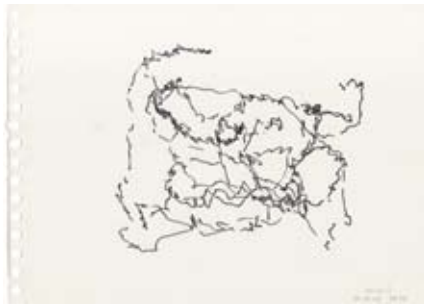


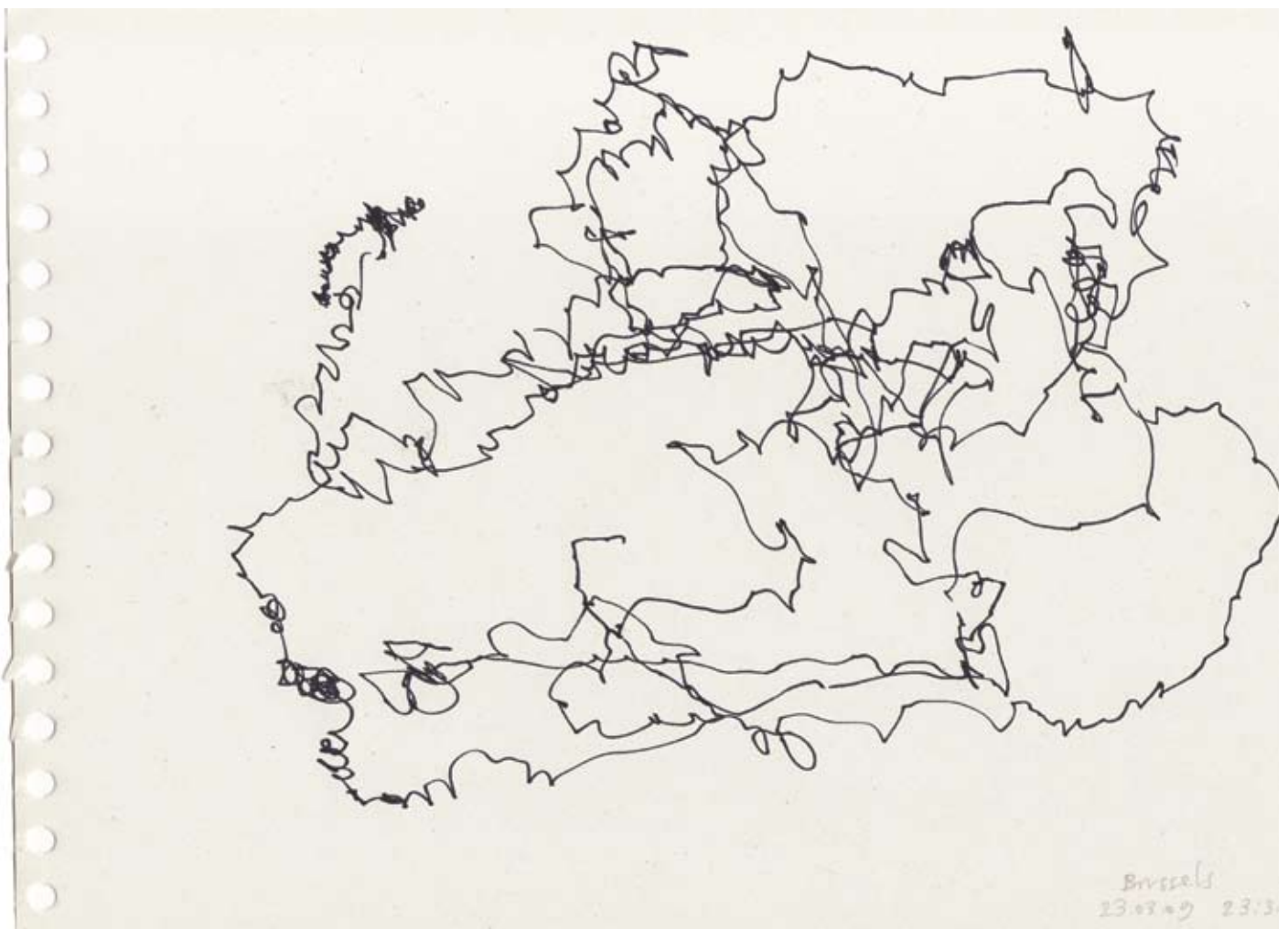


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LAUGHINGWALK





research & inspiration





VIDEOS AND MOVEMENT

RESEARCH

PAF



Libital



LES BAINS

FOR EXTERIOR IN PUNCH-LINE



FOR CORNER



THE CLOTHES LIFTING IN PUNCH-LINE



FOR PUNCH-LINE IN PUNCH-LINE



FOR CORNER IN PUNCH-LINE

SEARCHING PLACES FOR THE RECORDINGS IN THE SINGEL AND IN ISTANBUL

no funding



EXTERIOR PUNCH-LINE



EXTERIOR PUNCH-LINE

TO START THE LAUGHING WALK (FUND)



I want to talk about a moment, an instant, where the things clash, that has a sound, where you transpose de image. The instant of possibilities.

I continue to work, with exaggerated movements, extreme faces, extreme postures, where the image is not recognisable anymore. In this sense all the possibilities are open, it can transform in whatever. The field of possibilities is open.

i think also about flash colors

the words are distorted, no form came out of it, i confronted
the listening became completely blurred

example) with the intent to communicate an situation and not represent an situation

contrary, fragmentation, pressure, gravity

BECOMING COLD00000000000000000000000000000000RI

BE COMING

POTENCY, IMPOTENCY, POTENCY, IMPOTENCY, POTENCY, IMPOTENCY

I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T
BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE,
I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I
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BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I
DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE, I
BELIEVE, I DON'T BELIEVE, I BELIEVE, I DON'T BELIEVE

the body is a reference to construct art. The body is the measure, is the reference, all the knowledge pass through the body, all the resistance that induce us to thought starts on the body. The body is the indicator, the reference, the container of the symptoms, that give us access the elements in the construction of art.

I started to work with extreme emotional images changes: the very violent one, and the exaggerated happy party one. And how easy is to switch from one to the other.

very aggressive can suddenly be transformed in a very smiling one, the superb feeling, the ecstatic feeling, the great feeling, the gorgeous feeling.

thoughts

constructed? the transformation of the body? the entering in a completely new type of communication? why not?

just do it!!
run, and crash against the wall.
just do it!!
jump to the sealing, stick yourself into it and fall.
don't be afraid, just do it.
make three loo pings, run, fall, get your self up, stick yourself against the wall.
and then smile to the public.
you are going to have fun, you will see it.
go for it!!! you are able to do it!! just believe and everything becomes possible!!
take pleasure from it!!
now! walk slowly, and then all of a sudden, open your legs, stick your head
between them, smile, and run in this position!!!

Oh yeah it's great!!! fantastic!!!
 (laughs) jahjahhhhhhhuuhhhuuuhhhhuuhhhuuuhhaahhh
 yauuuhhhh... aaahhh amazingly great!!! you look superb!!! geniality you are!! I'm
 amazing!!! it's amazing!!! how beautiful everything is!! so much!! so everything!!
 interesting isn't it!! you look great!!! so much fun!!! I feel so good!!! (laughs) ah
 ah ah th uh uh th th shi aaah!!!

SWALLOW OF THE BODY STORY INTO THE DRAWN BY IT, THE BODY WHO'S DRAWING KEEP HIM THINKING ABOUT THE SWALLOW THAT HE DOESN'T WANT TO REPEAT EVEN IF THE BODY STILL CAN SWALLOW WITHOUT DRAWING... BUT NO, NO MORE SWALLOWS, HE KEEPS ON SAYING. I CAN NOT DO IT LIKE THE FISHES, WHO'S BODY CAN SWALLOW WITHOUT BEEING DRAWN BY IT.

I pretend to deconstruct the concept of possibility in his different elements that defines a state of possibility. Which are the elements present in such a body state, physically and metaphysical? how does a body deals with a state of becoming? with the presence of something that is still not there but is there as a potency? potency as a factor of movement of mobility towards the becoming. how can I build up a space of pure potentiality? which are the relation of this state with time? I'm interested in the tight relation with the past and the future in the state of possibility and the tension that exists in this relation. This tension as the definer of the state, of the elements that define this space, that defines qualities of movement, relation with objects, sound and space. how does a body plays and relates with objects (for example) with the intent to communicate a situation and not to represent a situation.

desmythification of the language in itself
with desmythification everything falls into reality into the horizontal field

19.03.06
the delectable? I don't believe in anything else? love's values? morals? symbols?
sigma?
20.06
I just can't take, from what I know, from what I perceive, from where I am.

DON'T THINK JUST DO IT
TRY, TRY, TRY, TRY
DO YOU BELIEVE IN POSSIBILITIES?

METAMORFOSES DO CORPO

j os é gil

ATASTROPHES



FRANÇOIS WALTER

antonin artaud le
théâtre et son double

avant-propos
(de Lewis Carroll aux stoïciens)

LOGIQUE DU SENS

GILLES DELEUZE

...ail, de la cause et de l'effet. C'est le langage
mité (par exemple, le moment où commence
c'est lui aussi qui outrepassé les limites et
l'équivalence infini d'un devenir illimité (« ne
raisonner trop longtemps, il vous brûle-
rout pas trop profondément, cela vous ferait
où les renversements qui constituent les aven-
Renversement du grand et du petit :
ens, dans quel sens ? » demande Alice, pres-
est toujours dans les deux sens à la fois, si
une fois elle reste égale, par un effet d'opti-
ent de la veille et du lendemain, le présent
esquivé : « confondre la veille et le lende-
mais aujourd'hui. » Renversement du plus et
cinq nuits sont cinq fois plus chaudes qu'une
elles devraient être aussi cinq fois plus froides
raison ». De l'actuel et du passé : « est-ce
mangent les chauves-souris ? » veut « est-ce
s-souris mangent les chats ? » De la cause et
re puni avant d'être faulx, crie avant de se
avant de partager.

renversements tels qu'ils apparaissent dans
ont une même conséquence : la contestation
personnelle d'Alice, la perte du nom propre.
un propre est l'aventure qui se répète à travers
l'histoire d'Alice. Car le nom propre est singulier
la permanence d'un savoir. Ce savoir est
des noms généraux qui désignent des objets
substantifs et adjectifs, avec lesquels le propre
est constant. Ainsi le moi personnel a besoin
monde en général. Mais quand les substantifs
mettent à l'ordre, quand les noms d'arrêt et
entraînent par les verbes de pur devenir et
le langage des événements, toute identité se
moi, le monde et l'être. C'est l'épreuve du
réaction, où les mots viennent de travers,
par les verbes, et qui destine Alice de
comme si les événements soulaient d'une
communiqué au savoir et aux personnes, à
Car l'incertitude personnelle n'est pas un
à ce qui se passe, mais une structure objec-

11

L'œuvre de Lewis Carroll a tout pour plaire au lecteur
actuel : des livres pour enfants, de préférence pour petites
filles ; des mots splendides insolites, ésotériques ; des grilles,
des codes et décodages ; des dessins et photos ; un contenu
psychanalytique profond, un formalisme logique et linguis-
tique exemplaire. Et par delà le plaisir actuel quelque chose
d'autre, un jeu du sens et du non-sens, un chaos-cosmos.
Mais les noces du langage et de l'inconscient furent déjà
nouées et célébrées de tant de manières qu'il faut chercher
ce qu'elles furent précisément chez Lewis Carroll, avec quoi
elles ont renoué et ce qu'elles ont célébré chez lui, grâce
à lui.

Nous présentons des séries de paradoxes qui forment la
théorie du sens. Que cette théorie ne soit pas séparable de
paradoxes s'explique facilement : le sens est une entité non
existante, il a même avec le non-sens des rapports très parti-
culiers. La place privilégiée de Lewis Carroll vient de ce
qu'il fait le premier grand compte, la première grande mise
en scène des paradoxes du sens, tantôt les recueillant,
tantôt les renouvelant, tantôt les inventant, tantôt les pré-
parant. La place privilégiée des Stoïciens vient de ce qu'ils
furent initiateurs d'une nouvelle image du philosophe, en
rupture avec les présocratiques, avec le socratisme et le
platonisme ; et cette nouvelle image est déjà étroitement
liée à la constitution paradoxale de la théorie du sens. A
chaque série correspondent donc des figures qui sont non
seulement historiques, mais topiques et logiques. Comme sur
une surface pure, certains points de telle figure dans une
série renvoient à d'autres points de telle autre : l'ensemble
des constellations-problèmes avec les coups de dés corres-
pondants, les histoires et les lieux, un lieu complexe, une
« histoire embrouillée » — ce livre est un essai de roman
logique et psychanalytique.

Sigmund Freud
Le mot d'esprit

et sa relation à l'inconscient

Traduit de l'allemand par Denis Meslier

Freud avait un faible pour les histoires de « marieurs »
dont on trouvera plusieurs échantillons savoureux
dans ce livre. C'est que le Witz — le mot ou le trait
d'esprit — met en rapport des choses et des pen-
sées hétérogènes : il les condense, il les combine
ou mieux il les

artpress

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PERFORMANCES CONTEMPORAINES

Chapman & Perle



MARCHER,
CRÉER.

MATTHEW BARNEY
Performance 1975 Room
DRAWING RESTRAINT 2 1988

DRAWING
RESTRAINT

MATTHEW
BARNEY



TENSION
CREATION
DRAWING

Barney
Beuys

all in the present must be transformed

Station 1, was *Bathraß* (1960), an infant-sized basin filled with adhesive bandages and fat-soaked gauze. In the catalogue accompanying the show, Beuys explained the concept behind the sculpture, which begins to articulate the philosophy behind all his work:

My intention with this work was to recall my point of departure and with it the experience and feeling of my childhood. It acts as a kind of autobiographical key: an object from the outer world, a solid material thing invested with energy of a spiritual nature. You could call this substance, and it is the transformation of substance that is my concern in art, rather than the traditional aesthetic understanding of beautiful appearances. If creativity relates to the transformation, change, and development of substance, then it can be applied to everything in the world, and is no longer restricted to art.

In the same way biography means more than just a personal thing. It means the interrelationship of all processes and not the splitting of life into separate compartments: a wholeness. By biography I understand the development of everything. My personal history is of interest only in so far as I have attempted to use my life and history as a tool.¹¹

For Beuys, the "transformation of substance" was far more critical than any finished, static object, and for this reason he strove to create an art form that was always in process, contingent, and open to reconfiguration. As a fundamental component of his Theory of Sculpture or "warmth theory," the concept of "transformation" indicated for him the passage from raw energy into meaningful form. Beuys understood this process, which has its roots in alchemy, as essentially dialectical. The opposing forces of energy and form, of chaos and order, are held in check via "movement," or the manifestation of the artist's will at work.

Boris charmat²



UNRECORDED

IMAGE RELATION

attention BORISCHARMATZ

Leur versant, aux diamants, ne saurait gubier. Les voila qui anivent du fond de la salle, figures à tête ensachée, portant gants de manutention, descendant la rampe des fauteuils vides en un lent abordage. Rescapés de quel naufrage de quelle époque quel régime ? Infiltration.

Plus tard, sur scène, ou plus exactement sur une partie de la scène, dans un autre périmètre de contention, ce

figures anonymément capotées vont donner corps à un paysage avec, comme on le voit, une

Disparités, Aut en bon son, Hensel) mais ici dans l'invocation d'une « déterritorialisation de la chair », travail de

Ces forts fleuve : « on délaie les frux de la rampe et leur exigence (passer sans rampe) »

À court de ce moment-là, on ne distingue plus bien. Mais se posent moins des problèmes de visibilité que de

Mais le grand trouble, c'est le corps quand on ne sait plus très bien quel « propre » son sein recouvre. C'est le p-

de contention qui l'enserrine, comme un jeu sabo-masochiste arabe d'un homme et d'une femme, à la fois érudition de tout autre chose : comment énoncer aujourd'hui la réalité d'un événement de corps hors d'œuvre ?

tion en sensation du besoin permanent, jamais rassasié, qui vient à la fois nourrir et affamer la hantise du ve-

versement de plan, à l'image de portes qui basculent à l'oblique et inclinent le corps vers le bas.

rapports d'ingrédients du compositeur japonais Osamu Yamada. Ce sont encore les sections vocales des d'opéra et une organicité réfractaire, entre grésil et vrillements. Ce sont des dédoublements, rapprochements, élargissements in-

un texte de la fin des années 60 (Pornographic Poem), qui fouillait sans détour la passion sexuelle à son comble.

la densité des corps pour en sonder la balance physique, ébranlée par la violence des passions, les passions ne saurait contenir. Dimitri Chamblas, Boris Charmatz, Julia Ouma, Myriam Leb...

arrivée à ce point de fuite où les plus grandes œuvres déposent leur écarne. Bien au-delà du spectacle des ra-

patient recommencerait des études dans l'abandon consenti de la science et de la culture.

Jean-Marc Adé

Jean-Marc Adolphe

Paula Rego
personnelle

the critic
and
the artist very
funny relation
how she explained
her work was
very funny

SCULPTEUR DE L'INFORME

Yves Klein
Cessions d'une zone
de sensibilité picturale
immatérielle

三

Giorgio
Agamben

Qu'est-ce que
le contemporain ?

Giorgio
Agamben
L'amitié

C'est pourquoi l'aoi est un autre soi, un heteros autos. Dans sa traduction latine -alter ego -... le grec comme le latin -, dispose de deux termes pour dire l'alterité: allos (en latin alius) est l'alterité générique, heteros (en latin, alter) l'alterité comme opposition entre deux, l'hétérogénéité. En outre, le latin ego ne correspond pas exactement à autos, que signifie "soi-même". L'ami n'est pas un autre moi, mais une altérité immanente dans la memeté, un devenir autre du même. Au point où je perçois mon existence comme douce, ma sensation est traversée par un con-sentir qui la disloque et la déporte vers l'ami, vers l'autre même. L'amitié est cette désubjektivation au coeur même de la sensation la plus intime de soi.

nsation de l'être est en effet toujours déjà partagée et l'amitié nomme justement ce e. Il n'y a la aucune intersubjectivité - cette chimère des modernes -, aucune n entre les sujets; c'est plutôt l'être lui même qui est divisé, qui n'est pas identique et le moi et l'ami sont les deux faces, ou plutôt les deux poles de ce partage.

s amis ne partagent pas quelque chose...: ils son toujours déjà partagés par périence de l'amitié. L'amitié est le partage qui précède tout autre partage, parce que qu'elle départage est le fait même d'exister, la vie même. Et c'est cette partition sans et, ce con-sentement original qui constitue la politique.

Charles Baudelaire

De l'essence du rire

Et pour en revenir à mes primitives défini-
tions et m'exprimer plus clairement, je dis que
quand Hoffmann engendre le comique absolu,
il est bien vrai qu'il le sait; mais il sait aussi que
l'essence de ce comique est de paraître s'ignorer
lui-même et de développer chez le spectateur,
ou plutôt chez le lecteur, la joie de sa propre
supériorité et la joie de la supériorité de
l'homme sur la nature. Les artistes créent le
comique: avant tout.

formes poétiques, comme un savant qui parle
rait par apologues et paraboles.
Premier, si vous voulez, pour exemple, le
personnage de Gogol Fava, le comédien attentif
de dualisme chronique, dans *La Princesse
Biancilla*. Ce personnage est chargé de temps en
Fava, il se déclare l'ennemi du prince aasyrien
Cornelio Chappren; et quand il est prince aasy-
rien, il déteste le plus profond et le plus royal
mépris sur son rival auprès de la princesse, sur
un misérable haiton qui s'appelle, à ce qu'on
dit, Gogol Fava.
Il faut ajouter qu'un des signes très parti-
culiers du comique absolu est de s'ignorer
lui-même. Cela est visible, non seulement dans
certains animaux du comique desquels la
gravité fait partie essentielle, comme les anges,
et dans certaines caricatures sculpturales
antiques dont j'ai déjà parlé, mais encore dans
les monstruosités chinoises qui nous réjouis-
sent si fort, et qui ont beaucoup moins d'inten-
tions comiques qu'on le croit généralement.

Une idole chinoise, quo
vénération, ne diffère g
d'un magot de cheminée.
Ainsi, pour en finir a
et toutes ces définitions
ferai remarquer une
retrouve l'idée dominante
comique absolu comme d
craff, ainsi que je l'ai, n
être, expliqué; - que po
c'est-à-dire émanation, s
de comique, il faut qu'il
présence; - que c'est spé
dans le spectateur, que g
cependant, relativement à
il faut faire une exception
ont fait métier de dévelo
ment du comique et de
pour le divertissement, c
loguel phénomène rentre e
les phénomènes artistiques
l'être humain l'existence c
perte la puissance d'être à

By
ROBERT SMITHSON[illegible]

*Quasi-Infinities and the Waning of Space,' article in *Art's Magazine*, November 1966.

The "blackout" that covered the Northeastern states recently, may be seen as a preview of such a future. Far from creating a mood of dread, the power failure created a mood of euphoria. An almost cosmic joy swept over all the darkened cities. Why people felt that way may never be answered.

Let us now define the different type of Generalized Laughter, according to the six main crystal systems: the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyramid (Tetragonal), the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (Triclinic). To be sure this definition only scratches the surface, but I think it will do for the present. If we apply this "ha-ha-crystal" concept to the monumental models being produced by some of the artists in the Park Place group, we might begin to understand the fourth-dimensional nature of their work. From here on in, we must not think of Laughter as a laughing matter, but rather as the "matter-of-laughs."

Solid-state hilarity, as manifest through the "hilar"

LAUGHING TALE

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 109–117



dimensions: 10 1/2" x 14 1/2" x 1 1/2" (26.7 x 36.8 x 3.8 cm)

[illegible]

POETRY of TRANS/LE
LAUGHING (MIAJUN YUE)

RICHARD SERRA

THOUGHTS

I am interested in form and the invention of new forms. I am interested in a concept of form as constant metamorphosis, of forms continually changing in other forms. There are no general prescriptions, no correct procedures or interrelationships, no rules or hierarchies. I don't believe in the formalization of a form. formal invention for me is either generated by the internal necessities of a



Detail of Serra, 2006. On toward your territory / From front to back - Torqued Ellipse - Torqued Ellipse - Double Torqued Ellipse - 2002-04 - October 1984-87 and Serra - Torqued Ellipse - Between the Torus and the Sphere - Blind Man Reverse - 2003-05. Guggenheim Museum, Bilbao / Ph. Laurent Kerschel

Flowers with Sara in Gungahm in BILBAO



Richard Serra, 2006. On toward your territory / From front to back - Torqued Ellipse - Torqued Ellipse - Double Torqued Ellipse - 2002-04 - October 1984-87 and Serra - Torqued Ellipse - Between the Torus and the Sphere - Blind Man Reverse - 2003-05. Guggenheim Museum, Bilbao / Ph. Laurent Kerschel

Il s'agit d'un monde / un monde sans pour se
arrêter à l'arrêt du monde, mais au
niveau de l'arrêt, mais au point d'arrêt
de l'arrêt. Ce fait, les sculptures de l'arrêt
sont, toujours, la sculpture de l'arrêt
d'arrêt, toujours, la sculpture de l'arrêt

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sont, toujours, la sculpture de l'arrêt
d'arrêt, toujours, la sculpture de l'arrêt



VALESKA GERT

ARNOLD MILK



LITIN
RCEA CANTOR
ANCES STARK
SA TODOSHJEVIC
EMY DELLER
ILIANA

JOHN JONAS



the
performance
in Berlin
'INTRANSIT festival'
the moment
when she
arranges and
rearranges
the papers on
a board
stayed stuck
on my mind.

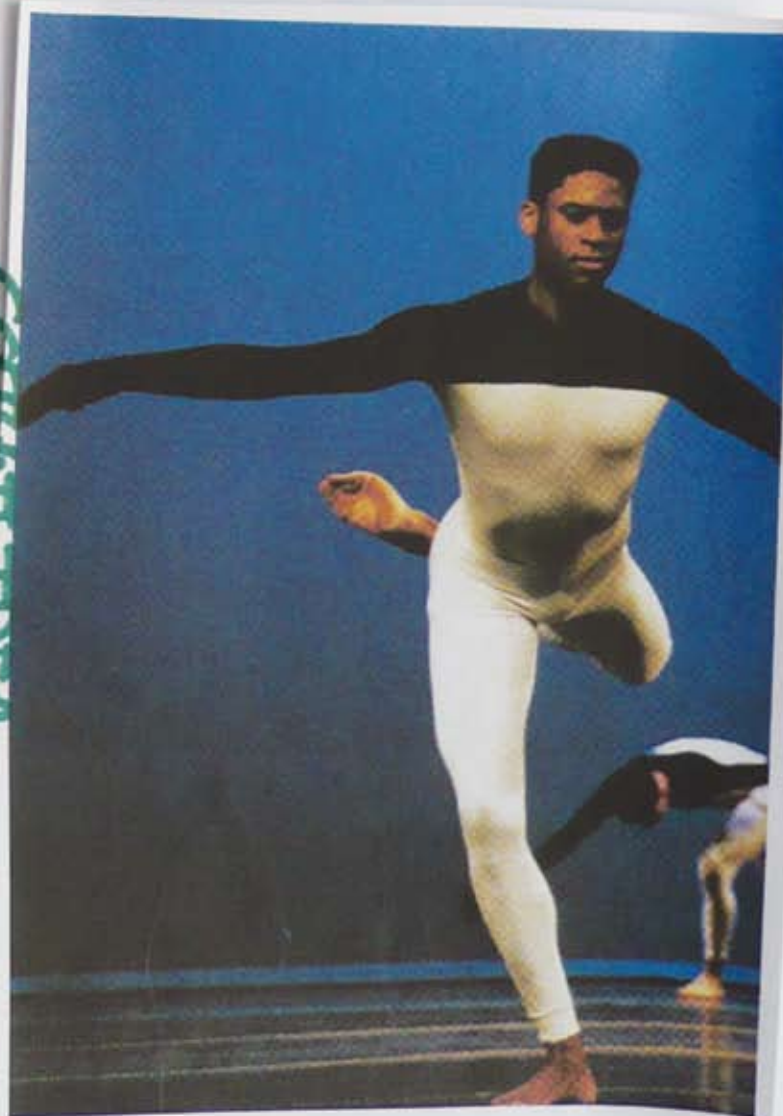


TIME-1



ENSOR

Merce Cunningham



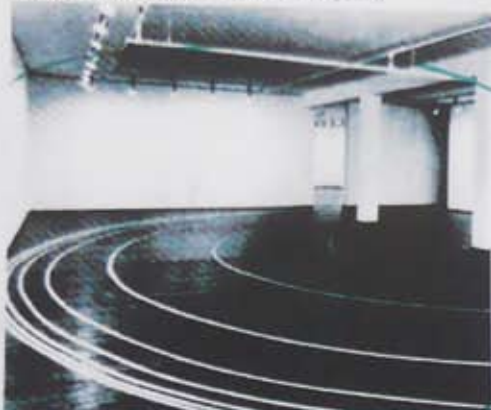
the idea
for costumes -
very stretched
to the body
(like academics!)
also the idea of
Dorner.

Another that
had this idea was
Boris Charmatz in
'theatre.elenion'
(I think is like this!))
also stayed very much
in my mind.

COSTUME

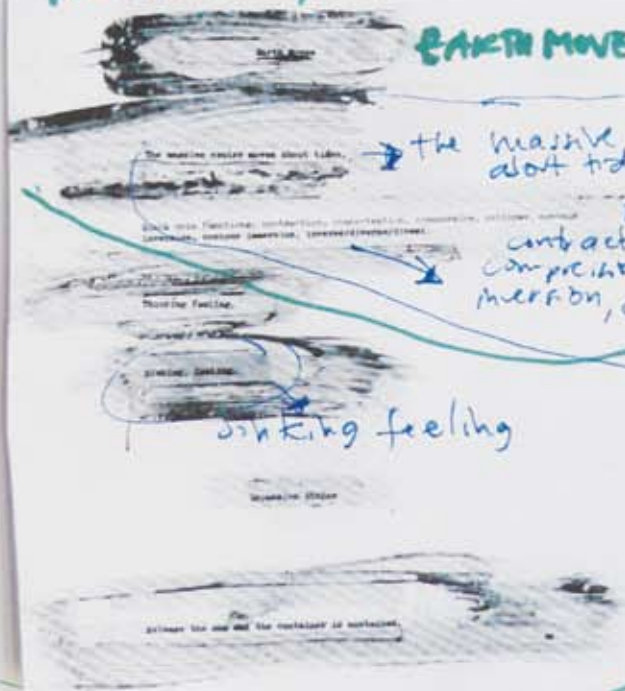
Bruce Nauman Theater/Experience

CONES/COJONES, 1974 view 2 (Bruce Jones)



HERE ARE YOU HERE PLACE HERE

EARTH MOVE!



the massive center moves about tides
 block hole function
 contraction concentration
 compression collapse contour
 immersion, colour immersion
 inverse/divide/divest

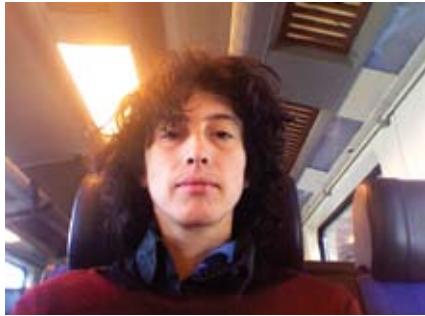
sinking feeling

ok 'LE RIRE' HENRI BERGSON
 'POLITICAL OF THEATRE' FRANCHISALYS
 'THE IDIOTS' LAKE VAN TRIER
 '77 FRAGMENTER DU CHRONIQUE'
 'ALPHVILLE' GODARD
 'BLOW UP' ANTONIONI
 AND OTHERS I CAN'T
 REMEMBER NOW.





1



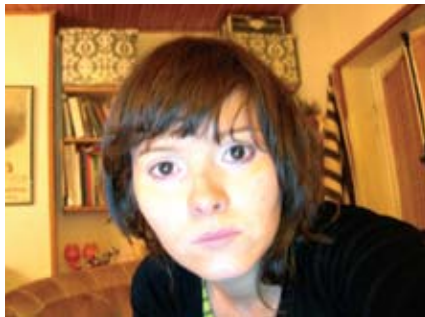
2



3



4



5



6-7



8



9



10

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SARA MANENTE (1) supported me all the time, encouraging me in my decisions, reading my texts and discussing my ideas. Sara's always present even when she's not there.

VARINIA CANTO VILA (2) in the train to the rehearsals in LOPITÂL, Antwerp. Creating *Laughinggame* with me and helping with the movement research for *The Laughing Body*, we shared discussions and impressions in this experience. Thank you for your involvement and professionalism. It is a pleasure to work with Varinia.

CHRISTOPHE ALBERTIJN (3) made the sound for the video/sound installation *Punch line (decisao/decision)* and for the performance. Christophe supported with ideas, showing me lots of different references in sound, carrying sound speakers around and hearing/listening to our laughs for hours.

MARCELO MARDONES (4) in a café in Istanbul where we went to work. He did all the videos. Beautiful eye. It was a pleasure to work with Marcelo. Complete understanding without many words.

PATRICIA FERNANDEZ (5) with the costumes, bringing ideas for it, and discussing about Laughingbodies, like the joker and the clowns.

ELKE VAN CAMPENHOUT (6) and CONSTANZE SCHELLOW (7) in Istanbul. Elke rearranged all my confusing texts and has been a big support and source of comprehension. Constanze did the mapping for *Laughingwalk* and was always available to help.

VARINIA with KYUNG AE RO (8). Working with Kyung Ae Ro in her piece *Angle* helped me a lot, with her beautiful observations.

Me with VARINIA (9) in the train coming back from the rehearsals.

SARA (10) helping me with the recordings in PAF.

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COLOPHON

of *The Laughing Body* 100 copies were printed.

this is number /100

The Laughing Body was developed within the context of the research programme a.pass a.pt.

a.pass is a post-master artistic research environment containing two study programmes: a.pt and a.s.

a.pt (advanced performance training) is mainly aimed at artists and theoreticians with proven experience in developing work in the performance field who want to question their own work, re-evaluate their trajectory, or explore a fascination that doesn't fit institutional standards.

a.s (advanced scenography) welcomes artists and theoreticians who want to investigate the notion of scenography on and off the stage. The programme offers practice-based artistic and theoretical input to professionals and newcomers in the field who wish to expand their thinking about scenography.

a.pass welcomes participants with a master's degree in either a practical or theoretical study programme and invites them to develop a personal practice-based research project, using the principles of self-organization and collaboration.

The a.pass training programme of both a.pt and a.s, takes 12 months and is organized in a rotating system of three blocks of three months each. At the start of each block new participants are admitted on the basis of their research proposals. At the end of the programme the participants present the results of their research to the public.

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For up-to-date information on the projects, please visit our website: www.apass.be



The Laughing Body is the result of a 12 month research project, developed by choreographer Marcos Simoes, in the context of the a.pass | a.pt training programme.

His research trajectory can be traced throughout this publication, as well as in a performance and an exhibition that were shown in Antwerp (deSingel and LOPITÂL) in April & May 2009. These works were created in collaboration with video maker Marcelo Mardones, composer Christophe Albertijn and dancer and choreographer Varinia Canto Vila. All the work circles around the notion of *the Laughing Body* as a significant contemporary body strategy in times of confusion and dispersion of meaning.

This book contains thoughts, visual impressions and collages, revealing out of different perspectives and practices the challenge posed by *the Laughing Body*.