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Edited by Mette Ingvarsten.

Texts and contributions by: Xavier Le Roy, Juan Domínguez, Eszter Salamon, Jefta van Dinther, Bojana Cvejic, Mette Ingvarsten, Gérald Kurdian, Eleanor Bauer, Chrysa Parkinson, Sasa Asentic, Younès Atbane, Kelly Bond, Inès Lopez Carrasco, Neto Machado, Luís Miguel Félix, Thiago Silva Granato

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FICTIONALIZING

A practice of fictionalizing public spaces using *Infiltration* concepts of almost possible actions and *visibility* pacts.

by Neto Machado

Departure point:

Infiltrations are tactics and strategies for a sensitive subversion. From an observation of a specific context, we create maps and scripts, actions and *visibility* pacts that will propose an experience. A situation that happens in a breach of the established routine. A choreography that dances in/among the relations. A hole dug in the public space. A break of time, permanence, color, shape.

We search for a body in action resignifying an actual time and space, bringing attention to it and offering different ways, more critical and creative, of observing and perceiving the context, producing direct receptions and reverberations, working on the border between the established and the provisory, the private and public, the repetition and differentiation.

It's an invitation for a aesthetic experience, an event capable of generating a fissure in time and space, interrupting its continuum and reconfiguring the environment and the bodies that move inside of it. We look for a different state of perceiving what is there every day, for what could be different, for little coincidences, for fictions.

We started by mapping public spaces. The first proposition was to observe a context in its material and immaterial proprieties, its visible structures (spatial and architectural), invisible structures (rules and relations that are established there), and also its actors (persons/bodies that build that specific place). By recognizing the space, it is possible to discover in it breaches and entrances for infiltrations. The subjective relations, the range of actions, and the expectation of what is possible to happen become material for the process.

What does this place allow? What is the *possible* for this environment? Considering *possible* as the things, attitudes and choices that are inside of that place's logic, that don't go out of the limits of the usual, the common or/and the normal.

What is the transformative and radical potential of each and any action observed or proposed by us? How do we increase their potentiality? How do we subvert the action? Is it by displacing it, anticipating it, repeating it, combining it with others? How do we propose *extra*-ordinary interventions for this context that are capable of generating concrete repercussions? How do we generate a crises in this quotidian? How do we make it tremble? How do we propose an experience that could modify something or someone, or something for someone? What is the logic of this context? And what does this logic define as its *possible*?

First strategy:

Choosing a public space.

Choosing a point of observation in that public space.

Inhabiting and observing that context by going to the same site at the same hour and for the same duration for at least five days in a row.

Building the fiction or searching for different possibles.

By inhabiting the context day by day we start to develop a strategy of fictionalizing it. The intention is to create fictions which have their root in the space but could reach different dimensions of the *possible*. This fiction is to be formulated through graduations of the specific possible that belongs to the site where the work is being done: graduations of how the actions are placed in relation to the invisible line that separates the possible and the not possible, the normal and the strange, the quotidian and the *extra*-ordinary.

Jaques Rancière says that fiction is a distribution of places. Using this definition in addition to other possibilities, we try to understand fiction as an artificial organization of the signs and images, of the relations between what we see and what we say, between what is done and what is possible to be done. With these fictions we attempt to create some potential paths to be followed, potential futures to be engaged with.

These are important questions within these fictional organizations: what is inside of the *possible* of this place? What is beyond this border and why? Which rule must be broken to take this fiction, or action, out of the possible that this place proposes?

From these questions we propose the following classification for actions: possible actions – recognizable regarding the expectation or common sense of how to behave in that time and space; impossible actions – clearly manipulated or fictional; fantastic actions – obviously premeditated, connoted with a world of fantasy; and the almost possible actions – strange but almost acceptable. Although they preserve elements of the possible actions they invest in a little rup-

fictionalizing

ture of parameters introducing to/on the actions the almost.

The *almost possible* actions raise a problem. They are not so easily classified; they produce uncertainty; they contain a question. These actions create a space for fiction inside the environment.

Eight persons crossing the city, one after the other, wearing yellow t-shirts is something possible to happen in a Thursday afternoon. Nevertheless, there is a suspicion that may arouse. Is it a fiction or just a coincidence?

Second strategy:

Taking notes, registering, documenting and collecting materials after some days of observation at the place that you chose.

Setting a specific time to observe the site.

Building a fiction out of observation.

Proposing reorganizations for anything, but they have to start from something that is happening at that moment and in that space.

Sharing or proposing a visibility pact.

The almost possible actions can only be visible and experienced if their almost is shared. It is necessary to share common parameters, a *pact of visibility*. They are instructions, maps, guides, keys of perception, possible connections.

The questions at this point are: What key opens the door for your fiction or artificial organization of that space/time? What is established as communal parameters that will lead the fictional path into the different *possibles* that are proposed?

The pact establishes an agreement with the public: maybe it's not just a coincidence if five people cross the street with eyes closed; maybe two couples doing exactly the same gesture at the same time is a premeditated action. Let's agree that a girl dressed in red, dropping a green lighter, could be a scene, that the lady at your side is called Ana and that the music that comes from the other side of the street is played for you.

The visibility pact is therefore an organization of possible paths; it's a way of sharing the aesthetic that the event proposes. It is the opportunity to give tools that will make this experience collective. It is a distribution of places to create a fiction.

Inside of the pact people are invited to navigate with their suppositions, creations and subjectivities and to relate them with the context in different ways. The inten-

tion is to be guided by an individual subjectivity, not by the common collective organization of public spaces. It is an invitation to tune in to a pirate radio station for a moment, a channel that you don't usually listen to.

Through this pact the relation between spectator and performer, observer and observed, is interrupted to give place to a multidirectional and ambiguous relationship. Who observes who, what and how, is a constantly changeable situation. It is about co-inhabiting an experience of perceiving and fictionalizing the here and now.

Third strategy:

Deciding what is the best way to share your fiction: what is the visibility pact that has to be proposed to make it sharable?

This pact should include keys that make possible the experience to be developed and perceived by others.

