

I am writing to you in reply to your letter, which you are intending to write to me in reply to my letter, which I wrote to you.

The following text is in English. And it does not contain any humor or mistakes.

Silence.

The writing is moving toward silence.

This writing is this writing.

Is this writing? Yes. This is writing.

Is this a performance?

It is a performance.

A performance on the subject of writing.

Nothing is happening. Nothing could have happened. Because nothing is there.

I could have started the writing like that: Once there was nothing... Or.

Once there was everything, at the same time.

Nikolay Ivanovich Stupin lives in our house. He has a theory that everything is smoke. But in my view not everything is smoke. Maybe even there's no smoke at all. Maybe there's really nothing. There's one category only. Or maybe there's no category at all. It's hard to say.

To answer your question, I have to mention that at the moment I am in the middle of investigation/rehearsals and therefore I might be less sharp with communicating and articulating the creation process.

I am currently making a performance “*Charms and other incidences*” that uses mistakes and errors as a main constructive principle. It will have 3, 4, or 5, or 6, or any number of female performers on stage and the performance takes its roots in Daniil Kharms’ writings. My main method for making this performance is based on my analyses of Kharms’ takes on absurd writing and applying these methods to the bodies and to the voices of performers. Probable, but not certain.

Look, everything stopped. You are being looked at, do you see?
Are you looking? When are you looking and when do you see?

~~As a spectator, one might see a hopeless situation that plays with recognition, suspense and the impossibility of making a performance.~~

Let’s imagine:

There is a cat, a magnet and a performance. Next to the performance you can see a bottle of vodka sitting on a bar.

There is a magnet, a performance and a bottle of vodka. Next to the bottle of vodka you can see a cat sitting on a bar.

There is a bottle of vodka, a magnet and a cat. Next to the cat you can see a performance sitting on a bar.

But we don't give a damn because we are only interested in the bottle of vodka.

List I.

Forehead 3, eyes 2, mouth 1, nose 2, ears 6, hips 4, shoulders 7, back 8, neck 1

Let's return:

There is a cat, a magnet, a bottle of vodka. Next to a bottle of vodka there is a performance sitting on a bar.

Here is a good time to mention the equation that the performance is being brought to live with:

Number one is standing and blinking her eyes. Number two appears to replace the first one, but by mistake trips over her own shoe, falls down on the floor and loses her consciousness. Number three appears to replace number two, but doesn't notice her lying on the floor and therefore tries to replace number one. Number one gets confused, quits her something action, but doesn't swear; instead she tries to take herself into hands or gather herself together. Namely, number one tries to connect with number three and that way pick up number two from the floor to make her stand so that the system could function. But because number two lost her consciousness, once on her feet she immediately falls back down. The hopeless attempt of number one continues for quite a while.

Here I remembered that I had to go and buy some cigarettes.

Besides, we don't give a damn because we are only interested in the bottle of vodka.

Another part appears:

There is a magnet, a bottle of vodka and a performance. Next to a performance you can see a cat sitting on the bar.

But take note of the fact that behind a cat there is nothing. It's not that there isn't a cupboard there, or a chest of drawers, or at any rate some such object: but there is absolutely nothing there, not even air. Believe it or not, as you please, but behind a cat's back there is not even an airless expanse, or as they say, universal ether.

To put it bluntly, there's nothing. This is, of course, utterly inconceivable.

Once again, from the beginning:

There is a magnet, a bottle of vodka and a cat. Next to a cat you can see a performance sitting on the bar.

Now the time has come to say that not only behind a performance, but before it as well -- as it were, in front of it -- and all the way around it, there is nothing. A complete absence of any kind of existence, or, an absence of any kind of presence.

There is a performance, a bottle of vodka and a cat. Next to a cat there is a magnet sitting on the bar.

But, anyway, what are we talking about? Surely we said that inside, as well as outside a magnet nothing exists. So if both inside and outside nothing exists, then that means that the bottle as well doesn't exist. Isn't that it?

But, on the other hand, take note of the following: if we are saying that nothing exists either inside or outside, then the question arises: inside and outside of what? Something evidently, all the same, does exist? Or perhaps doesn't exist. In which case, why do we keep saying 'inside' and 'outside'? No, here we have patently reached an impasse. And we ourselves don't know what to say. Goodbye for now.

"Let a mouse run over a stone. Count only its every step. Only forget the word every, only forget the word step. Then each step will seem a new movement. Then, since your ability to perceive a series of movements as something whole has rightfully disappeared, that which you wrongly called a step (you had confused movement and time with space, you falsely transposed one over the other), that movement will begin to break apart, it will approach zero. The shimmering will begin. The mouse will start to shimmer. Look around you: the world is shimmering (like a mouse)."

A. Vvedensky

So, if we continue imagining that:

There is a performance, a cat and a magnet. Next to a magnet there is a bottle of vodka sitting on the bar.

A straight line, broken at one point, forms an angle. But a straight line, which is broken simultaneously at all its points, is called a curve. A curve does not have to be of necessity infinitely long. It may be so that we can grasp it freely at a glance and yet at the same time remains inconceivable and infinite. I am talking about a closed curve, in which the beginning and the end are concealed. And the most regular, inconceivable, infinite and ideal curve will be a circle.

What if a person appears on stage before the performance and announces the following: ‘ ‘ The time has stopped ’ ’

Then how can there be a performance, a cat and a magnet. And how could there be a bottle of vodka next to a magnet, if time is not there?

As a continuation of the flow, of the circle or of the square, I would like to introduce another method:

There is a magnet, a bottle of vodka and a cat. Next to a cat you can see a performance sitting on the bar...

ANNOUNCEMENT: CHARMS AND OTHER INCIDENTENCES (performance)

WITH: Tea Teearu, Olga Tsvetkova, Alissa Šnaider, Renzo van Steenbergen, Inga Jautakyte

BY: Alissa Šnaider

Wednesday 25 June at Porn for the Blind group show (Galerie Juliette Jongma, Gerard Doustraat 128a)

Thursday 26 June at the Opening of JOYCE VLAMING (Huize Frankendael Middenweg 72).

Friday 27 June at Lost & Found (Muziekgebouw Kleine Zaal- Piet Heinkade 1)

P.S! THE PERFORMANCE AND OTHER INCIDENTENCES HAVE A RIGHT TO APPEAR AT ANY TIME AND AT ANY LOCATION THROUGHOUT THE ENTIRE PERIOD OF A FESTIVAL OF CHOICES 2014.