

**Made
To Act by Many Others**

**A score
by Joël Verwimp**

**Artist Dis-Placement
Work & rehearsal schedule
October/ November 2018**

Draft four..... until November 30th
Working hours.....Sunday 10am until Monday 9pm
Location..... Amerika-Gedenkbibliothek, Berlin
Typeface..... Antic Slab
Protagonists..... 1. The Time Library a.k.a Chan Tai Man
2. Shared Reading Impact HUB a.k.a. Catriona
3. Presseclub der RiffReporter a.k.a. Kim
4. Diskussionsforum Berliner Sparkasse a.k.a. Hamada
5. AGB Community-Projekte a.k.a. Sophia

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Score for a Real-Time Sculpture

Six iterations of a score by Joël Verwimp, fellow of ZK/U in the Artist Dis-Placement program as part of the Creative Europe *Artecitya* Project in cooperation with the sonntagsbureau at the Amerika-Gedenkbibliothek AGB/ZLB

As if Opening a Door

Repress the emptiness. Your displaced and shifting body creates a space that unfolds through the correspondence between the different objects and people. The room now contains a large number of references and addressees at the same time. Here, your body explores the written correspondence by performing it.

This chapter presents the most important outcome of my ADP engagement as a team member of the sonntagsbureau at the AGB. The clearest achievement might be the renewal of the contract between the sonntagsbureau and the AGB in addition to the construction of an internal *office for community relations* at the ZLB to set forth the work which we've initiated with the sonntagsbureau. Interviews with the workers union, conducted at the *Future library conference* and the annual meeting of the *VDB, Association of German Librarians* at the sonntagsbureau; the installment of the *Time Library* and the *Shared Reading Impact HUB* as permanent projects facilitated by the sonntagsbureau and the introduction of the monthly *Presseclub der Riff Reporter* as well as the *Diskussionsforum Berliner Sparkasse* by the newly initiated *ZLB office for community relations*, made possible only through the permanent presence of the sonntagsbureau at the AGB



Meine Haupttätigkeit ist tatsächlich jeden Sonntag einfach die Tür zu öffnen und das macht mir jede Woche sehr glücklich. Es ist selbstverständlich vor allem eine Lobbyarbeit für mehr öffentlichen Raum und Bürgerbeteiligung, ein Community-Projekt, sich selbst einzubringen. Aber eben auch künstlerisch sehr reizvoll. Wir haben den Schlüssel für die AGB und geben es der Stadtgesellschaft weiter. Es ist in diesem Umfang und der Radikalität bislang einmalig in Deutschland. An Wochentagen kommen täglich durchschnittlich 3500 Besucher, an den Sonntagen inzwischen bereits circa 2500. Die Gesetzgebung erlaubt eigentlich keine Öffnung öffentlicher Bibliotheken an Sonntagen. Die neue Konstellation folgt einem Gutachten der Senatsverwaltung für Kultur. Demnach dürfe die AGB an Sonntagen nur öffnen, wenn es besondere Veranstaltungen gebe. Als Team organisieren wir Angebote wie Lachyoga, Shared Reading oder Roboter-Workshops und kümmern uns von 11 bis 17 Uhr um den reibungslosen Ablauf.

SCORE FOR A REAL TIME SCULPTURE

A play in two acts
by
Many Others

Cast of Characters

a.k.a. Chan Tai Man	(A dialogue slot-machine)
a.k.a. Catriona	(A tub of alphabet noodles)
a.k.a. Kim	(A fake toupet)
a.k.a. Hamada	(A window decorator)
a.k.a. Sophia	(A real dream)

Scene

The Amerika-Gedenkbibliothek

Time

The present.

Setting

The theatrical outline of this score, its many dramaturgical cuts and transpositions are written in a language apt for actoral delivery. The performance space should be imagined as close as possible to that of a conventional, proscenium theatre stage. Since all props are real with a high degree of conventionality, there need to be no tridimensional relationship between the lighting and the space. But, the spatial distinction between the protagonists should remain as large as possible at all times and their vocal delivery should be void of all forms of intonation. No music nor sound effects will be used. All rhythm is extracted directly from the mise-en-scene. No audience reaction is anticipated.

Act I

Scene 1

SETTING: We are in the Salon of the AGB library, a nice looking room in a residential area of Kreuzberg. The furniture, however, hints at a more sinister story. The entire room is taken up by an oversize sofascape – the kind of couch you would find if you were to visit a Hollywood Hills dental clinic. This sofascape is the last thing you would expect to find in a Berlin library. but there they are, large dilapidated couches, an assortment of empty coffee cups, chewing gum and breadcrumbs. The effect is unspeakably creepy. This struggle over the real expresses the very intensity of individual and common being. To outdo the opposition of fact and fantasy, today, more than ever, reality necessitates such artistic phantastic. Overcoming the theological split of Being and Existence - systematised by Arabic Aristotelianism and Christian Scholasticism - through the shifting of your focal points, back and forth, left and right, up and down, in and out of authorship: authoritatively imagined. And thus making possible the transformative action in the texture of the real.

AT RISE: a.k.a. KIM is curled up in a fetal position on the couch. Pages from today's newspaper keep him warm. On closer inspection we see a.k.a. KIM is wearing a locking dog collar, and he has been leashed and locked to the back of the sofascape. The leash is long enough to allow a.k.a. KIM free reign of the space, but just short enough to keep him from reaching the brownies from the coffeeshop. A.k.a. KIM whimpers softly. (Don't be mistaken, This isn't a situation for continuing the 1990s' downscaling of criticality in which micro-politics and micro-utopias replaced ideas of historical agency and ended up confirming neoliberal "end of history" rhetoric. Clearly this isn't "the art of modest proposals" in which

art has become a kind of socially reparatory activity that addresses specific problems and tries to solve them. On the contrary, the opening scene very strongly states the end of the post-revolutionary world, the end of slow structural violence, the end of artistic and art historical context, dependent on an insufficiently dialectical understanding of the relation between art, revolution and capitalism.)

A.k.a. KIM

(shouting)

Oh, woe is me!

(a.k.a. KIM giggles giddily.)

How is it that, despite numerous warnings, we humans continue to destroy our natural foundations of life? How can we as a society and how can each one do better?

(a.k.a. KIM whimpers some more. Suddenly, the intercom rings. A.k.a. KIM leaps from the couch and runs toward the front of the sofascape.)

(cont.) A.k.a. KIM

(now, to a.k.a. CHAN TAI MAN)

What opportunities do we personally have to improve our relationship with the city and contribute to its protection? And what has to happen so that something fundamentally changes for the better on a global scale? In short, how do we stop stealing the future of our children in front of their very eyes, fucking up their lives?

(Uncontrollable giggling from a.k.a. KIM.)

A.k.a. CHAN TAI MAN

In this situation the only reasonable thing is to be unreasonable!!!

(BLACKOUT)

(END OF SCENE)

(END OF ACT)

II-1-3

Act II

Scene 1

SETTING: We are somewhere - not the Salon - inside the AGB library. The entire room is taken up by books, tables, and chairs. Nice chairs, still overcoming the theological split of Being and Existence. (if this feels disappointing to you, try to think of it as clarifying)

AT RISE: a.k.a. CATRIONA is standing, waiting for the photocopies to arrive, drinking her drip-coffee. (The opening scene still states the end of a post-revolutionary world, dependent on an insufficiently dialectical understanding of the relation between art, revolution and capitalism.)

A.k.a. CATRIONA
(clapping her hands)

As Lindsey Drury has written: “Perhaps the most important narrative structure passed from embodiment to literature is the idea of *beginning-middle-end*. This structure - the structure of lifespan - is not only the structure in which we all live our lives. It pervades our work. Furthermore, the structure of *beginning-middle-end* is the foundation for the time-based arts, typically identified as literature, theater, music, and dance. Such works not only take time to be made—they take time to be shared.” I don’t know how much longer the sonntagsbureau will keep on going developing their beautiful work of art but when we look at a.k.a. KIM, also known as the fake toupet, I am concerned with how her event has been organised at the AGB. especially with regard to future events within the context of the sonntagsbureau. I was the first and always remained the only one with direct connections to the AGB. But, I’ve also always shared my power with the sonntagsbureau. A potential discrepancy between differently organized events should be avoided, also at a financial level. Especially with

regard to the future partnership with the Sparkasse in high-profile business workshops. Here, the classical situation of artist exploitation should very much be avoided.

A.k.a. SOPHIA

...Long silence... (yes, you can take this personally)

(BLACKOUT)

Unfortunately, a.k.a. Hamada failed to show up on stage but she left us a written statement which I will now read aloud.

“My method is a form of self experimentation, much like Marie Curie. Also, much like her, my profession is room-diagnosis. Unlike Ms. Curie, I only do it for the money. However, I am aware of the fact that society is a result of acting human beings only. Social reality is thus a product of those who partake in it. This score, therefore, is only an attempt to generate relevance. The script as a narrative of an artistic position that attempts to be effective and relevant: pragmatically utopian, ignoring boundaries, interdisciplinary out of necessity rather than method, incomplete and narrative. I am a bank and I invest.”

(END OF SCENE)

(END OF ACT)

(END OF PLAY)

END.