

CONDITIONS FOR SHOWING TATLIN'S WHISPER #5

1- Credits:

Title: Tatlin's Whisper #5

Year: 2008

Medium: Decontextualization of an action, unannounced performance, Behavior Art

Materials: Mounted police, crowd control techniques, audience

Dimensions: Variable

2- One paragraph description of the piece (suggested):

"Tatlin's Whisper" is a series of works where recurrent images from the news become real life experiences under a liminal layer created by it's placement inside a museum or a center intended for art exhibitions.

3- Conditions for showing Tatlin's Whisper #5:

I- Context for the presentation of the work:

a) The work can be shown in places where abrupt social and political events have happened either in their recent history, in the significant history of the place, at the moment when such events are an overwhelming presence in the media or when the tension leading to the conditions for sudden civilian uprising are present.

b) The work can be shown for survey / group exhibition on performance, political / social art or the artist's.

II- How to announce / promote the piece:

a) The piece should be unannounced. When the audience encounters it, it should not be immediately aware that it is an art piece.

b) Tania Bruguera's name can appear in the promotion of the show, but the piece should not be disclosed previously to the general audience via press conferences or press releases. This includes group and solo shows.

c) In case it is part of a group show, information on the piece will never appear on the exhibition walls.

d) The only information available will be the printed materials resulting from the exhibition and after its completion including printed matters and digital support as well as any future form of promoting the event .

III- How to produce the piece:

a) Two mounted police officers will be hired to enter the exhibition space and will use crowd control techniques learned at the police academy for political demonstrations and/or public order with the audience of the exhibition.

b) There should be one white and one black (or dark brown) horse.

c) The police officers have to be in their regular uniforms (from the country where the piece is performed.)

d) The police officers have to use not less than a minimum of 6 techniques (closing the entrance(s), pushing the audience with lateral movement of the horses, concentrating the audience into one group and tightening it by circling around it, frontal confrontation with the horse, breaking the group into two clearly differentiated groups, etc.)

e) Under no circumstances can actors or persons who are not active police officers at the moment of the exhibition of the works can be hired to be part of it.

f) Each time the piece is going to be presented there should be a new set of mounted police hired to do it. Under no circumstances either one of the set of two mounted police should participate at a subsequent edition of the piece. If the duration and frequency of the piece is presented in a format where the interventions of the police is more than 6 times there should be shifted for another new set of mounted police and horses.

g) Each police exercise should not exceed the 20 minutes, unless audience reaction demands further participation of the police.

IV- The documentation resulting from the piece will never be shown instead of the work.

a) The curators and exhibition organizers do not have the right to show the resulting documentation of the piece (including interviews to the participants or the curators) as a substitution of the work nor as a companion material during the exhibition of the work. The documentation will never be shown instead of the work. The public view of the archive will be done solely for an exhibition surveying forms of documentation or archives in which case the piece has to be performed and the horse and mounted police exhibited live in the space, in addition of the archival material on display.

b) Documentation with clear credits, date and place of the performance should be registered every time the piece is performed and should be sent to the artist at studio@taniabruguera.com to be filed together with previous documentation on the archive of work. The documentation could include any form of registration of the event, reactions on the piece, critical as well as explanatory materials and future clarification of the instructions (if requested.)

c) Only the images and video edition chosen by the artist are to be shown publicly. New documentation can be sent to the artist with the purpose of choosing new images.

d) The audience is authorized to take as many pictures (without flash) as they want, as well as tape video and sound or any future mode of registry. They can show their documentation any place they want and sell it for their own profit to private collections but never for public viewing.

e) Any resulting reference to the piece (texts, reviews, interviews, etc.) should be added to the archive.