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Reading Eboracum

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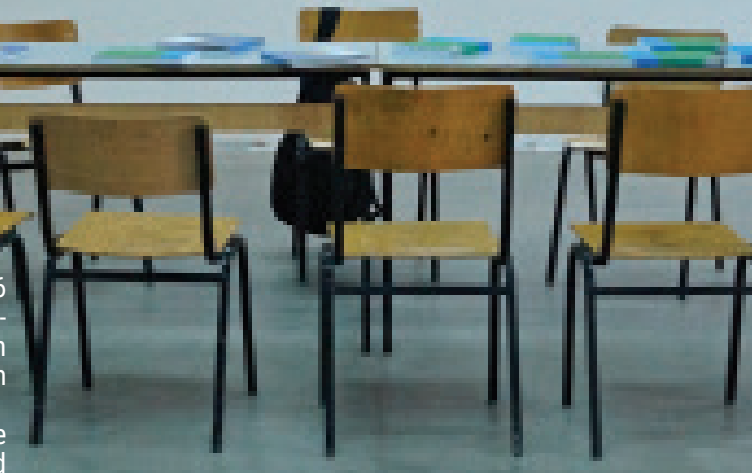


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Reading Eboracum

Performance composed of reading the BYTHEWAY 2013-2016 book, 2017 edition, a product of joint artistic actions of the authors and the BYTHEWAY Company, in a spatial relation with the projection of its video pre-performance, and then also with the video premiere of the same of the event itself.

In the Book, aside from the documented visual material of the events, there is also a considerable number of texts: intexted general projectness, original works, and texts for the individual artistic stances of included artists, short stories inspired by the events and the audio material transcripts and fictions built on documentaristics. The multilayered structure of the book has given us the idea to turn it into a work of its own – art built into it to be transformed into reading art, as a pivotal segment of the work. With this the book becomes a foundation for reading of the new work, that in its entirety contains a performational performance of the reading of the book, coupled by a video projection of the same, prepared the day before, in the empty gallery space, with no audience and with no sound. And the days after, also the projection of the performance from the very opening of the exhibition, and the desk-arrangement for reading the presented books in the absence of the authors, as a portal-platform for entering BYTHEWAY and the scope of the



project entirety.

All visible and sensed in the work propels the audience into reviewing the truths in the looks and contemplation of the visuality and its supercontents in an atmosphere of parallel permanent presence and disappearance in the fundamentalities of the work. In one focus both the sound and the audience are missing, in another, they are here, in the third the subjects are missing, and in the visual game of happenings in which the audience is drawn in, even the facticity of time itself is questioned, and so, skipping from one image to the next, one enters the vertigo of a con of sorts, in the artistic that comfortably perseveres in the replacement of the picturesqueness of the visual with the vocality of speaking, as a reflection.

We witness controlled toying with the postponement of the right moment to connect the elements in the completeness of the picture of the work: the conditionally empty, space, time, actors, the very act of reading and the expected sensing of contextuality, the audience, and subjectivities as if meeting and bypassing each other at the same time and in the same space.

The impression of a type of superindividualization of actors in the sameness that is being read is also not to be neglected, in the trio finding the personal sound of the very understanding of the read intexted art. Is this requirement of the picture for one's own subjective 'reading' of art, as in the usual actually of the specific author experience, even if it is so in the act of its own reading.

Patemci