

The case of the Advocate,
case of the artist being silent

just the beginning
and introduction
of the case:

the
letter-
tunnels -
reading and listening
rooms for one-person
audience.

the lamps -
hearing the lamps

Ternary form, sometimes called song form,[1] is a three-part musical form, usually schematized as A–B–A. The first and third parts (A) are musically identical, or very nearly so, while the second part (B) in some way provides a contrast with them. In ternary form, unlike the rounded binary form, each section will usually be self-contained both thematically and tonally (that is, each section contains distinct and complete themes, and ends with an authentic cadence. The B section is generally in a contrasting, but closely related key, usually the dominant key of the first section's tonic (a perfect fifth above) or the relative or parallel minor or major, less often the subdominant key (a perfect fifth below). Melisma, plural melismata, in music, is the singing of a single syllable of text while moving between several different notes in succession. Music sung in this style is referred to as melismatic, as opposed to syllabic, in which each syllable of text is matched to a single note. Litany, in and some Christian and judaic forms of, is a form of prayer used in services and processions, and consisting of a number of petitions. The word comes from the Latin *litanía* and the Ancient Greek: *λῑτανεία* (*litaneía*), which in turn comes from Ancient Greek, meaning „supplication“. An antiphon („voice“) in music and ritual, is a responsory by a choir or congregation, usually in the form of a chant, to a psalm or other text in a religious service or musical work. Antiphony is now generally used for any call and response style of singing, such as the *kirtan* and the sea shanty. Antiphonal music is music that is performed by two semi-independent choirs in interaction, often singing alternate musical phrases. Antiphonal psalmody is the singing or musical playing of psalms by alternating groups of performers. The „mirror“ structure of Hebrew psalms renders it probable that the antiphonal method was present in the services of the ancient Israelites. According to the historian Socrates of Constantinople, antiphony was introduced by Ignatius of Antioch, who saw a vision of two choirs of angels.

APPEARANCE:

one of these Saturdays that had become more and more determined by administrative activities and, even worse, information-hungry visitors, who misunderstood my office role as that of a kind of information-dispensing grandmother. So one Saturday while I was, as always, fearfully dreading the imminent office-related questions, I observed in the corner window of the offices the presence of someone who surprisingly had not triggered my fear of visitors and clients, and who was unusually quiet at first, not bothering me with rigid questions nor, even worse, rigid judgments. But determined by work obligations the next moment I lost the sight of the appearance of this first client. The office demanded eternal work, even before it started having something to do, before cases, before there was any demand. Some months later, I was at an art fair dinner and I was very sad, for reasons in my personal life (like having no money, not even the cash to buy a ticket home). Knowing that I would have to ask someone to lend me sixty Euros, and knowing that in such a mood I should not be attending my first big artfair dinner (which I had actually been looking forward to), my mood turned worse.

I realized I could not talk to anyone, even as I watched my friends enjoying themselves and trying so hard to be funny and excited in order to fit the occasion. So I decided to do something I had never done before—to just stop talking, which was the worst thing I could have done, because I then became the humorous object of all these witty people. I continued my silence and then realized that my client, or the appearance of the client was also seated at the table and that he seemed to be looking at least just as distanced as I most secretly felt myself. THE ARTIST TO PERFORM THE ACTS OF BEING SILENT. Together with the memories of all the things I'd seen him do earlier his behavior seemed to be the manifestation of some future paradigm. Or at least a suspension of the present one, soon to arrive when such judgments and codes of communication will fall into deep bankruptcy and everything will turn upside down (what was liked will be disliked and what was disliked will be embraced, in a completely new manner). At this moment, detached as I was from my own annoying presence, I seemed to have found what I was hoping for, at least, whenever I was looking over to the other side of the table at my new messiah (well, not really a personal messiah, but the carrier of certain messianic qualities, or, let's just say, historically anticipating qualities).

Performed by
Stefan Tcherepnin
and Josef Strau
at Frieze Projects
2013, London

The
P.A.W
compositions

are sound and text combined in different forms like antiphon, simple song, ternary forms etc. in order to fulfill our works and labors to sing praises of our offices,

narratives of praise and denouncement,

related to the the objects of the performance,
the letter tunnels and the lamps,

describing the glory and
the light of our
offices.

The
Advocate

in the P.A.W.
Tunnel
Compositions

At the same time, it would seem that the silent artist-client intrinsically operates in the territories of the “in-between”—in-between in every sense—in-between the words of some texts, or of some bigger script hidden behind his work. Such scripts could only be following the logic of some text, as they become exemplified, or exercised, in the practice of his performing even within his collectives. Sometimes the hidden script literally becomes text.

Suddenly, my main realization about artist-client was just how dated and how outmoded most artists were who try to produce strong effects of personal presence, while by comparison, he seemed to have the ability to create a presence and a non-presence at the same time. On one hand, he might be seen to be echoing older concepts like disintegration of authorship, collective production, or time-based concepts: yet somehow I see him as completing the image of the artist as a “winning personality” within a certain “independent” public, but without compromising his own standards of individual temperament. Greatly, no biographical details nor biographical narratives need to be learned to catch the resonance of specific qualities of his performances—probably not even for the more wary members of his audience.

One of the structures determining so much of today's art production is the so-called “administration” of production, heavily increasing each year, without being too reflected in the words that are produced. He was then quite different, the true non-administrative administrator (to speak in his own language). To be honest, I was having serious problems with anything and everything administrative; somewhat stupidly, I had begun “hating” administration-related functions. But my oppositional mode to deal with the uncanny problem “administration” seemed not to go very far and remained kind of auto-destructive. So I had to look for more attractive examples of dealing with the contemporary phenomenon, some solution I would never have conceived of in the depressionist exclusion-mode I was in at that time...

How
can an
artist save
himself of all the
consequences of
his own produc-
tion?



Ternary
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song form,[1] is a three-part musical form,
usually schematized as A-B-A. The first and third
parts (A) are musically identical, or very nearly so, while the
second part (B) in some way provides a contrast with them. The B
section is often called the trio, especially in minuets and scherzi.[2]
In ternary form, unlike the rounded binary form, each section will usually
be self-contained both the
Litany, in Christian worship and some forms of Judaic worship, is a form of prayer
used in services and processions, and consisting of a number of petitions. The word
comes from the Latin litania and the Ancient Greek: λῑτανεία (litaneía), which in turn
comes from Ancient Greek: λιτή (litè), meaning „supplication“.
For the „Litany“ as used in the Eastern Orthodox and Eastern Catholic Churches, see
Ektenia.

An antiphon (usually in the form of a Gregorian chant, to a psalm or other text in a religious
service or musical work.

Antiphony is now generally used for any call and response style of singing, such as the kirtan
and the sea shanty. Antiphonal music is music that is performed by two semi-independent
choirs in interaction, often singing alternate musical phrases.[1] Antiphonal psalmody
is the singing or musical playing of psalms by alternating groups of performers.[2]

The „mirror“ structure of Hebrew psalms renders it probable that the antiphonal
method was present in the services of the ancient Israelites. According to
the historian Socrates of Constantinople, antiphony was introduced
into Christian worship by Ignatius of Antioch (died 107), who
saw a vision of
two choirs of angels.[3]

Cer-
tain theologies relate to

how redemption could be practiced
or how it could be mediated. There are two
models of these mediative work. The first is provided
in the model of the works of the angel and the second is
in the works of the prophet. As the work of redemption is not
directly, not primarily a work of creation, it is not productive
in the profane sense, and should not be considered and legiti-
mated by rules of productivity, it still is, as obviously and strongly
expressed in the islam assumption, the first and dominant force.
The two main model ways are deriving from the mediation model
angel and prophet. In the concept of division of divine labor the
angel's work is called repair and the prophet's working of the
divine force is mediated
by telling it.

It

might be asked
if it is not true that the
artist already aims before or
during the production not the final
perfect object or result or the product
or production but the artist aims the
redemption of the production.
Is the aim for redemption of the pro-
duction in fact the negativity, the
negating spirit of production
and the exciting or do-
minant part.

The

main issue of the
theological set of questions

above is the paradox, which puts the
redemption before production, saying that the
production process and its resulting object is not
producing its redemptive or interpretative conclusi-
ve terms, but that it is conditioned by it. some works
are more redemptive, salvific, liberating or cathar-
tic than others, not because of its content but by
carrying on the form of redemption, which could
be for instance that they keep representing the
problem of the artist to suffer from the
condition of production.

Or

is redemption
of the production in its
consequential negativity more
serious than the perfect result
of the production, if the producer
aims not the final perfect object or
result or the product or produc-
tion but the producer who
aims the redemption of
the production.

the
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Any-
ways the angel practi-
ces divine work by mediating the
divine in the works of repair, while the
prophet mediates it by telling it. Both practi-
ces are not immediately productive, both of their
ideals are not production. Or somehow production is
defined in other than immediate terms. In fact produc-
tion in the sense of creation is one side of divinity but
it is resulting in redemption, or one could say it returns
to redemption, which is the ultimate cause of divinity.
The exhibition involves both tendencies, but it tries to

examine the
redemptive tendency
as its prime emphasis

These
works, collected
for the

exhibition are hopefully abrupt-
ly beautiful and appear incoherently
intense in an aesthetic of disconnected
individual gravities are combined for
their logic of their ennui to constantly
refusing certain normative appearan-
ces of production interests. It might
establish a form of salvation to the
minds of the
audience.

Mine is a
parish like all the rest.
Mine is an office like all the rest.
They are all alike. Those of today I mean. I
was saying so just yesterday. My office is bored
stiff. Boring stuff. Like so many others. But we
cant do anything about it. Someday perhaps, we will
become aware of the canquerous growth within it. You
can keep going a long time with that in you but the result
might be a cathartic one.

The mirror structure of the psalms, the anti-
phonal method was present in the services. Antiphonie was
introduced by Ignacius, who saw a vision of 2
choirs of angles.

The office, Praise, Kyrie

Priest

in the

P.A.W. Tunnel Compositions

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