

## II

This dance that you see me dancing now on the screens - and that I danced at Generali in Vienna one month ago- I first danced it one year ago in my studio in France. Again I was naked and my body covered with dark make-up. Again I was mimicking the choreographies of Josephine Baker, or at least doing my best to repeat her moves, imitate her dancing style, copy her positions.

My temporary and improvised studio was then located in a building with many artists and studios. Mine was the biggest but it was also a passageway (it wasn't actually supposed to be a studio, but an exhibition room of some kind). It was one of the two only entrances of the building, therefore leaving me little privacy. So I had to dance at night when nobody would be coming to their studios. Somehow already it was a way of using space and time that is sort of shifting away from visibility.

But the purpose was to record myself with a camera and to put those little videos into circulation. The purpose was the exhibition, circulation, and possibly distribution of my body. Alone, I would go at night to the studio, in this production place, sometimes even a labor place, and I would record myself repeatedly. Hot summer night after hot summer night, I was naked in the studio, my body covered with dark make-up. Hot summer night after hot summer night I mimicked the choreographies of Josephine Baker, or at least did my best to repeat her moves, imitate her dancing style, copy her positions. Hot summer night after hot summer night I recorded those repetitive imitations of Josephine Baker's choreographies with the purpose of putting them into circulation.

Nevertheless, when I first danced this dance in my studio, I had no idea I would dance this dance elsewhere. I hadn't planned to dance this dance in museums, galleries, art centers. I did not think I would shift from the (semi) privacy of my studio to the publicness of exhibition spaces. Now what happened ?

The little videos received an enthusiastic response, or at least more enthusiastic than any response my work ever got, or at least that's what I felt. It was the first time ever I used my own body and persona in the work. Before those little videos, I had systematically used other people's bodies and personas in the work. It may even have been a principle of the work : this idea that I would shift away from visibility and use other people's bodies and personas both as a surrogate and as a material. I received the enthusiastic response as a contradictory one, as a form of enthusiasm that would partly be a denial of my work, and I decided to exploit it.