

A SCORE WRITTEN BY PIERRE BAL-BLANC

All Criteria  
This Position  
Any Moment,  
2020

A SCORE WRITTEN BY PIERRE BAL-BLANC

CURATED BY PIERRE BAL-BLANC  
WITH VICTOR BURGIN AND CALLY SPOONER  
IN REFERENCE WITH YANNIS TSAROUCHIS

FRIDAY 18TH AND SATURDAY 19TH SEPTEMBER 2020.  
AT 5PM, 6PM AND 7PM EACH DAY  
(RESERVATION REQUIRED: INFO@HAUS-N.GR)

PERFORMED BY EFTHIMIOS MOSCHOPoulos  
DURATION 45 MINUTES  
(WEARING MASK AND SOCIAL DISTANCING IS REQUESTED)

KAIRO 6. 2ND FLOOR. MONASTIRAKI. ATHINA 105 5.  
GREECE. WWW.HAUS-N.GR

Haus N  
Athens

PRESENTS THE PERFORMANCE EXHIBITION

Score

Victor Burgin's three conceptual works "This position...". 1969 - "Any moment..." 1970 - "All criteria..." 1970, each consisting of instructions printed on double page A4 format, must be presented in isolation from each other in a large room or connected rooms that can accommodate an audience. The presentation of the pieces returns to its original mode (transmitted by the French art agent Ghislain Mollet-Viéville following his conversation with the English artist), i.e. instructions 'cut up' and placed around the wall in order to 'occupy' a room. The signed and numbered originals under glass will be shown in another adjacent room. The activation of each piece is carried out by a nude or semi-nude model with reference to "The Forgotten Guard" dated 1957 by Yannis Tsarouchis. A painting which will be brought to the attention of the audience through documents in the antechamber of the exhibition.

The dancer recruited according to the criteria of the Greek artist's painting will have undergone prior training by the curator and the choreographer to incorporate the principle of the instructions in each of Victor Burgin's works.

Victor Burgin's three statements appeal to the somatic and symbolic memory of the reader. Cally Spooner substitutes these mnemonic traces with three of her own choreographic material: "DRAG DRAG SOLD", 2016; "Still Life, 2018"; "DEAD TIME (Maggie's solo)", 2019. The performer led by Cally Spooner will thus draw from this reservoir of gestures and attitudes when Victor Burgin's instructions command him to refer to a past or future time.

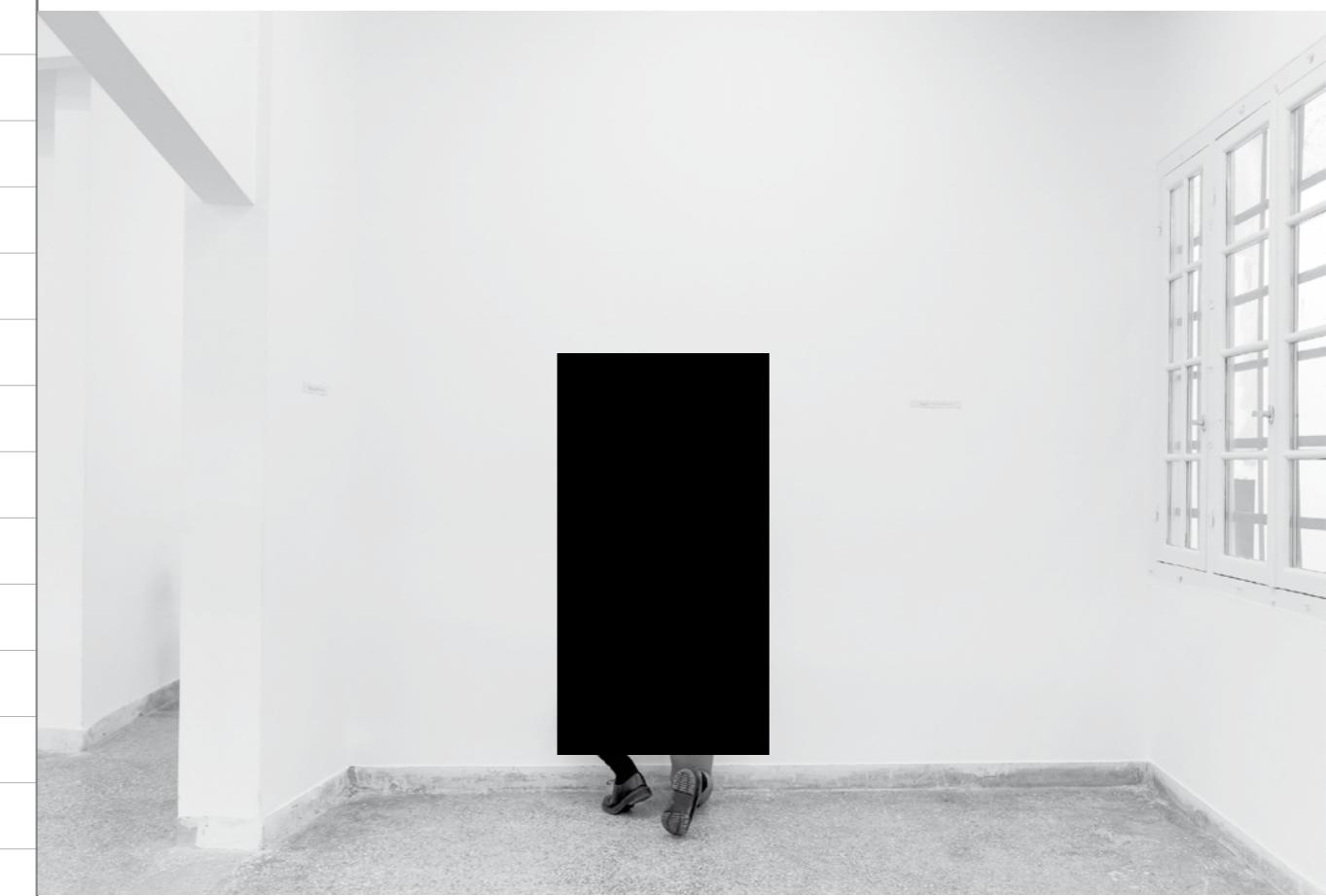
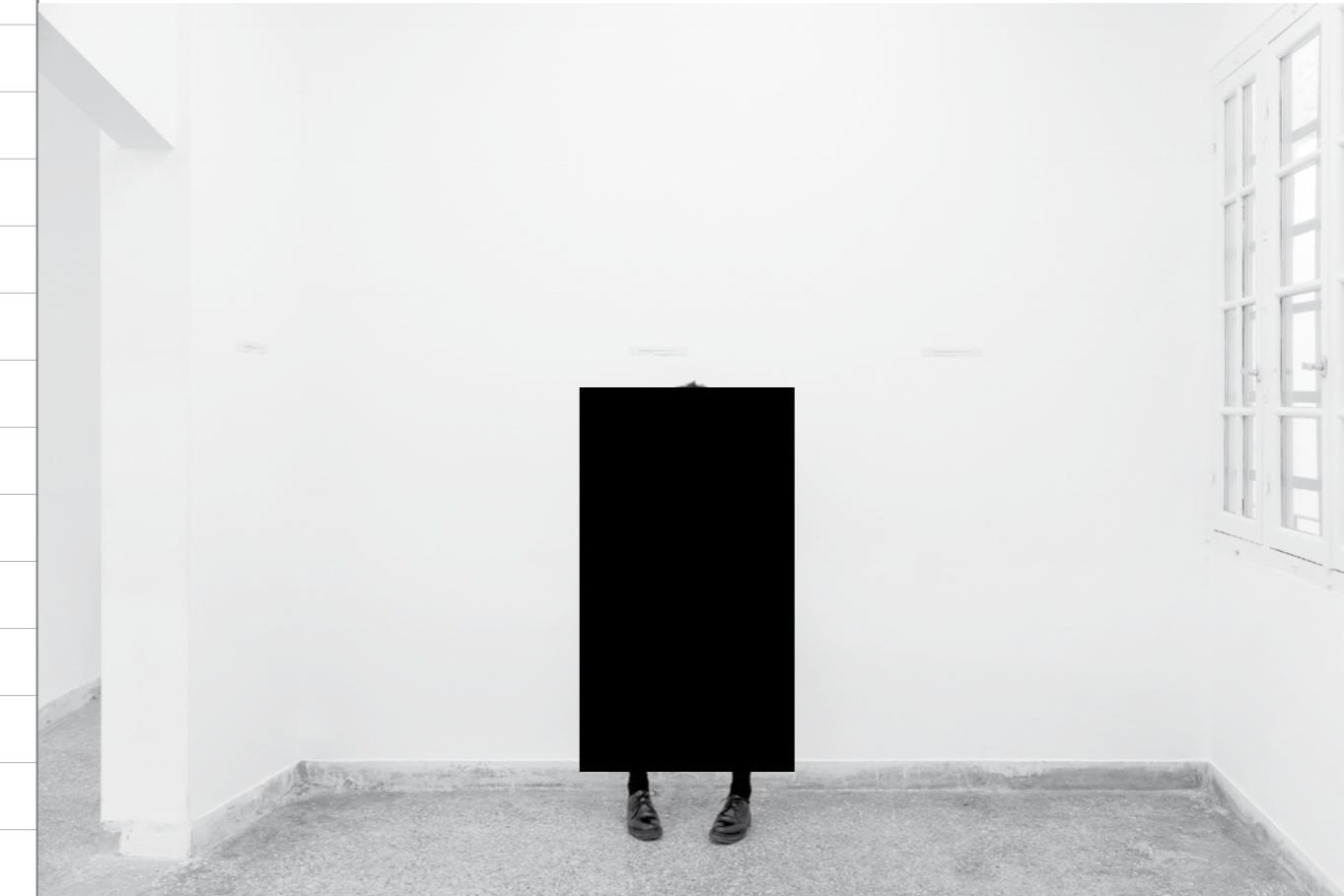
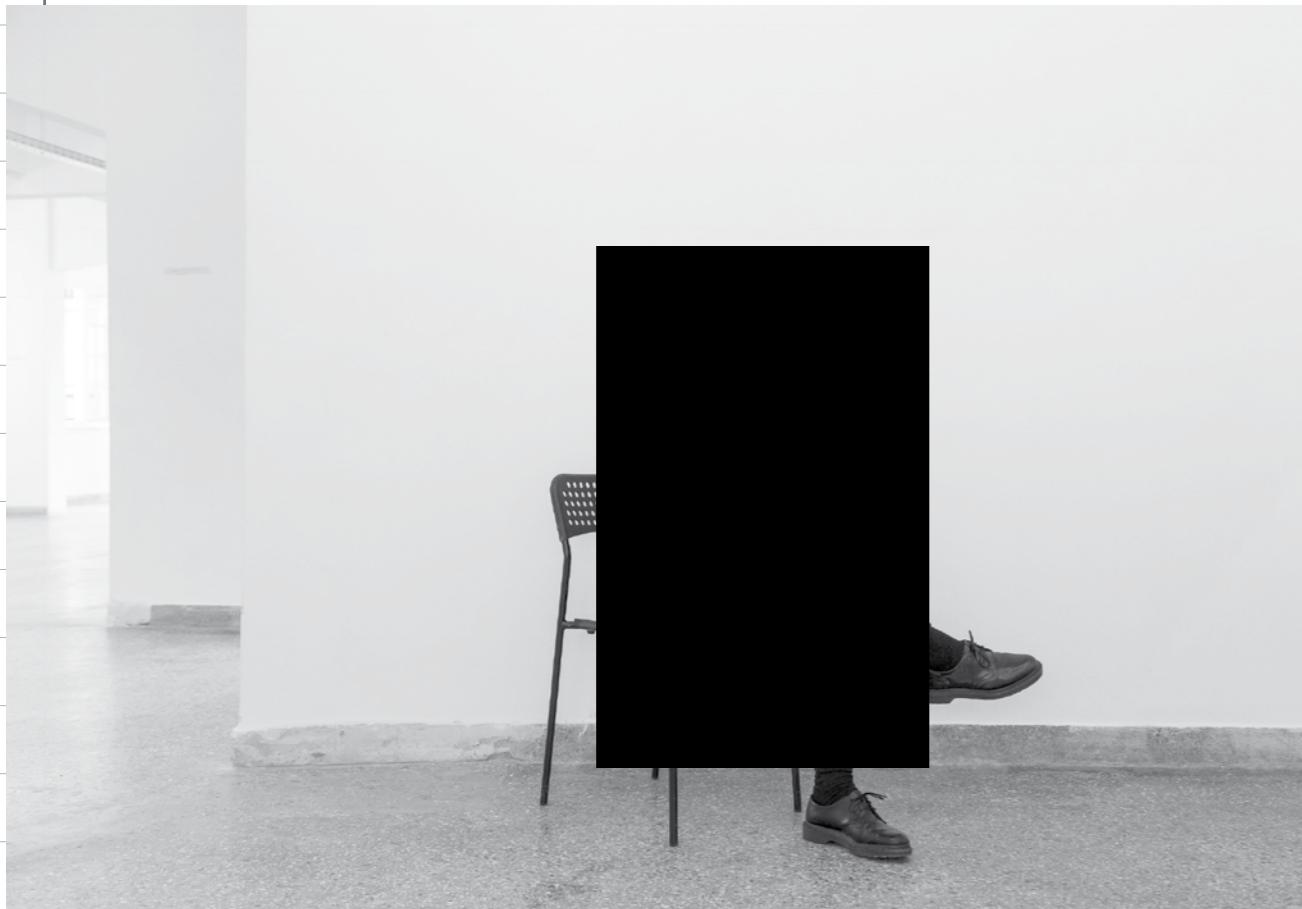
The continuum of the three pieces performed will be presented before the eyes of the public,

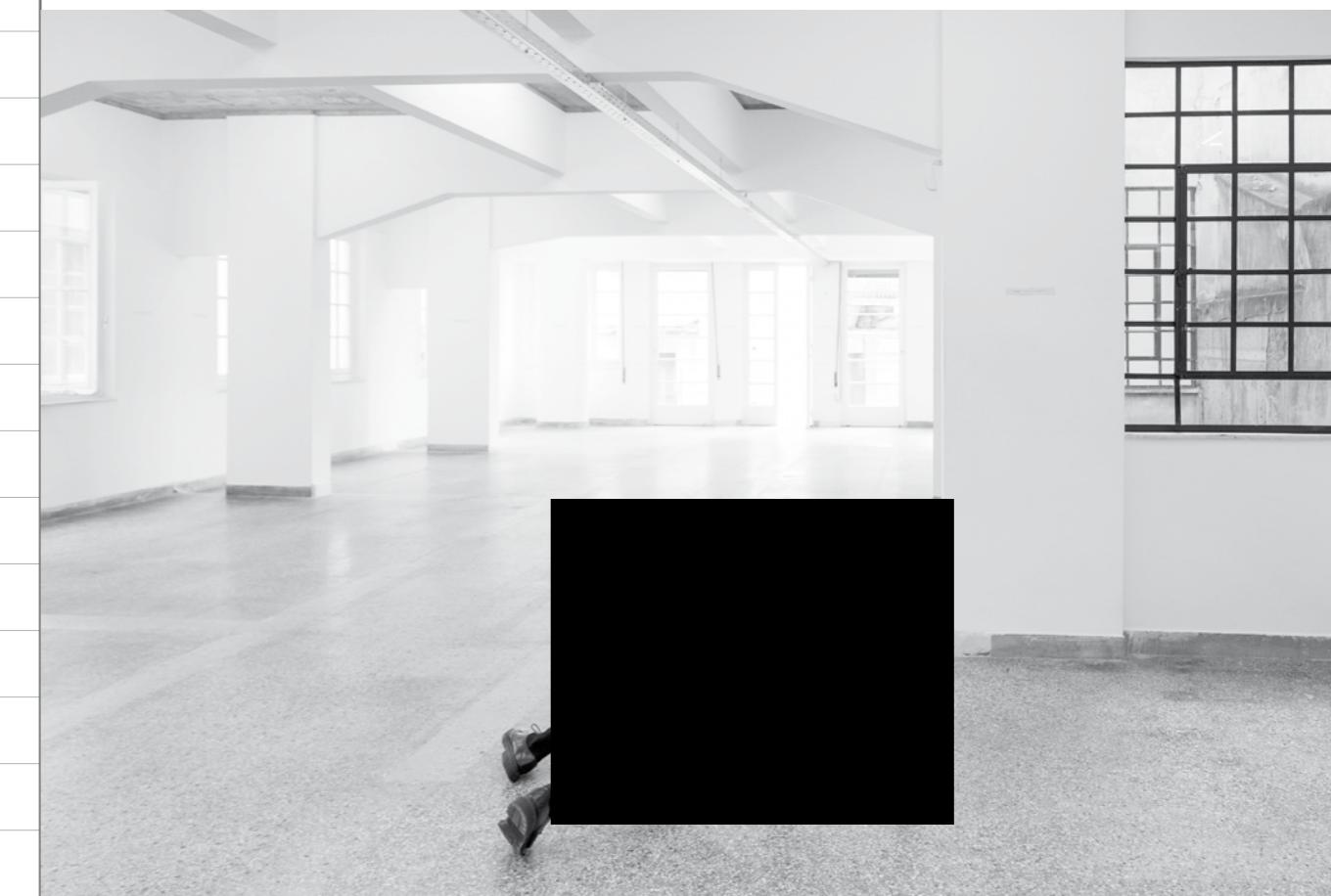
A SCORE WRITTEN BY PIERRE BAL-BLANC  
FROM PERFORMATIVE STATEMENTS OF VICTOR BURGIN  
1969-70  
IN REFERENCE WITH THE PAINTING «THE FORGOTTEN  
GUARD», 1957 BY YANNIS TSAROUCHIS

CHOREOGRAPHED BY CALLY SPOONER  
PERFORMED BY EFTHIMIOS MOSCHOPoulos

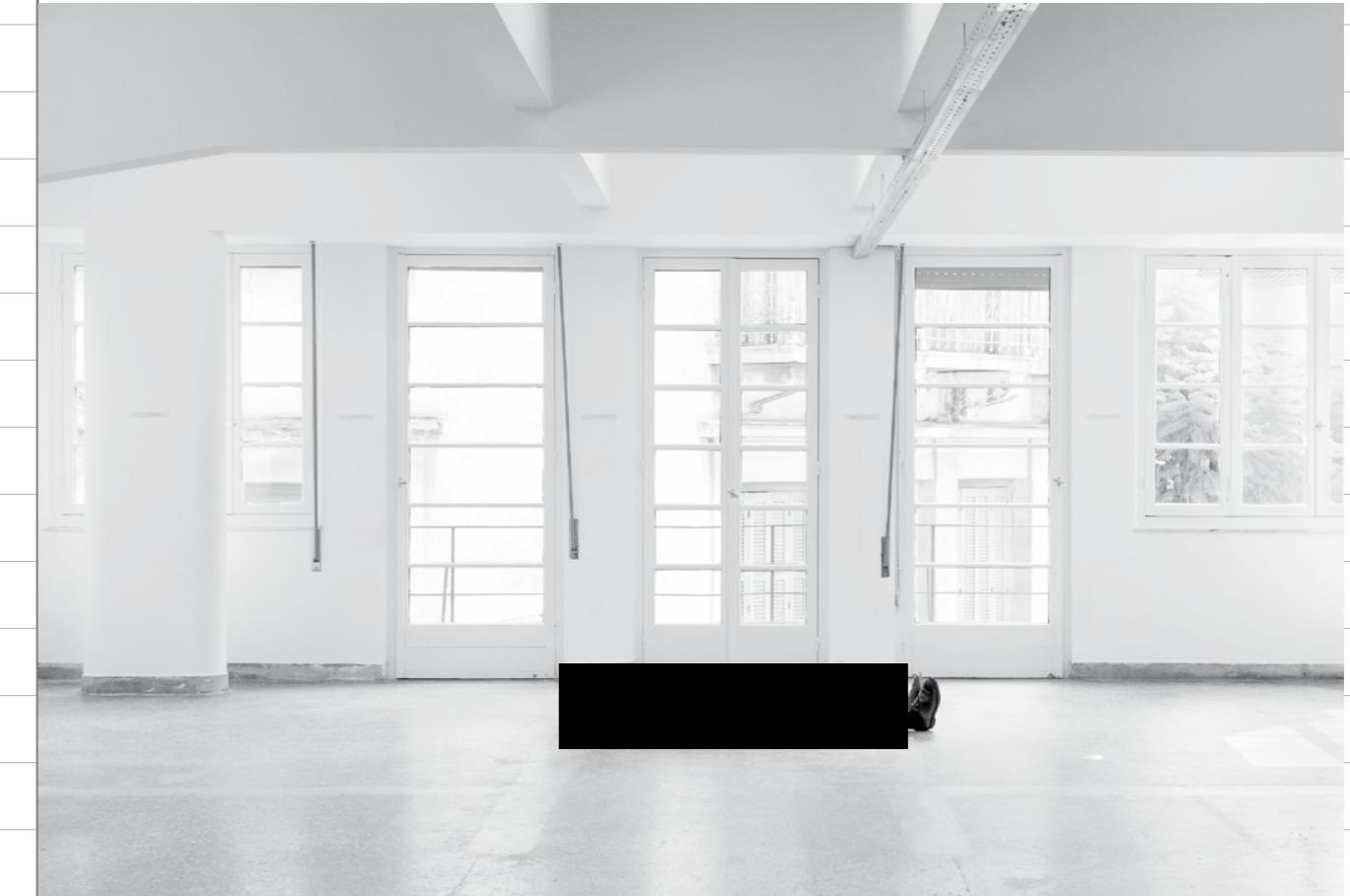
who will also have access to the performative statements and will be able to act freely within the framework of social distancing policy related to the Covid-19 pandemic. The performer's embodiment of the pieces, which varies according to his own reading as well as to the choreographer's and curator's instructions, is only an indication of the possible form of reception of the conceptual work addressed to the audience; it in no way claims to limit its use.

The title phrase "All Criteria This Position Any Moment", 2020 that articulates the three respective works by Burgin and Spooner according to a new syntax inspired by Tsarouchis, attests to the intention to link them in the present time, space and body of both the performer and the visitor. (PBB)









- 1  
ALL CRITERIA BY WHICH YOU MIGHT DECIDE THAT ANY SERIES OF BODILY ACTS,  
DIRECTLY KNOWN TO YOU AT ANY MOMENT PREVIOUS TO THE PRESENT  
MOMENT, CONSTITUTES A DISCRETE EVENT
- 2  
ALL CRITERIA BY WHICH YOU MIGHT ASSESS THE SIMILARITY OF ANY ONE  
EVENT TO ANY OTHER EVENT
- 3  
ANY SERIES OF SIMILAR EVENTS DIRECTLY KNOWN TO YOU PREVIOUSLY TO THE  
PRESENT MOMENT
- 4  
ANY OBJECT WITHIN 3 WHICH YOU KNOW TO BE THE SAME INDIVIDUAL  
THROUGHOUT 3 AND TOWARDS WHICH ANY BODILY ACTS WERE DIRECTED
- 5  
ALL CRITERIA BY WHICH YOU MIGHT ASCRIBE INDIVIDUALITY TO THINGS OTHER  
THAN OBJECTS
- 6  
ALL INDIVIDUALS WITHIN 3 OTHER THAN OBJECTS
- 7  
A HYPOTHETICAL EVENT IN SERIES WITH 3 OCCURRING LATER THAN THE  
PRESENT MOMENT
- 8  
AN OBJECT WITHIN 7 WHICH IS THE SAME INDIVIDUAL AS 4
- 9  
ALL HYPOTHETICAL INDIVIDUALS WITHIN 7 OTHER THAN OBJECTS
- 10  
ALL INDIVIDUALS WHICH ARE BOTH MEMBERS OF 9 AND OF 6
- 11  
ANY OBJECT DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT TOWARDS  
WHICH ANY BODILY ACT IS DIRECTED
- 12  
ALL INDIVIDUALS DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT OTHER  
THAN OBJECTS
- 13  
THE SUBSTITUTION OF 11 FOR 8 AND FOR 4
- 14  
THE SUBSTITUTION OF 12 FOR 9 AND FOR 6

Victor Berlin 1970 2/50

THIS POSITION SIGNIFIES ANY MOMENT IN DURATION OF SELF, (X)

THIS POSITION SIGNIFIES ALL SENSORIMOTOR REFLEXES OF SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ANY MOMENT IN DURATION OF SELF WHICH IS LATER THAN X, (X')

THIS POSITION SIGNIFIES ALL EXCHANGES OF CODED MOTOR ACTION BETWEEN SELF AND ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTERIOR TIME OF SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTERIOR MODIFICATIONS PERFORMED BY SELF UPON EXTERIOR PHENOMENA SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL PROJECTIONS OF CONCEPTS AND GOALS OF SELF ONTO ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL PROJECTIONS OF FANTASY PROTOTYPES CONCEIVED BY SELF ONTO ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL TIME EXTERNAL TO SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTEGRATION OF INTERIOR TIME OF SELF WITH EXTERIOR TIME SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTEGRATION OF INTERIOR TIME OF SELF WITH EXTERIOR TIME SIMILARLY INTEGRATED WITH INTERIOR TIME OF ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

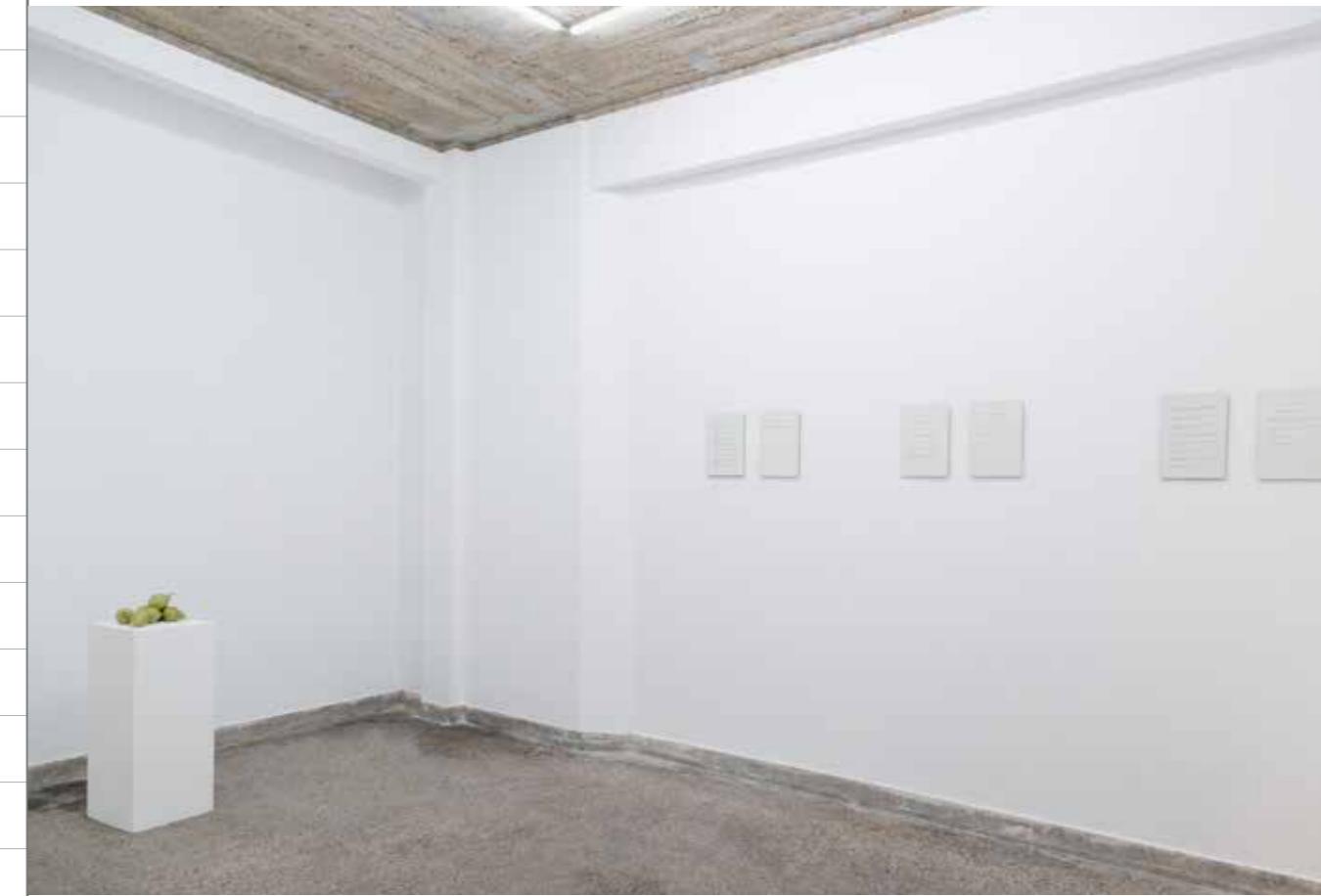
Victor Burgin 1767 2/50

- 0  
ANY MOMENT PREVIOUS TO THE PRESENT MOMENT
- 1  
THE PRESENT MOMENT AND ONLY THE PRESENT MOMENT
- 2  
ALL APPARENTLY INDIVIDUAL OBJECTS DIRECTLY EXPERIENCED BY YOU AT 1
- 3  
ALL OF YOUR RECOLLECTION AT 1 OF APPARENTLY INDIVIDUAL OBJECTS DIRECTLY EXPERIENCED BY YOU AT 0 AND KNOWN TO BE IDENTICAL WITH 2
- 4  
ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS OF 3 AND 2
- 5  
ALL OF YOUR EXTRAPOLATION FROM 2 AND 3 CONCERNING THE DISPOSITION OF 2 AT 0
- 6  
ALL ASPECTS OF THE DISPOSITION OF YOUR OWN BODY AT 1 WHICH YOU CONSIDER IN WHOLE OR IN PART STRUCTURALLY ANALOGOUS WITH THE DISPOSITION OF 2
- 7  
ALL OF YOUR INTENTIONAL BODILY ACTS PERFORMED UPON ANY MEMBER OF 2
- 8  
ALL OF YOUR BODILY SENSATIONS WHICH YOU CONSIDER CONTINGENT UPON YOUR BODILY CONTACT WITH ANY MEMBER OF 2
- 9  
ALL EMOTIONS DIRECTLY EXPERIENCED BY YOU AT 1
- 10  
ALL OF YOUR BODILY SENSATIONS WHICH YOU CONSIDER CONTINGENT UPON ANY MEMBER OF 9
- 11  
ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS OF 10 AND OF 8
- 12  
ALL OF YOUR RECOLLECTION AT 1 OTHER THAN 3
- 13  
ALL ASPECTS OF 12 UPON WHICH YOU CONSIDER ANY MEMBER OF 9 TO BE CONTINGENT

Victor Rubin 1970 2/50







# Haus N Athens

A SCORE WRITTEN BY PIERRE BAL-BLANC  
 BASED ON PERFORMATIVE STATEMENTS BY VICTOR BURGIN:  
 "THIS POSITION"5, 1969; "ALL CRITERIA", 1970;  
 "ANY MOMENT", 1970  
 IN REFERENCE WITH "THE FORGOTTEN GUARD", 1957  
 BY YANNIS TSAROUCHIS  
 CHOREOGRAPHED WITH CALLY SPOONER IN RELATION TO HER WORKS:  
 "DRAG DRAG SOLO", 2016; "STILL LIFE", 2018;  
 "DEAD TIME", 2019  
 FOR THE DANCER EFTIMIOS MOSCHOPoulos AT HAUS N ATHENS IN SEPTEMBER 2020.

NOTES ON ALL CRITERIA THIS POSITION ANY MOMENT, 2020  
 PIERRE BAL-BLANC

The conception of the score "All Criteria This Position Any Moment" took place in Athens in 2020 where I keep in my archives the works of the artist Victor Burgin acquired during an exchange in France in 1998. The "performative statements" ("This position...", 1969; "Any moment...", "All criteria...", 1970) by Victor Burgin, according to the conceptual art expert Christophe Cherix, can be distinguished "from the 'statements' of Robert Barry who uses language to circumscribe the inaccessible and thereby render it inoperative", the English artist, continues the historian: "strives to set up an open grid aimed at integrating the movements, sensations or emotions of an ever-changing recipient. He creates a structure that the visitor, through his own experience, is responsible for integrating. »

The writing of this score for the presentation of Victor Burgin's works converges with the presence of the English artist Cally Spooner, who lives in Athens like me and with whom I wanted to find a terrain for exchange on our respective performance practices. The adjustment of this protocol is thus determined by historical contingencies linked to the need to privilege local relationships after the Covid 19 crisis and by cultural characteristics that shape this environment: the ancient canons, the semiotic uses by Byzantine art or the taboo character in Ottoman art, of the body. The synthesis of these references is to be found in the art of Yannis Tsarouchis (1910-1989), who combines these different typologies in his own painting. He renews the ancient use of the nude simultaneously with dressed figures, but in scenes of ordinary life. He makes a sacred use of the body but depicts it naked incarnated mainly by men. He is homosexual, but this aspect remains a taboo that runs through his work.

The Forgotten Guard, 1957, depicting soldiers at rest, naked and clothed, is the work of Yannis Tsarouchis used as a reference by the curator and the choreographer to frame the exchange and to recruit the model and train him in the reception of Victor Burgin's conceptual works. As the Greek artist notes, "the title of the painting comes from the comments of the carpenter who made the large frame of the canvas. He had been a soldier in the Near East and told that the men of a small garrison in El Alamein were naked because of the heat and only wore their equipment. ». The uniform reduced to a harness that one of the guards wears over his naked body refers to the power he represents and the order he maintains. The disorder of the senses created by Tsarouchis, brought about by the presence of the flesh and the most intimate parts of the policemen, favours the pictorial impact and the tactile force released by the canvas.

The nude is the paragon of liberal art. The idealized nude reigned in the salons of the 19th century until the scandal of Manet's "déjeuner sur l'herbe" and "Olympia". The nude model Victorine Meurent in both of Manet's paintings is considered obscene because it refers to the naked body of everyday life. The painter nevertheless associates his work with the classic of the ancient world, which frequently called for the naked and clothed bodies of the characters in his scenes. This tradition was taken up again by Manet in the midst of active life, which shocked his contemporaries as much as the social status of the model, who referred to the "stony" or the "walker", a prostitute working on the public highway. Manet declares "I make the things I see as simply as possible", making the transition to impressionism after the realism that Courbet had just introduced. With Impressionism, unlike ancient art, which is based on mythology, and Romanesque art on history, one can talk about the work without the need for external references. When the subject is about individuals, they are contemporaries. If with Courbet it is the technique of absorption the characters that makes them so tangible, Manet, on the other hand, places us in front of the eyes of the model who scrutinises our present. Tsarouchis undresses the instituted gaze, keeping details of clothing, socks, belts, harnesses or even trainers in the nakedness of his body, he eroticizes the classical figure of power caught in the anecdotal signs of his time.

The use of a nude model to embody the process of reception of Victor Burgin's conceptual works All Criteria, This Position, Any Moment is a way of emphasising the sculptural work that the English artist operates in hollow with these pieces. Using conceptual instruction, he addresses the body and mind of the receiver who is able to internalise statements and translate them into space. It is in a way an academic work or an inverted anatomical study that would take place in a conceptual (disembodied) way but whose objective is indeed to be embodied by the reader in the space where he is located. Burgin's conceptual practice dematerialises the figure but does not overlook the body which remains its support, the representation is simply displaced, it is superimposed on the reader who incarnates the work, just as one takes the point of view of a literary character when reading a play, whether or not one comes to life following his or her instructions.

This score aims to restore the initial installation of the conceptual statement in the space that has been relatively neglected, to be favoured by a presentation of the instructions on A4 format framed under glass. Taking the exchanges of art agent and collector Ghislain Mollet-Viéville with Victor Burgin and his companion Francette as a point of reference, they indicate that the works should be presented at eye level around a room by photocopying and cutting out each sentence according to the numbering so as to create a reading continuum that invites movement around the exhibition room. The use of a third party, a model or a nude dancer is then presented as a modality of reception of the work (among many others) for the spectators who attend the scene of its reading and with which they can freely associate or identify themselves in order to carry out their own reading simultaneously or on a later occasion. However, this is not to propose a theatricalization of Victor Burgin's work; on the contrary, the intention is to underline the anti-theatrical character of the conceptual forms created by the artist, which invite people to say what they do and do what they say without going through fiction. The intention of this score, which is added to the statements, is to respond to the letter, to the artist's invitation to act.

Victor Burgin's three statements appeal to the somatic and symbolic memory of the reader. Cally Spooner substitutes these mnemonic traces with three of her own choreographic works: "DRAG DRAG SOLO, 2016" for All Criteria; DEAD TIME Maggie's solo, 2019 for This Position; "Still Life, 2018" for Any Moment. The performer led by Cally Spooner will thus draw from this reservoir of gestures and attitudes when Victor Burgin's instructions command him to refer to a past or future time.

Cally Spooner's work operates a revolution of the gaze, literally a reversal of perspective from the point of view of the art object, of its production, towards the counter-field of its reception or more particularly of its listening. It is rather the "conditions of reception" induced or generated by her choreographic objects that inform their ethical character. Consequently, we leave a simple ontology of the object to extend the aesthetic experience to the whole social environment and to all the protagonists, artist and performer, curator and spectator included.

The score (partition) in the literal sense of the word (partitioning) written in Athens in 2020, which articulates the three respective works by Burgin and Spooner according to a new syntax inspired by Tsarouchis, attests to the intention to link them in the present time, space and body of both the performer and the visitor.

AUTHORS: PIERRE BAL-BLANC, CALLY SPOONER, EFTIMIOS MOSCHOPoulos

All Criteria  
 This Position  
 Any Moment,  
 2020

ALL CRITERIA THIS POSITION ANY MOMENT, 2020

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DESIGN: VIER5

PHOTOGRAPHY: CONSTANTINOS CARAVATELLIS

ACKNOWLEDGMENT:

AMALIA VEKRI HAUS N ATHEN

PETER NIEMAN HAUS N ATHEN

KOSTAS TSIOUKAS CASTING

FONDATION TSAROUCHIS

CALLY SPOONER

DRAG DRAG SOLO, 2016

STILL LIFE, 2018

DEAD TIME, 2019

COURTESY GB AGENCY PARIS ZERO MILAN





TEXTS TO THE WORLD  
AS IT IS AND AS IT SHOULD BE  
YOU CAN'T BUY TEXTS TO THE WORLD –  
YOU CAN ONLY GET THEM AS A PRESENT.

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HOUSE N COLLECTION  
DESIGN: VIER5

TEXTE ZUR WELT  
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TEXTE ZUR WELT KANN MAN NICHT KAUFEN –  
MAN BEKOMMT SIE GESCHENKT.

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