

# Recent Work

Tamara Kuselman



### **The power of now**

2011

Performance

During the Jafre Bienial (the most shorter and smaller bienial) where the works of the participants are located in different spaces of the town, a collaborator initiates conversations with a variety of spectators. Gradually, certain phrases are surreptitiously incorporated into the dialogue. These are all taken from one of today's bestsellers on self-help, suggesting constant awareness of the present.



### Writing the words of a sermon that no one will hear

2011  
performance

In the opening of the summer exhibition at the Kunstakademie in Karlsruhe, four opera singers, located in different spots of the building, hum the basis of a popularly known song.



### **We all shine on**

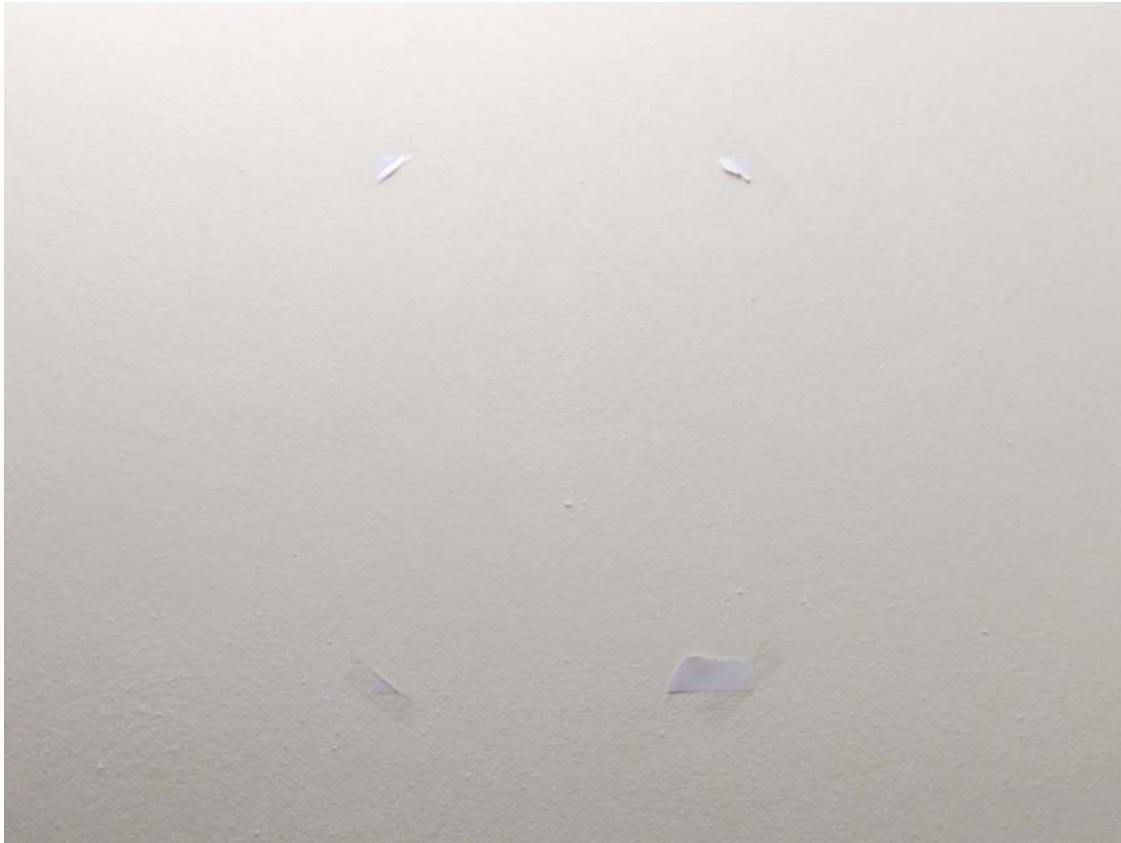
2010

HDV transferred to DVD. Single channel video, color and audio. 6'58"

<http://vimeo.com/18850460>

During an opening at SMART Project Space (Amsterdam), two actors, unannouncedly, performed a scene taken from a popular horror film. The action began in the middle of the crowd, but, shortly after that, the actors moved into the men's room. Once there, they established a tense conversation, which was simultaneously being streamed to the center's cinema.





### **Displacement exercise**

2010

Performance

On a paper hanging in the exhibition room was written: Right now someone is coming here running. A few hours after the start of the event, a man ran into the space and ripped the paper off the wall.

Un guion basado en el cuento  
**"Un Creyente"**  
 de George Loring Frost  
 Publicado en *Memorabilia* (1923)

**reparto**  
**narrador**  
**hombre 1**  
**hombre 2**

**narrador** [Con voz profunda y grave] Al caer de la tarde, dos desconocidos se encuentran en los oscuros corredores de una galería de cuadros. [Espera unos segundos y con énfasis dice mirando al público que le mira] Con un ligero escalofrío, uno de ellos dijo: [Mira al Hombre 1 como si le pasara el turno]

**hombre 1** – Este lugar es siniestro. [Mirando para ambos lados y para arriba. Espera 4 segundos] ¿Usted cree en fantasmas? [Mirando a Hombre 2 temblando un poco y cogiéndose los brazos]

**hombre 2** – Yo no [Mira a Hombre 1 despreocupado con las manos en los bolsillos de su pantalón]

**narrador** Respondió el otro

**hombre 2** – ¿Y usted?

**hombre 1** – Yo sí [Sale corriendo de la sala al mismo tiempo que Hombre 2 hace un gesto de sorpresa y desconcierto]

**narrador** Dijo el primero y desapareció.

TAMARA KUSELMAN

Script based upon the short story  
**"A Believer"**  
 by George Loring Frost  
 Published in *Memorabilia* (1923)

**cast**  
**narrator**  
**man 1**  
**man 2**

**narrator** [With a deep voice] At sunset, two strangers meet in the dark hallways of an art gallery. [Waits a few seconds and looking at the audience says with emphasis] With a soft chill, one of them said: [Looks at Man 1 indicating it is his turn to speak]

**man 1** – This place is creepy. [Looking to both sides and upwards. He waits 4 seconds] Do you believe in ghosts? [Looking at Man 2 shivering a little and stroking his own arms]

**man 2** – I don't [Looks at Man 1 nonchalant with his hands inside his trousers pockets]

**narrator** Said the other man

**man 2** – And you?

**man 1** – I do [He runs out of the room at the same time that Man 2 shows surprise and bewilderment]

**narrator** Said the first man and vanished.

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## A Believer 2010 Text-Performance

Responding to an invitation by Veronica Valentini to participate in a publication related to fictional writing, I took a short story and transforms it into a script that was played in the presentation of the publication for three collaborators.

Each copy of the four thousand that make up this edition contains a text like this. Potentially, four thousand people can read these words. If every one of these four thousand people gave this publication to someone else, and that person to another, and the latter to someone else, the number of readers would be, at least, sixteen thousand. All these people could read this text aloud at the same time. Although it is difficult for them to do so simultaneously. They would pronounce it out of step: one begins now, then another, one a little later. Another now. Some do not read it aloud but in silence. Another laughs. Some stop reading at this point. Someone reads it in another language. Some read it very close to where you are and you can see how their eyes move from left to right. (Only you can read what is written here. The copy you have is the only one with these lines. You take a few seconds longer than those around you to finish reading. The other three thousand nine hundred and ninety-nine copies do not contain these words. And now you could compare it with one of the others. Or, perhaps, you would prefer not to do so. You could directly ask the person next to you if they have read it. If the answer is yes, you would assume that the other three thousand nine hundred and ninety-nine copies would be saying the same as yours, although they deny it.) Perhaps all these people – the four thousand who can potentially receive a copy, the four thousand who have received this publication from the last one, the next one and the following one – are thinking about you. You think about them, reading aloud, unsynchronised and thinking about each other. Among these thousands there is one who takes a few seconds longer than you to finish reading. Their copy contains more words. And now, they could compare it with yours. Or, perhaps, they would prefer not to do so.

Each copy of the four thousand that make up this edition contains a text like this. Potentially, four thousand people can read these words. If every one of these four thousand people gave this publication to someone else, and that person to another, and the latter to someone else, the number of readers would be, at least, sixteen thousand. All these people could read this text aloud at the same time. Although it is difficult for them to do so simultaneously. They would pronounce it out of step: one begins now, then another, one a little later. Another now.

1/4000

2010

Intervention in a publication

This text is a piece that is part of the publication *Zeitgeist. Variations & Repetitions Save As ... Publications*. Barcelona. The text talks about the action of reading the same as the axis of the work, making conscious all the possibilities of reading the same text at the same time. Proposing the reader a special place among all the others.



**To meet with someone else (the “real” encounter)**

2010

Performance without audience

This piece is the first part of an ongoing project consisting of three. It was developed in L'Estruch during April 2010.

The work consisted in a series of indoor meetings between people who did not know each other. The first meetings were conducted in interview format by two actresses. Each actress interviewed a different person. These people explained to them personality traits, personal history and their daily behavior.

A few days later, the two actresses met. Both represented the person who interviewed a few days ago. They couldn't add more information that they had provided by the initial source of information as a condition of the work. None of them knew that the person in front also played a role.





**Meeting someone else (stage version)**

2010

Theater piece

This piece is the second part of a project of three parts.

“Meeting someone else” is a work in which two actresses posing as another person who had interviewed earlier.

“Meeting someone else (stage version)” is a scripted performance by fragments of those early interviews.



**My name is Claudio**

2010

Performance

At a social event in an exhibition space, two collaborators (one male and one female) infiltrate between people. They whisper phrases in the ear of randomly chosen spectators and depart right away. These phrases – proposals, questions, affirmations – are taken from internet contact pages, but seem to be addressed to the recipient.



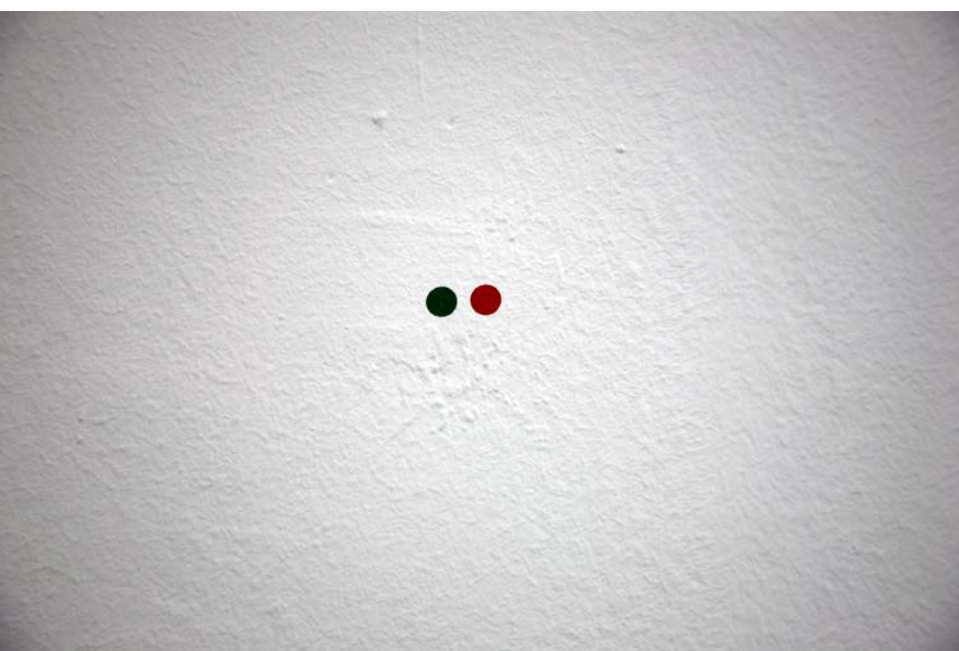
### Ten in a line

2009

HDV transferred to DVD Single channel video, color and audio. 2'54"

<http://vimeo.com/4948224>

A group of people stand in silence in an empty room. A narrator tells stories related to them and their alleged relationships. Describing, asserting and projecting their thoughts and emotions.



**A lot, a little or not at all**

2009

Installation. Audio and Letraset on wall.

A test, available on the Internet, of 153 questions allows one to determine a personality according to “Enneagram of Personality”. It will define you in a classification of nine different character types. The difference from the original text is, that in this piece the declarations are not to be read; the voice of a narrator will explain them to you in a set of headphones. Furthermore the three possible answers to the original declarations – A lot, a little or not at all – are changed for only two in this installation: a red dot and a green dot.