



and through which we live. We are therefore interested in the process you use in publishing your magazine».

Having examined this «hybrid» question a bit, we thought we might prepare a «playful» text-story-account-score, using any answers/opinions/words/voices that you, our friends and contributors as performance artists and/or publishers, might have on this subject/concept...

1ST OBSTACLE: PLANS AND HOPES  
CARRIED HIM THROUGH  
THE DARKNESS.  
2ND OBSTACLE: WHEN IT BEGAN TO RAIN  
THE CALENDARS  
WERE STOPPED.  
3RD OBSTACLE: HE SAW OUT OF THE CORNER  
OF HIS EYE THAT  
SHE WAS MOVING.  
4TH OBSTACLE: THE RAIN FELL HEAVIER,  
PRUDENTLY  
HE SLOWED DOWN.  
THE FROZEN PLACE WAS DRY.

With the words we receive we will fit/tie together a single collective article, as a sort of «(un)walked magazine», part Babelic, part synchronic... as La Más Bella's projects have always been... and in some way close to performance art itself...

We have also asked Roxana Popelka to prepare a poetic «common body» of the result, which will in some way act as container, pagination, cover, back cover, etc....

We need your words as soon as possible. Sorry to rush you. Love.

*These were the thoughts that tormented him as he drove on through that tarry darkness.*

La Más Bella

THAT TARRY DARKNESS  
TARRY  
TARRY DARKNESS.

A LEAP INTO THE UNKNOWN  
IT IS NOT  
A KNOWN PLACE.

Dear friends,

It is not a known place.

We have received a request from Arteleku's *Zehar* magazine to submit a piece. The letter reads as follows:

One goal would be to become aware of the process, in all its experience, without fearing the perplexity caused by understanding that the performance piece/work is hidden in the darkest and most and unknown place in our self/body/workshop...

«In this edition of *Zehar*, we want to examine and implement the concept of performance art as a publishing tool, helping us to publish material from our everyday visual culture in new ways and so re-interpret the visual culture with

This leap into the unknown leads us to discover that by shaping and transferring

concepts to visible forms, they are translated, probably and hopefully, into an everyday language; later, if it is appropriate, there may be a literary or educational analysis.

The process can be interpreted by revisiting several past experiences. One performance piece leads to another; they are pages that follow on one another, chapters, books, but I don't know where they are leading. Who cares! I like going somewhere...

On isolated (though nonetheless important) occasions, the use of performance art to denounce/exhort some specific situation with great energy (always), distances us from the mysterious experience, possibly because of the currency and specificity of the cause being championed.

Carlos Llavata

WITH NO SOUNDS TO ATTEND TO?  
JUST TWO THINGS:  
1ST IT CONTAINS.  
2ND IT DOES NOT CONTAIN.

In our deafening and insistently «audio-visual» context, where nonetheless the term «LO AUDIO» [that which is audio] is used and conceived as an inventory title, we need to remember two things that your paragraph neglects to mention: a) the «score» element or protocol of action to be followed, tends to be important when performance art pieces are being devised, and b) in a culture as hybrid as ours, performance or action art also contains (or may contain) an explicitly or implicitly sound element —whatever medium it may use: we say this in order to complement your solely and partially «visual» approach: Who could conceive of life without sounds to attend to?

STOP...

LOOK

UNDERSTAND.

CHOOSE NOW AND DON'T MORTIFY YOURSELF.

Llorenç Barber

TIME RUNS  
IT RUNS LIKE A WAY OF MOVING, IT RUNS  
YES, IT RUNS.  
ANYONE WHO CONSIDERS IT TO BE VALID,  
OR NOT.  
IS ALL ONE.

STOP without prejudice; LOOK around you carefully; UNDERSTAND well what you sense from the heart; CHOOSE conscientiously; NOW: answer one of them, facing up to them with some action or benefit. DON'T MORTIFY YOURSELF.

If you want to edit this score: read it and/or print it out and/or activate it.

Yolanda Pérez Herreras

...I think performance art always runs with the times (or the times run, because the action runs). In any case, time is unquestionably performative. Here, in the intermediary territories we occupy, I think we keep doing the same thing with the media provided by the times. What we actually do, whether it is action, curating, self-management, research, publication, documentation or anything we happen to consider valid, is all one. It represents a way of moving through life and art

which in recent times appears to be acquiring a public visibility that we might call an acceptable medium. If this is true, then in the immense majority of cases, it is due to the persistence (and the resistance, for we should not forget that we're talking about militant art) of those of us involved. I think we have made a lot of headway in the field of publishing in recent years, in that I sense that profiles and outlines have been widely laid down. This has come about on the one hand, because of the need to provide greater visibility to work that has already accumulated quite a few elements of action and that has a lot to say; and on the other hand, I think, because other paths have opened up for addressing the idea of performance or action art. It is also important to note the essential role events of all types play in supporting and disseminating performance art, and also to highlight certain educational initiatives and tools that make it easier to «approach» our work and build a rapprochement between it and what happens in life and art more generally. It is here that publishing, as a non-ephemeral element, has a very significant role to play...

Rubén Barroso

ARE WE LOOKING OUT OVER AN ABYSS?  
IS IT JUST ME?  
IN MORE SPECIFIC TERMS: I AM NOT A  
MONOLITHIC BEING, RIGHT?  
I'M NOT.

Questions like these make you feel as if you're staring out over an abyss.

So, on paper, you could argue that what performance art (or the performance art way of going about things) can contribute to a publishing process is its inherent heterogeneity and its interdisciplinary nature. Action art has never been monolithic, and it has always been accompanied by other channels and formats of work. In more specific terms, the performance art

idea could be brought into the publishing arena by applying procedures and criteria derived from the underground press and the mail-art zines (assemblage, collage, sedimentation, exquisite corpse, etc.), or techniques closer to the specific performance art area, such as instruction/protocol work.

In the latter case, the side-effect of the complex relations between action art and the print media is interesting. As is well known, any documenting, however necessary it may be, of an action (be it an action carried out in another context, in other words an action conducted specifically for the same print medium, or a «photoperformance»), is always incomplete, fragmentary and metonymic. This confers upon the visual documentation of an action an instability that is not generally seen in other print publications, even those related to the art world. This notion —that not everything is on the pages, that an external discourse is inevitable, and that it is talking not from a position of complete solitude and silence, but from an ensemble of multiple voices and languages— might be the greatest contribution of performance art when it comes to the publishing procedure.

But now that (for other reasons) people are beginning to question both the function and the privileged nature of the print media, one might also argue that the field of action art has already found completely dematerialised and ephemeral means of addressing the issue. What more «performance art» way of addressing a publication could there be than a *Walked Magazine*? Madrid's *Revista Caminada* has just brought out its fifteenth edition, and I must confess that it is one of the few art production and reception formats in which I have not yet lost interest.

Kamen Nedev

LET'S COUNT:

1. I'M BORED.
2. I DON'T WANT TO, NOT TODAY.
3. IT'S NOT POETRY OR THEATRE.
4. COME CLOSER.
5. TOUCH ME MORE MUCH MORE.

FROM ONETO 10

1. Reinterpret reality by constructing or reconstructing concepts through the ephemerality of real time, of the body and of a given socio-spatial context. 2. However, on many occasions, nothing is reinterpreted, nothing is represented; rather the purpose is to distract in order to start a path that is not always the same. 3. I have it: it changes like the seasons; it shuns the measurable and travels across barren or surprisingly lush terrains. Absurd ones, too. 4. Today I shall not get undressed. 5. I'm bored. 6. Yes, of course, always outside the market. 7. No, I don't want to understand or for you to understand me. Tomorrow, if we're lucky, we'll have forgotten it all. 8. It is not poetry. Or theatre. 9. We produce from the non-transcendence of the non-objectual, but that doesn't make us something sublime. And look, it's being a footprint! Even a small one. 10. Come closer, if you like, and touch me. This is for immediate consumption. It seems difficult to transfer it to the printed page. You know that although it can coexist with eternity, it does not bear well the passing of time.

cabin crew entering in line for take-off good flight under the seat if you have any queries good flight to inflate do not inflate your lifejacket until you are outside the aircraft ensuring that are visible the oxygen mask breathe normally for the good of everyone and to give Barajas a new air smoking areas are provided breathe normally descent to Madrid airport on the back electronic thanks fasten your safety belt switched off thank you remember that during take-off and landing doors opening until you reach hope you enjoy you will find in the pocket in front of you we are now going to review the safety procedures two emergency window over the wings all exits including the window have a ramp the life jacket is located slip it over your head you can also inflate it by blowing into the tube remain seated until the aeroplane has come to a complete halt prepare for take off in the event of a loss of cabin pressure oxygen masks and good flight to release it, lift the upper portion of the buckle than you for your attention for the time being we are flying at our cruising altitude feet and good flight

Pere Sousa

PASTE  
 STITCH  
 STUFF IN ENVELOPES  
 FIT  
 LINE UP  
 STACK  
 I'M GOING TO CALL YOU TO COME ON MY BUS.

Carlos Tejo

OF PERFORMANCE ART IN MAGAZINES

TIMES:

10 AM - 2 PM  
 AND 5 PM TO 8 PM  
 CLOSED ON SATURDAY.

Turning the pages has always been an act of performance art. Collecting magazines is performance art too. And binding them and exhibiting them. As an object in themselves they are cut-outs, stackable, pileable, breakable...

Then there are the walked magazines, which are a variation in themselves and the spoken

magazines organised by ancient poets. I am thinking of organising a magazine on board a bus. It would be a comfortable variation.

- Hypothesis 1: A performance event happens in time.

But if we are talking about object magazines or assemblage-magazines, the performance art aspect becomes wider, because not only does it happen after the magazine has been published; it begins from the very moment its starts being made. Paste, sew, join, stuff in envelopes, fit, bag, thread, stack, fold, cut, insert, and any number of operations that need to be done to put each edition together, and which usually become a collective performance full of chatter and jokes.

- Hypothesis 2: Editing a zine means typographically ordering the time around.

There are people who may classify the printed word as constancy, even as eternity; but a zine is a moment, it is the present of an action set in space. People meet and they review each other.

Finally the «reader/receiver» must in turn open, unfold, separate, look against the light, tear up, play, complete, choose and a list of actions as long as the editors' imagination can come up with or as their mood takes them.

To communicate their gesture, people write. They write about the gesture or a propos of the gesture. Underground publications make an effort to speak of an ephemeral action, that of the culture that is there, that is already being, that is leaving, that is in the process of leaving...

But, as always, the most performance art thing to do is to dream about doing the things. And you don't need theories or any material apart from the very diffuse material of dreams.

At the same time, what is the futurist manifesto if not an action? What else is a text published by *Le Figaro*? Publication or action? Publication and action. Futurism.

María Salgado

Hilario Álvarez

- THESIS 1: A PERFORMANCE ART PIECE HAPPENS.

I SAW YOU ON THE BUS  
YOU WERE CARRYING A WHITE BAG  
-I'M WAITING FOR YOU-

- ANTITHESIS 1: ORDERING MEANS TYPOGRAPHICALLY PUBLISHING THE TIME AROUND.

The essential thing is to be alive.

- SYNTHESIS 1+1 = THE PERFORMANCE PIECE ORDERS TIME, BUT A ZINE IS A MOMENT.

A performance art piece, like life, is neither repeated, nor does it return, nor is it possessed; it IS a limited time that has had a before and will have an after.

PUBLICATION/ACTION  
ACTION/PUBLICATION  
PUBLICATION/ACTION/PUBLICATION/ACTION  
ACTIONACTIONACTIONPUBLICATION

In this margin, the performance piece can either be seen as a form of publication with EXPERIENCE and PRESENCE, becoming AWARE of being alive causing certain SITUATIONS that in the everyday routine are less likely to happen and especially to experiment BY SHARING THEM with other

And yes, the performance looks quite the opposite to the printed world, and no way.

people. It is as if we allowed ourselves to pick certain moments and script them and publish the fact of LIVING, deciding on the HAPPENING and the DOING.

The performance art piece occurs, occurs to us; that is why it is not enough to have it told or explained to you. It becomes the place of the unrepeatable, the personal and non-transferrable, the terrain of that which is impossible to possess or exchange; by its format it obliges us to experience it in our own flesh; anything else would be something else.

Just check out the programme of performance art events in your area and go along; you will find something that, regardless of whether you like it or not, will come to form part of the things that have happened in your life. You can choose to DO or not, go as far as you like, repeat the experience or escape in horror; whatever you do, you will be forced to REFLECT on the type of position or attitude you adopt TO BE on the earth and FEEL the air around you.

Belén Cueto

CON

CON-SISTENCY

CONSISTENCY

PROXIMITY AND THREE COMPONENTS

DADA

LA DEPRESIÓN EN ESPAÑA

THERE ARE OTHER EXAMPLES.

## PERFORMANCE ART AS A PUBLICATION TOOL

If we make an abstraction of any theoretical preparation, and particularly of symbolic and para-theatrical performances, action art in the twentieth century can be seen as a series of atypical interpretations of established codes,

and self-referencing practices with space, time and people.

The proximity, even the coincidence, both in forms and in people, with other typical twentieth century manifestations, such as conceptual art, process art, visual poetry, the object-poem, and very particularly, with the object-book, etc. shows us that this is a new formulation of aesthetic productions.

The three defining components of the action (whether it is an event, a happening or a performance), that is, time, space and people, can exist alongside any other component, whether it is from everyday life or through spectacular montages. Indeed the formula of the action is soon introduced (as in Dada theatre) as a proposal (possible or impossible), and as literature.

In the publishing field, object-magazines, assembled or articulated, are a performance art version, whose time-span can be extended through the use of technology, to reach areas that would be unattainable for typical performance art pieces. In exchange, the unity of time and place is lost.

For an institutional periodical publication, the possibilities opened up by performance are limited by the impossibility or difficulty of interpreting its own codes atypically.

Let me give you an example: in the mid 1990s, Arteleku bought a series of books, including the second edition of my book *La depresión en España*. After the reception, a polite young lady phoned me to tell me she wanted to send the book back «because it had all been crossed out». We accepted her request, with the condition that she state her reasons for returning it in the covering letter. The book arrived with the enclosed letter, which, however, simply stated that she was sending it back as we had agreed on the phone.

Fernando Millán

TALL WOMEN  
SMALL WOMEN  
UTOPIAN WOMEN  
POLICIES:

I AM SURROUNDED BY WOMEN WHO SMELL OF SOUP

again or that they give us money again...». This is normalising, transforming an experience into something visual, and therefore normalised and much more inoffensive.

María AA

the personal is political  
my body is political  
the work is political

A PRAXINOSCOPE IS AN EXAMPLE  
OF HOW  
TO BREAK THE MOULDS.

within the utopia of being able to change the world with our life/oeuvre/actions/work... what we read, what we see, what we consume, where we move, what we think, what we do and how we do it, what we say and how we say it, who it is addressed to: everything has its significant and its significate, its code and its transforming and self-referential power. It would be consistent to deconstruct it, analyse it and reconstruct it to know where we are and what/who/how we are and what we want do.

Marcel Duchamp's *Boîte in Valise* is a clear example of deconstruction of an exhibition.

La Más Bella is a deconstructed performance that breaks all the moulds, including the commercial ones.

Luan Mart

...«concept of performance art as a publishing tool, helping us to publish material from our everyday visual culture in new ways and so re-interpret the visual culture with and through which we live»...

HAVE YOU NEVER BEEN AT  
A PERFORMANCE ART PIECE?  
NO  
I HAVE BEEN IN INDIA AND SOUTH AFRICA.

I consider that our EVERYDAY visual culture redirects us towards conservative and patriarchal models + our EVERYDAY culture is eminently visual. So, my assessment of the direct involvement of the «consumers» of images is that the action is a stirrer-up of consciences. It takes the subjects from a passive role to being inescapably engaged in what they are seeing through its physical dimension (touch, smell, the passage of time, etc.), generally ignored but very powerful. Its power to revolt and to repel, to transform. I offer up for your consideration: the sensation of an increasing amount of «domesticated» performance art: performance art that doesn't stain, that leaves no odour, in which everything is left as it was, with no nudes, no body sounds or offensive words, etc. It has been sold to us as «respecting the venue, sensitivity, ensuring that they let us use the space

PERFORMANCE is:  
the mental journey between P..... E  
the mental journey between P  
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.  
E

the mental journey of

P +

E +

R +

F +

O +

R +

M +

A +

N +

C +

E

(AND HE LIES DOWN AT THE LECTURE

WITHOUT TAKING OFF HIS SHOES

OR TURNING OUT THE LIGHT)

Concha Jerez

QUITE AN EXPERIENCE

YOU WON'T REGRET IT

FOR THE OTHERS!

Performance is a crossroads of multiple artistic disciplines: audio art (in itself another crossroads), dance, mime, prestidigitation, theatre, circus, lecture, and concert. All this and more has a place in a performance art piece, which gives everything its own status, and which is in turn a consistent integration of unitary actions. (I know I haven't defined what performance is, but it's better if you who know about those things do it...).

José Iges

HOW CAN YOU PUBLISH AN ACTION?

Action art is ephemeral by nature and many commentators deduce that it cannot be documented or transmitted, i.e., that it is a non-transferrable experience... From AIRE (magazine and archive) the serious issue is different in terms of ideas art, which operates through the mechanism of transmitter-receiver communication. From this perspective, photography, but also the text and the printed word are a perfect terrain for communicating action art, including an ideal space that allows the photo-action and the print-action.

BACK COVER // ADVERTISING

TRUCKS AND BUSES IN THE WHOLE TOWN

In this whole business, documentary photography, even through the sequence and the whole range of possible colours is what is most often questioned, since it always requires the crutch of the text or caption and must take into account the filter (point of view) of the person documenting it, but is this not always the case in all other communicative processes? Remember Marcel Duchamp's sage advice: «works are completed by other people» ...

Joan Casellas