

TO THIS END, IT IS NOT ENOUGH/





ORIENTATION IS ABOUT HOW WE  
BEGIN, HOW WE PROCEED FROM  
'HERE'/HERE/GIVING THIS, ORIEN-  
TATIONS ARE ABOUT THE INTIMACY  
OF BODIES AND THEIR DWELLING  
PLACES/AS IF IT WERE A PROPERTY  
OF BODIES, OR OF GROUPS/

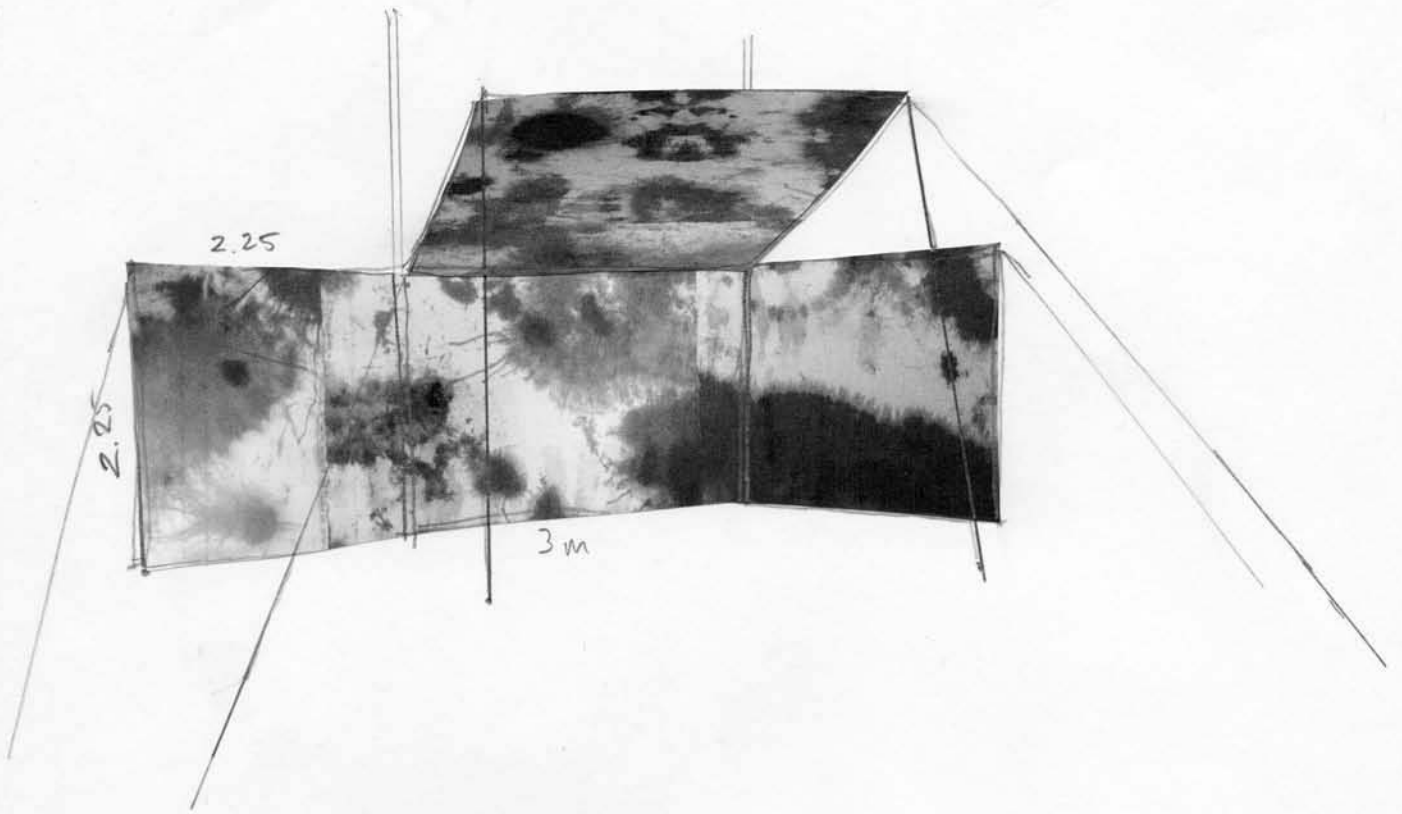
I SHALL DEFEND/AND IS ALWAYS  
CONCERNED WITH COLLECTIVE FORMS  
OF IDENTIFICATION/AT THE SAME  
TIME/EVERY ORDER IS THE TEMPO-  
RARY AND PRECARIOUS ARTICULA-  
TION OF CONTINGENT PRACTICES/IT  
IS WRONG, THEN, TO AFFIRM, AS  
SOME DO, THAT THESE MOVEMENTS  
EMERGED BECAUSE OF THE CRISIS/

THE MORE IMPOSSIBLE IT SEEMS,  
THE MORE NECESSARY IT BECOMES/  
FOR EXAMPLE/WHAT FORM OF WE/  
THEY WOULD IT IMPLY?/

THE POINT FROM WHICH WE SEE/  
AS A POINT THAT IS NOT SEEN/BUT  
ALSO THAT WE FOLLOW ITS LINE/  
IT IS FROM HERE THAT THE WORLD  
UNFOLDS/I LOOK AROUND/WE MIGHT  
START BY SAYING 'WE' /

CONFLICT NEEDS TO TAKE A FORM  
THAT DOES NOT DESTROY/AS A  
STRATEGY OF SURVIVAL/I DON'T  
KNOW/I'M JUST DOING IT/IN AN  
UNDERSTANDABLE DESIRE TO FORGE  
BONDS OF SOLIDARITY/FOR EXAM-  
PLE/TO UNDERSTAND WHAT IS 'TO  
DO' PRIOR ANY CLAIM OF WHAT ONE  
*OUGHT* TO DO/

SOCIAL ACTION REQUIRES A PER-  
FORMANCE WHICH IS REPEATED/  
THE ACT IS NOT CONTRASTED WITH  
REAL, BUT CONSTITUTES A REALI-  
TY/AND/A FACTICITY WHICH HAS NO  
MEANING/





*Hello everyone,*

*I'm Malin, and I'm very happy that you all are here today.*

*I will introduce the camera team, Klara, Fox and Wassan. And over there are Frank and Evelyn who work at the gallery.*

*I have made a kind of strict plan for today. The performance involves some easy movements and exercises. I will take part in the performance and will guide us through the day. We will have a break after one and a half hour. Frank will serve some sandwiches and coffee. There will also be water and soda. I hope most of you can stay for the whole day. I think we will finish around six o'clock. We will start by introducing ourselves. Please stand in a circle. If you please say your name, and maybe one thing you have been thinking about today.*

**Amelle Said Saleh**  
**Amy Sillman**  
**Annika Ruth Persson**  
**Beate Götz**  
**Brita Skriubakken**  
**Dieta Sixt**  
**Evelyn Marwehe**  
**Fox Hysen**  
**Isabel Janke**  
**Johanna Karlsson**  
**Karin Michalski**  
**Kathrin Maschke**  
**Klara Liden**  
**Lanka Tattersall**  
**Lara Comstock**  
**Line Solberg Dolmen**  
**Mai Hofstad Gunnes**  
**Malin Arnell**  
**Marit Östberg**  
**Minette Dreier**  
**Nadja Brendel**  
**Paola Loja**  
**Pia Lanzinger**  
**Renate Lorenz**  
**Rhea Dall**  
**Sandra Höfinghoff**  
**Tara Mateik**  
**Ursula Döbereiner**  
**Wassan Ali**  
**Åsa Sonjasdotter**



August 2, 2009, 2-6pm

## EXERCISES

1. We will start by walking out of the gallery through the front door. Everyone will stop approximately 100 meters away from the gallery building and spread out. Then we will randomly walk back into the gallery in small groups of one to four people, as if we were arriving at the gallery independently.
2. Everyone is back in the main space of the gallery.
3. Suddenly, we will rush out of the gallery through the front door together in a group. We will run around the building and return into the gallery through the back door. This action will be repeated five times. The sixth time you run out the door, you can relax outside the gallery.
4. Everyone goes back to the main space of the gallery through the front door. Here another action will begin. Directions are to come.
5. **BREAK:** Food and drinks will be served in the office space.
6. **GROUP PICTURE:** In the main space of the gallery.
7. One by one we will walk out of the gallery through the front door and place ourselves in the squares marked on the ground. We will turn our backs on the gallery and focus our gaze straight ahead. After three to five minutes everybody will choose one of the following actions:
  - Stay where you are.
  - Jump up and down on the same spot.
  - Find a partner.We will continue these actions at a comfortable pace. Whenever you want, stop the action you are engaged in and choose one of the others. When you feel like it, exit the scene, enter the gallery through the back door and take your place again by walking out through the front door. After 30 minutes we will walk back into the gallery through the front door. A sign will be held up to let you know when to go back in.
8. Everyone is back in the main space of the gallery.
9. One by one we will walk out of the gallery through the front door and lay down on our backs on the ground. We will lie side by side in rows, vertically aligned in relation to the gallery building. After the last person has laid down, the first person will stand up and find a new space furthest away from the building. We will repeat this action until everyone has laid down three times. We will end by standing up and disperse. Everyone will exit the scene.

WE ARE, TODAY, (IN THE MIDST OF AN IMPORTANT RESTRUCTURING)/ AND/I WILL LIMIT MYSELF TO THE ASPECTS WHICH ARE RELEVANT/

MY CENTRAL AIM IS A POLITICAL ONE/BUT THERE IS AN ENTIRELY DIFFERENT ASPECT OF THE QUESTION/WHEN WE RECOGNIZE THAT WE ARE DEALING WITH RESISTANCES/OR 'HEGEMONIC FORMATIONS'/IT MUST BE SAID/I'M SAYING IT/YOU ARE

WHAT IS NOT HERE NOW?

YOU WILL REMEMBER/IF YOU REJECT, AS I OBVIOUSLY DO/THE OTHER PARADIGM/(A CONCEPTION OF SOCIETY AS A COMPLEX ENSEMBLE OF HETEROGENEOUS SOCIAL RELATIONS POSSESSING THEIR OWN DYNAMISM)/

WITHOUT KNOWING IT/I AM CON-  
SEQUENTLY OPPOSED/ALWAYS CON-  
CERNED WITH COLLECTIVE FORMS OF  
IDENTIFICATION/SHOWING THAT EV-  
ERY CONSENSUS IS BASED ON ACTS  
OF EXCLUSION/A 'CONSTITUTIVE  
OUTSIDE' /

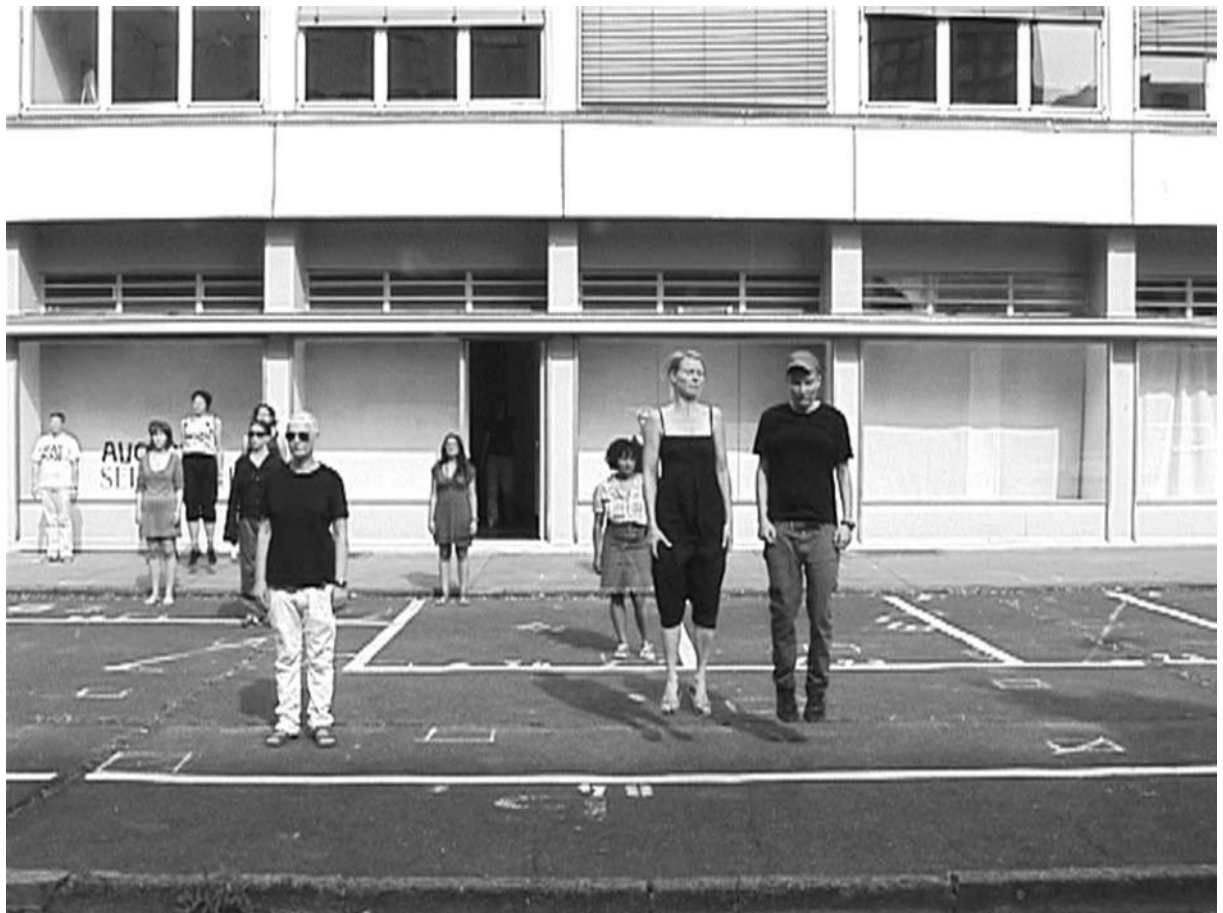
LIKENESS IS AN EFFECT OF PROX-  
IMITY OR CONTACT/LIKENESS IS  
AN EFFECT OF THE PROXIMITY OF  
SHARED RESIDENCE/IT DOES NOT  
COMMAND ATTENTION/

AS FAR AS COLLECTIVE IDENTI-  
TIES ARE CONCERNED/WE FOUND  
OURSELVES IN A SIMILAR SITUA-  
TION/THAT MAKES THEM (US) WANT  
TO BECOME PART OF A CROWD/BUT  
HERE IS ANOTHER DRIVE/AS I HAVE  
STRESSED/THERE IS AN IMPORTANT  
AFFECTIVE DIMENSION/A COLLEC-  
TIVE IDENTETY, A 'WE'/GIVING  
HOPE FOR THE FUTURE/









WE CAN SEE THE RHYTHM/YES, WE  
CAN/THE INSTINCT OF AGGRESSIVE-  
NESS AND DESTRUCTIVENESS/HOWEV-  
ER, AS I HAVE SAID, ONE SHOULD  
NOT BLAME NEW FORMS OF INEQUAL-  
ITY/IT IS PRECISELY HERE ONE  
SEES THE LINE/

BUT/WE MIGHT NOT HEAR ANYTHING  
AT ALL/IN SILENCE/WE STAND/

BODIES STAND OUT WHEN THEY ARE  
OUT OF PLACE/AND/THE MOMENTS  
WHEN THE BODY APPEARS 'OUT OF  
PLACE' ARE MOMENTS OF POLITI-  
CAL AND PERSONAL TROUBLE/ON THE  
STREET OR IN THE BUS/THE ACT  
BECOMES DANGEROUS/

'HEY YOU THERE' /

JUST BECAUSE EVERYTHING IS DIF-  
FERENT IT DOES NOT MEAN THAT  
ANYTHING HAS CHANGED/IT DOESN'T  
FEEL LIKE ANGER THOUGH/



4. **Now we will stay inside. Soon I will give you all a small sheet of paper and ask you to write one sentence each. You will have tree minutes to do so. When we are ready I want each one of you to work with your sentence; first remember it and then speak the sentence out loud in the room in different ways. When you feel you have worked your sentence through, I would like you to find a person to exchange sentences with. Speak the sentence out loud to the other person before you swap sentences – now you have a new sentence to work with. This action will continue for approximately 25 minutes.**

brain dead  
body better  
then ever!

I thought I might  
find you here.

I can't get you out of  
my head.

---

So nah und doch so fern.

---

INDEED I CAN ONLY SAY 'I' TO  
THE EXTENT THAT I HAVE FIRST  
BEEN ADDRESSED, AND THAT  
ADDRESS HAS MOBILIZED MY PLACE  
IN SPEECH/



BODIES ARE ORIENTATED WHEN THEY  
ARE OCCUPIED IN TIME AND SPACE/  
SUCH A PERFORMANCE IS AN ORIEN-  
TATION TOWARDS THE FUTURE/INSO-  
FAR AS THE ACTION IS ALSO THE  
EXPRESSION OF A WISH OR INTEN-  
TION/

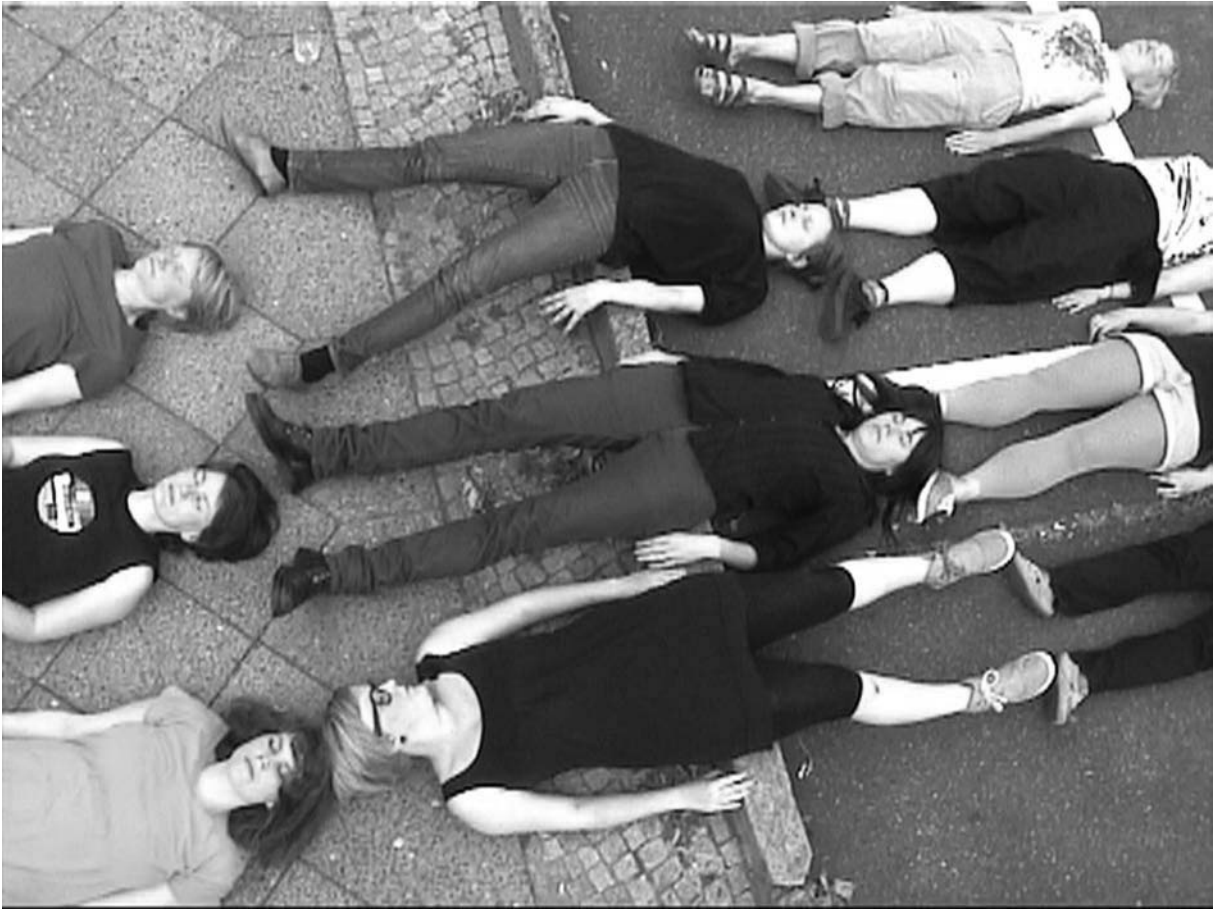
WHITENESS (AND OTHER COLOURS)  
ORIENTATES BODIES IN SPECIFIC  
DIRECTIONS/AFFECTING HOW THEY  
'TAKE UP' SPACE, AND WHAT THEY  
'CAN DO' /

BEHIND THE ACTION/ORIENTATIONS  
ARE ABOUT THE DIRECTIONS WE  
TAKE THAT PUT SOME THINGS AND  
NOT OTHERS IN OUR REACH/IT IS  
AN ORIENTATION THAT PUTS CER-  
TAIN THINGS WITHIN REACH/

THE DESIRE FOR RESISTANCE IS  
NOT THE SAME AS THE DESIRE FOR  
GOOD PRACTICE/

WHAT DOES IT MEAN TO NOTICE  
WHITENESS/OR DESIRE?/WHAT DOES  
IT MEAN FOR ATTRIBUTES TO BE  
SHARED?





WE CAN SEE THE RHYTHM/INDEED,  
THE VERY MEANING OF THE POLITI-  
CAL EXPANDS AS WELL/AS I HAVE  
SAID, THE SUBORDINATION OF WOM-  
EN IS A VERY OLD PHENOMENON/  
THIS IS WHY WE URGENTLY NEED AN  
ALTERNATIVE APPROACH/THIS IS AN  
EXCELLENT EXAMPLE/







The text collage on page 4-5, 14-15, 20-21, 26, 28-29 and 32 is a cut, copy and paste manuscript based on quotation and fragments humbly taken from the writings and works of Sara Ahmed, Judith Butler, Chantal Mouffe and Yvonne Rainer to whom I'm very thankful - thank you for making it possible to orientate myself within this world.

I also want to thank all of you who participated and everyone that made this work possible.

This catalog is produced during the fall of 2009 in connection with the exhibition TO THIS END, IT IS NOT ENOUGH/ at SEPTEMBER gallery, Berlin, Germany.

Malin Arnell, 2009



