

LOW CONTENT

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INTRODUCTION

LOW CONTENT deals with aspects of Change. It started as a collection of reflections in relation to movement practice and bodily expressivity through personal understanding, and evolved together with a number of artists who contributed to the book directly or indirectly. The concept of Change is addressed in various ways through its relationship to freedom, society and stability, identity and consciousness.

Dealing with Change as a state of mind in which any choice is possible and is a chance for "new" is a practice, and it affects the way one is interested in life. LOW CONTENT looks at how Change can be addressed from different perspectives. It explores the theme theoretically and through performance, looking at how Change is focal to human beings in our contemporary society.

Written discontinuously over a period of years, LOW CONTENT was conceived and developed by Irina Baldini during artist residencies in US, Netherlands, Finland, Spain, Sweden, Germany. LOW CONTENT wants to become a place to find relationships to one's own visions about the constant flow of possibilities for taking new directions and changing what one has or what one sees.

LOW CONTENT includes performances and installations which can be read about, imagined, remembered in parts or as a whole. Through this publication, different approaches to keeping an interest-(in living and in doing), to discovering and to communicating are presented.

"Condensation comes out of the nature of experience itself. Every experience has many factors "packed" into it. Every experience shows condensation.

Every experience we have is packed full of meaning and feeling and thoughts and associations. Often there are multiple meanings and multiple feelings and so on. In a new environment, with new objects we have new experiences, and it is here we can see, by comparison, just how packed our usual experiences are. It is only by reflective analysis that individual parts of experiences can be "dissected" out and examined individually."

(from Hersh Thomas, R., Law of Condensation)

Many of the writings are self-referential, which can be approached with criticism or sympathy from experiences or interests that are similar to the ones proposed in the texts. It does not want to be a lecture on any of the specified subjects, but parts of the whole can be taken as reference points for further exploration or relation to other theoretical or practical matters. This composition will sound at times arbitrary, at others vague. In the same way, or different, that I

have been inspired to provoke in myself doubts about the necessity of statements, or their reliability, I hope to provoke and leave something with the reader. All statements are absolute but never definitive.

LOW CONTENT was created from a need to deal with tangibility, whilst being interested in a practice that is fleeting and leaves no trace, that is, other than in the documentation of the practice, which will never be the practice itself nor the experience of the performer or the viewer.

Despite the material nature of the product, the theoretical aspects of the book are not provable, do not derive from scientific research, and therefore remain un-defined and form-less as much as does dance. The choice of mediums in which the book presents itself is an excuse not to use dance to illustrate, avoiding useless translations into languages that change or step farther away from a focal point. I have dealt with the book as if it were a choreography, but it is not. At the same time ..

This is not a book
it is not targeted
it is not a work of art
it is not a research
it is not a project
it is not developing
it is not an activity
it is not participatory
it does not have a frame
it is not mine ..

but it can be all of these.