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BEFORE, DURING AND AFTER - RICARDO BASBAUM'S ARTWORK *EU-VOCÊ: COREOGRAFIAS, JOGOS E EXERCÍCIOS*

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Abstract

This master dissertation is an analysis of one work by Rio de Janeiro-based artist Ricardo Basbaum. The artwork *eu-você: coreografias, jogos e exercícios* has been performed with new groups of participants at different locations since 1997. This research departs from the hypothesis that this artwork each time emerges from existing structures, conventions and relations between people, places and ideas, and that it likewise functions as a proposition that provokes new operations, actions and interpretations. It combines an art historical positioning of the work with a consideration of how the work exists through different modes of *framing*, and includes a micro-sociological analysis of a single instance of *eu-você*. Together, these approaches reflect on the 'before, 'during' and 'after' of the work to understand how it is embedded in social reality.

Keywords: contemporary art; sociology of art; Ricardo Basbaum; interaction; participation; performance; games

Resumo

Este trabalho final de mestrado é uma análise de uma obra do Ricardo Basbaum, artista que trabalha e mora no Rio de Janeiro. A obra *eu-você: coreografias, jogos e exercícios* tem sido realizada com novos grupos de participantes em diferentes locais desde 1997. Esta pesquisa parte da hipótese de que esta obra de arte emerge cada vez das estruturas, convenções e relações existentes entre pessoas, lugares e idéias, e que também funciona como uma proposição que provoca novas operações, ações e interpretações. Combina um posicionamento arte-histórico do trabalho com uma consideração de como o trabalho existe através de diferentes modos de *enquadramento*, e inclui uma análise microssociológica de uma única instância de *eu-você*. Tomados em conjunto, essas abordagens refletem sobre o 'antes', 'durante' e o 'depois' do trabalho para entender como ele está embutido na realidade social.

Palavras-chave: arte contemporânea; sociologia da arte; Ricardo Basbaum; interação; participação; jogos

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Introduction

Introducing *eu-você*

In September 2016 I participated in an artwork by Ricardo Basbaum. For four afternoons we met as a group at the Museu Bispo do Rosário in Rio de Janeiro, and after an introduction by the artist on the first day, we spent the remaining afternoons in and around the museum, each wearing a t-shirt with the text 'eu' or 'você', and coming up with simple movements that played with the idea of being in two teams. I experienced those days as extremely rich and precious, but after the experience, I found it difficult to tell other people about what had taken place.

I might have reflected on the relations between self and other, how we as subjects relate to different groups and that the work creates a space for encounters between people and explores ways of being together. While this is all true, they are also generalized comments that still disregard what we actually did together - and here was the problem. The activities we were engaged in during those three afternoons didn't follow a script or lead to an outcome, they weren't necessarily remarkable or very creative, nor did they add up to any clear sense of 'meaning'. In their nature our movements came close to exercise routines: repeated gestures with an internal logic that we thought up as we moved around the terrain of the museum. There was not even an audience present.

Fig 1 and 2: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Bernardo Marquez.

Even if there was something purposeless about our actions, we were clearly not in an everyday situation. We were there to take part in an artistic project, following the artist's proposal, and filming some of our movements. For this reason we were interacting with each

other, finding out how to move together as a group, thinking of new, sometimes funny ways of inserting our bodies in the museum and its surroundings. The artist had established the work as an intensified temporary social space, welcoming the input of participants and their actions in that particular place.

This work was called *re-projetando (museu bispo do rosário), 2016* and also involved benches designed by the artist that were placed in- and outside the museum, and a diagramme on the wall of the exhibition space. The actions I participated in during those afternoons are better known as *eu-você: coreografias, jogos e exercícios*, a work Basbaum has been performing with different groups in different places since 1997.[1] There have been more than fifteen occurrences of *eu-você* since its first inception.[2]

eu-você is a series of activities that involves a number of people, some objects and a few guidelines. In each instance of *eu-você*, a group of people gathers over several days and wears t-shirts in yellow and red colours with the words 'eu' ['me'] and 'você' ['you'] written on them. [3] They engage in simple group choreographies, games and exercises, initially proposed by the artist, then also by their own suggestions. This might involve walking in a line or making other patterns, exchanging positions in smaller groups of 'eus' and 'vocês', or using the facilities and geographical features of the space (moving through a tunnel one by one, playing the piano together, etc.). There are also vocal exchanges between the participants (with the words "eu" and "você") and the work generally includes an exploration of different types of indoor and outdoor spaces. There is usually someone who handles a video camera, or, in later versions, there is a camera that is passed from hand to hand so that each participant contributes to recording the activities, which are later edited into a video by the artist. In some cases there is other visual material produced as well, such as photographs or diagrammes. Basbaum has also written some texts about the work.

eu-você always includes a few fixed components (wearing t-shirts, doing actions together), but the work also manifests a certain flexibility towards the conditions and context in which it comes about (the changing group of participants, the institutional affiliation, the

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[1] Hereafter I refer to the work in the abbreviated form *eu-você*. The artist often uses modified titles for the work.

[2] For example, *eu-você* has been presented at the Festival de Verão de Nova Almeida, in Espírito Santo (1999); at the Festival de Arte da Cidade in Porto Alegre (2003); at the 7th Biennial of Shanghai (2008) and at the Museum of Modern Art in New York (2014). See Appendix 1 for a full list.

[3] In Portuguese, 'eu' means 'I' or 'me', and 'você' means 'you'. In this dissertation I refer to these pronouns in Portuguese, as they more commonly appear in Basbaum work in this language. However, Basbaum also made t-shirts with these pronouns written in English, Spanish and Chinese.

available time and the space) and an openness regarding the interactions that unfold (different movements and ideas are encouraged and different relations between the people and with the space are established each time). On the one hand, the work depends on the conditions of the situation in which it takes place - who joins in, where it happens, etc. On the other hand, the work itself provides conditions for action, triggers movements, relations and inventions between the participants and in the space. I believe this reciprocal dynamic between the artwork and its context can be discerned in several of Basbaum's artworks and in contemporary artworks by other artists as well.[4] I am especially interested in this aspect of the work.

Fig 3: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Bianca Bernardo

[4] Examples of works by Basbaum are discussed in Chapter 1, where I also mention the work of Thomas Hirschhorn. Other artists who have made artworks that are responsive to a specific context include Phil Collins, and Bárbara Wagner & Benjamin de Burca, among many others.

***eu-você* as a case study**

This dissertation is an exercise in combining art historical and sociological tools to analyze a single work of contemporary art. The artwork *eu-você: coreografias, jogos e exercícios* is the case study at the heart of this dissertation. *eu-você* is an ongoing work with a history of twenty years. It has constantly been adapted to variable conditions that at the same time influence the work and change its nature. These factors are so determining for the work that they cannot be completely dislodged from it; and this means that each instance of *eu-você* may also reveal something about the context in which the work comes about; about the relationship between certain people, or about what is possible in a certain art institution, for example. I wonder if the work functions as a kind of trap,[5] in which elements that are foreign to the work can enter and be captured.

My hypothesis is that *eu-você* develops from existing structures, conventions, and relations between people, places and ideas and that it likewise functions as a "proposition" that "provokes operations, actions and interpretations", in the words of sociologist Natalie Heinich.[6] To test this hypothesis, I will analyze the work at different 'moments' that each situate the work in their own way; in relation to other artworks, in relation to what the work itself produces, and in relation to the experiences and interactions of the participants involved. My main research question is: what happens to Basbaum's artwork *eu-você* 'before', 'during', and 'after'? I will attempt to answer this question by looking at *eu-você* in the context of Basbaum's practice and other artist practices that have been fundamental to its development ('before'); by analyzing the visual and textual material generated by *eu-você* ('after'); and through the artist's and participants' perspectives, including a micro-sociological analysis of my own experience ('during'). I think of 'before', 'during' and 'after' as a functional model for the organization of this dissertation rather than a way to demarcate the work in time; in fact, I think the dissertation will demonstrate that this chronological categorization cannot be maintained.

In Chapter 1, I will look at *eu-você* from an art historical perspective to situate the work among other art practices, especially those of the Brazilian and international 1960s avant-garde. I will also consider *eu-você* as part of Basbaum's own oeuvre and trajectory, in relation to some

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[5] I take the notion of an artwork that functions as a 'trap' that captures information about a specific location from the artist Jon Mikel Euba, who describes his method of art making as follows: "placing empty structures in specific locations; objectively collecting and analysing what's there, what you obtain; and on that basis, editing, constructing and shaping the work." EUBA, Jon Mikel, 2016. p. 49.

[6] Quote from Natalie Heinich's description of how a contemporary artwork functions, which I will return to in Chapter 2. In: HEINICH, Natalie, 2014. p. 377.

of his other works and artistic interests. The aim of this chapter is to analyze how the work is embedded in an art historical network, in which it especially connects with practices that encourage creative contributions to open-ended processes.

Chapter 2 focuses on the visual and textual material that *eu-você* generates; the video documentation that is collectively produced and texts written by Basbaum about *eu-você*. This material will be considered as documentation but also as a second phase in the production of the work. This chapter approaches the videos and texts as an integral part of *eu-você*; the part that particularly shapes how we access the work if we were not part of the group of participants.

Chapter 3 looks at the experiences of the artist and the participants, especially in terms of how they relate to the other participants and to the context in which the work takes place. I'm interested in which relations were pre-existing and which were developed during the work. I have interviewed the artist and some of the participants to gather this information. This chapter also includes an account of a single occasion of *eu-você*: my own experience at the Museu Bispo do Rosário in 2016. It must be noted that I wasn't engaged in this research yet at the time, so my observations are limited and based on memory and video documentation rather than on field notes.

The conclusion opens with a short introduction that places *eu-você* in the current socio-political moment, considering the work from the perspective of the two-year period during which the research unfolded. In the rest of the conclusion I gather my findings from the previous chapters, uniting the analyses from the three chapters to discuss the ways in which eu-você develops from existing structures, conventions, and relations between people, places and ideas and at the same time provokes new operations, actions and interpretations. I will return to the main question of what happens 'before', 'during' and 'after' *eu-você*, then offer final reflections and consider paths for further research.

Art historical and sociological toolbox

This dissertation aims to combine art historical research with a sociological analysis. It should be noted that my previous academic experience is limited to studies in art history alone, and that I have only begun to get to know the field of sociology of art during this current master programme.

In Chapter 1 I rely on my art historical experience and draw most of the information from available literature by authors that have written about Basbaum's work or about relevant art historical tendencies from the 1960s to the present, including Guy Brett and Renato Rodrigues da Silva. I also make use of many texts written by Basbaum himself, as well as interviews with the artist. Though I am not interested in reproducing the artist's own discourse, it is an undeniable fact that his own writing provides me with many relevant facts about his work. I am trying to refrain from critical judgements, as it is not the aim of my research to propose a specific interpretation and I believe many different readings of the work are possible.

Chapter 2 combines art historical information with sociological insights, as I make use of different authors' writings about 'frames' or 'frameworks'. I discuss the *eu-você* videos and texts as a specific form of documentation, referencing sociologist Nathalie Heinich's typification of contemporary art as a "transgression of forms and frameworks" (HEINICH, 2014). I then combine Martha Buskirk and Pedro Erber's thoughts on framing and unframing artworks, comparing *eu-você* with some conceptual performative practices that Buskirk (2003) discusses in her book *The Contingency of Art* and 1960s avantgarde practices Erber (2015) analyzes in *Breaching the Frame*. These different practices each aimed to present art 'unframed', which meant immersed in everyday life, yet Buskirk and Erber argue that the artists relied on new ways of framing to bring their work to the attention of an art audience. Through an analysis of the videos and texts about *eu-você* I will discuss how they frame the work in their own ways.

Chapter 3 is a large chapter that includes information from interviews with the artist, an interview with four *eu-você* participants and participants' responses to questionnaires that I sent through email. In my analysis of Basbaum's comments about the work, I refer to Anni Raw's (2014) study on participatory art practices and her model of a *practice assemblage* of components that enable the creative process. The chapter also includes a personal account of *eu-você* at the Museu Bispo do Rosário that analyzes the specific dynamics of the group's interactions by approaching *eu-você* as a *micro-sociological situation.*

By *micro-sociology* I mean the study of social life on the level of interactions, and by *situation* I mean the object of this kind of research: a defined space-time in which two or more people are in each other's presence and control their appearances, body language and activities for that reason (JOSEPH, 2000, p. 94). Micro-sociology focuses on a situation and its consequences rather than on the intentions or motivations of social actors (JOSEPH, 2000, p. 11). In other words, it emphasizes performance over norms, and practice over cultural logic

(FINE and FIELDS, 2008). The situation is a case study that is both a 'punctual configuration' that may illustrate a structural logic, but it just as much has its own vocabulary and regulations - it isn't simply 'determined by' or 'determining of' a social order, but each time emerges from the reactivation and representation of certain behaviours and proceedings. Situations involve actors who instigate and organize *framings* of social reality - these determine how they give meaning to the situation. I will analyze *eu-você* as a microsociological situation, which I believe is in line with my hypothesis that it emerges in each instance from the reactivation of its fixed and flexible components.[7] The participants of *eu-você* are the social actors who navigate these situations.

I will be referring to concepts by Erving Goffman, who first developed ways of analyzing situations on a micro-sociological level, and I will especially make use of his work on focused gatherings and games. The game is a key part of the proposition of *eu-você* - it is there in its title along with 'choreographies and exercises' - and shapes some of its interactions as well as its form (the two teams, the t-shirts). According to Goffman, games work as framing devices that create a world with its own rules in which some qualities are heightened and others are disregarded (2013, p. 27). Thinking through *eu-você* using Goffman's model of the game can help to point out certain functions and consequences of the interactions.

The notion of framing thus appears with Buskirk and Erber in the specific context of artists and their artworks, and reappears again with Goffman and his ideas about how games function as framing devices that determine the sense we make of a situation. Even if these ideas about framing come from different, art historical and sociological contexts, I think they both come together in my analysis of *eu-você*, an artwork that I am also approaching as a micro-sociological situation.

[7] "The important thing isn't affirming that the objects of microsociology - habits, arrangements, procedures - are determined or determining, but that they are constantly emerging: the regularities and obligations that are the subject of analysis (disciplines of looking and greeting, worries about being presentable, acts of presence useful for all purposes) require that we constantly reactivate them and represent them to others and to ourselves." (My translation of "O importante não é afirmar que os objetos da microssociologia - usos, arranjos, procedimentos - são determinados ou determinantes, mas que eles são constantemente emergentes: as regularidades e obrigações que são objeto de análise (disciplinas de olhar e saudações, preocupação de mostrar-se apresentável, atos de presença úteis para todos os fins) exigem que as reativemos constantemente e que as reapresentemos para os outros e para nós mesmos".) In: JOSEPH, Isaac, 2000. p. 9.

Fig 4: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

About Ricardo Basbaum and the relevance of this research

Ricardo Basbaum (1961, São Paulo, SP) is an artist living and working in Rio de Janeiro. His work includes drawings (diagrammes especially), performance-workshops (in which a proposal by the artist is developed collectively by participants), interactive objects, and installations with a form somewhere between architecture and furniture (such as benches or capsules that can be entered). His works usually require a participatory attitude from the audience that stresses an awareness of context, sets up new relationships between people, or triggers a particular response to an object.

Basbaum is a teacher, currently working as professor at the Art Department of the Universidade Federal Fluminense in Niterói, and a prolific writer who regularly contributes to journals and magazines and has also published several books of his own writing. In his own words, he is an "etc.-artist"; an artist who "questions the nature and function of her/his role" and is not a "full-time artist" (BASBAUM, 2004). Operating as a writer, teacher, or curator[8] is as much part of his creative practice as being an artist is.

[8] Basbaum co-founded and ran the contemporary art space AGORA in Rio de Janeiro from 1999 to 2003.

Fig 5: Ricardo Basbaum, *Membranosa Entre-NBP*, installation at Galeria Luciana Brito, São Paulo, 2009.

Although his work is both nationally and internationally known and respected,[9] Basbaum is not a celebrity artist who constantly moves from one project to the next. For example, in 2014 *eu-você* took place at one of the most prestigious art institutions, the Museum of Modern Art in New York, but the setting for the work has more commonly been mid-size institutions or festivals. The reason for this may be that much of Basbaum's work requires some institutional flexibility and an audience that is willing to invest time in the work. The works are often experiential rather than object-based, making them more of a challenge to sell or collect. So far, several critical articles have been published on Basbaum's practice (HOLMES, 2007; LAFUENTE, 2011; MOREIRA, 1992 and 1997), but if we disregard his own writing and his extensive publication on his diagrammes, *Diagrams, 1994-ongoing* (2016), there is as of yet no substantial overview of his work in the form of an artist monograph or retrospective catalogue.

This dissertation thus hopes to contribute to the critical reception of Basbaum's practice. The choice to focus on Basbaum's work *eu-você* derives from my personal familiarity with the work and the interest it raised in me to better understand the group's interactions. Interestingly, Basbaum has written about *eu-você* and discussed it in interviews on several occasions, but he doesn't talk about the work on the level of the actual interactions that took place in a specific group.

[9] For example, Basbaum participated in the São Paulo Biennial (in 2002 and 2012), in Documenta 12 (2007) and has works in the collections of MAC-USP (São Paulo), MAM (Rio de Janeiro) and Tate Modern (London), all major art institutions.

The choice to focus on a single work stems from my belief that an in-depth perspective on one artwork can extend to the understanding of other works as well, and as such may even provide some contours for a structural logic that underlies similar performative, relational artworks by Basbaum or other artists.[10] In recent years there has been a renewed art historical interest in the study of single artworks.[11]

I am excited about looking at the work through a sociological lens and believe it is relevant because the work involves various sociological components, such as interpersonal actions, the group and the individual, and repeated patterns of behaviour. There are also examples of sociologists of art who have written about what it means to study a single artwork. In his short essay *The Work Itself*, Howard Becker discusses the sociological aversion towards analyzing a single work of art 'in itself', and explains that sociologists depart from the indeterminacy of the artwork and its meaning, the impossibility of isolating 'it', and the importance of recognizing that what one might call 'the work itself' is a matter of convention, a "collective act of definition" (2006, p. 24). He gives the example of a musical composition that exists as a score, but also as a live work created during the performance, and also encompasses multiple renditions - making it impossible to locate where exactly the work resides. Although Becker makes clear that he isn't very excited about this kind of research, I find his comments encouraging in the sense that they apply to *eu-você* as well. It is exactly the difficulty and paradox of discussing 'the work itself', and the question if there is such a thing, that attracts me to it.

[10] "A case study functions as a 'punctual configuration' designed to illustrate a structural logic (of reproduction, domination or change) by proposing a local episode," (My translation from: "Um caso funciona como uma 'configuração pontual' destinada a ilustrar uma lógica estrutural (da reprodução, dominação ou da mudança) propondo-lhe uma vinheta local",) in: JOSEPH, Isaac, 2000. p. 10.
[11] See for example the *One Work* book series published by Afterall in the United Kingdom, that maps contemporary 'classic' works of art.

Fig 6 - 7: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

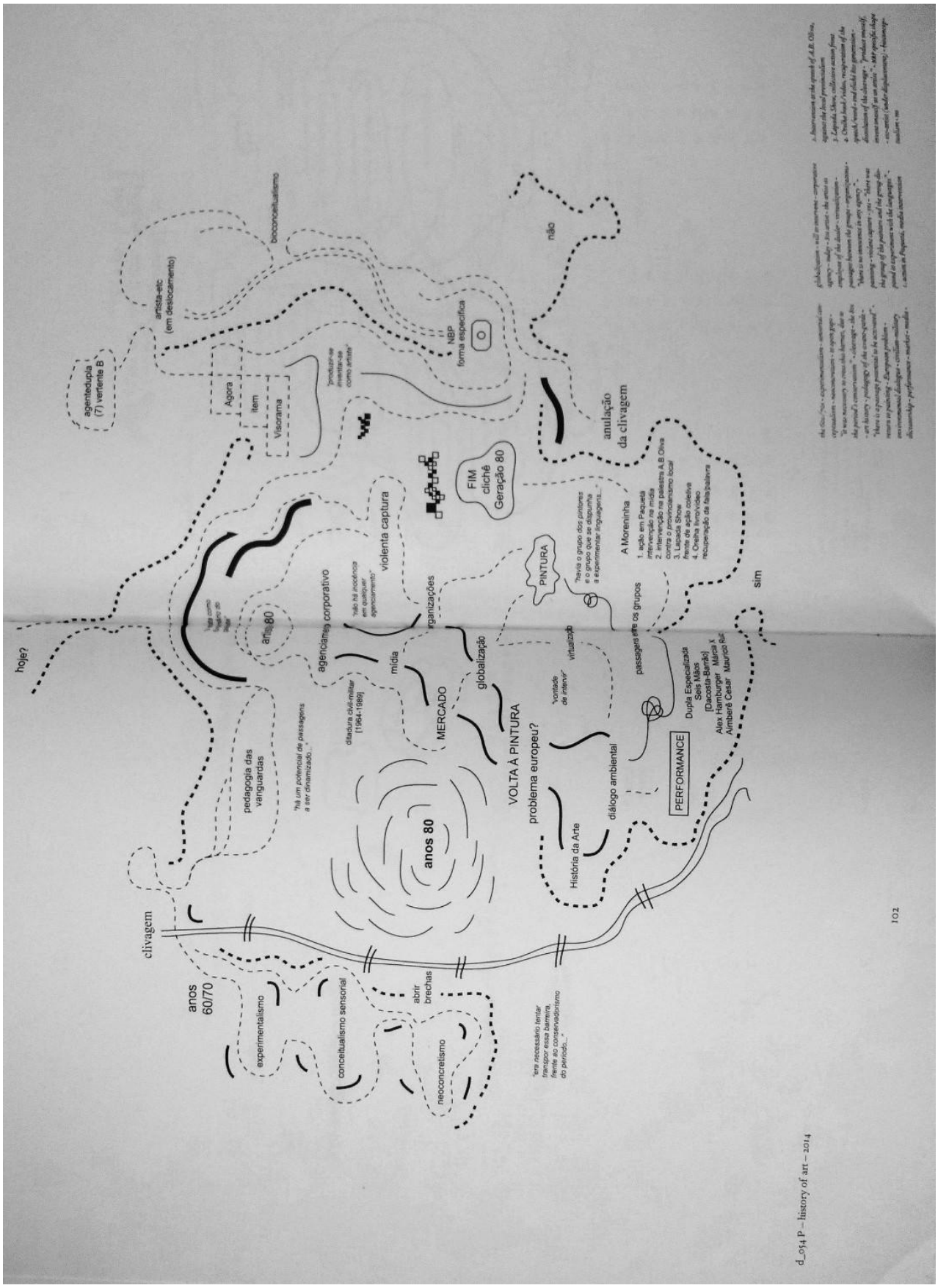

Fig 8: Ricardo Basbaum, *history of art*, 2014. Diagramme photographed from the book *Diagrams, 1994-ongoing*, 2016.

1 - 'Before': *eu-você* situated in the history of art and in the artist's oeuvre

1.1. *history of art* diagramme

With one of his diagrammes from 2014, Basbaum presents a history of art in the form of a complex map of words, lines and figures (BASBAUM, 2016 (2), pp. 102-103. See previous page). At its top, the question "today?" leads down into a dynamic network of connections that place persons, artistic movements, historical moments and concepts in relation to one another. On the outer left side, from where one traditionally starts to read, are "the 1960s/1970s". A double line that says "cleavage" divides this section from the rest of the diagramme, and on its right side is an amorphous mass of short lines with "the 1980s" at its centre. There are a few lines bridging the cleavage, along with the words "open gaps" and "it was necessary to cross this barrier, due to the period's conservatism".

In the middle, taking up the largest part of the diagramme, are words relating to the 1980s, including references to some of the collectives that Basbaum was part of during that decade. There are still some connections with the 1960s/1970s section, such as the "pedagogy of the avant-garde" which is linked to the outer left section by a dotted line; and much further to the right, the "dissolution of the cleavage". With this dissolution we enter the 1990s and after, because nearby we see the *NBP* figure (which the artist began to use around 1990, more on this below) and other activities and concepts that developed in his work afterwards, such as the *etc.-artist.*

If this diagramme is Basbaum's representation of art history as he experienced it, then it clearly gives centre stage to the 1980s, the time when he began his practice. This period is flanked by a cleavage on one side, and by the cleavage's dissolution on the other, suggesting the 1980s were an enormous chasm in art history. However, the cleavage drawn by Basbaum is porous; there are lines and leaks. They show the interrelatedness of his artworks and their placement in time.

There are not many artists that engage as actively with the critical discourse of their time as Basbaum. He is an artist who thinks about his position in a relational field of fellow-artists, of social-political developments, of history. The 2014 *history of art* diagramme is only one manifestation of his vision on art's recent history. In texts and interviews, for example, he has pointed out the one-sided critical reception of the art activities of the 1980s period in Brazil,

claiming that art historians and critics focus too much on the return to painting and certain artists from the 'Geração '80' group, while neglecting or not taking seriously some alternative developments.[12]

This chapter situates Basbaum's artwork *eu-você* among art historical developments in contemporary art as well as part of the development of his own oeuvre. Departing from aesthetic and conceptual characteristics of *eu-você*, I will describe how these qualities built upon a legacy that has 'leaked through the porous barrier' between the 1960s/1970s on the one side (subchapter 1.2.), and the connections that the artist made with his peers, and with local and global art tendencies in the 1980s and beyond on the other (subchapter 1.3.). The aim is to place *eu-você* in an art historical context through a consideration of the artist's own writing, texts by other authors and my own set of references.

1.2. An art historical genealogy of *eu-você*

eu-você was first initiated in 1997 and has been carried out almost twenty times over a period of twenty years (see Appendix 1 for a complete list). It is a work that is repeatable but never the same in its repetition, nor does it intend to reproduce similar experiences. We could describe *eu-você* as a performative work that deviates from the classic definition of performance art as a singular, unique event whose "only life is in the present" (PHELAN, 1993, p. 146). It functions more as a proposal or a recipe that results in different manifestations each time it is carried out.

Basbaum often combines *eu-você* with his other works, such as a diagramme or installation. He once explained his practice of revisiting and pairing works by describing the them "as several 'series' that evolve independently but can be combined together or even explored in isolation", and form part of a "sort of structure that requires permanent updating and actualization: the intention is to always be able to have the proposals establishing strong and intensive links with the very local sites and contexts where they are installed and exhibited (BASBAUM, 2008)." Indeed the works often heighten the viewer's engagement with the local setting, as happens in *eu-você* through the movements in a particular terrain or inside an art institution.

[12] It is not my intention to reproduce this large and complex debate here, which has been discussed by Basbaum, his contemporaries and by art historians in depth. See for instance: REINALDIM, Ivair, 2012.

The necessity of "updating and actualization" on the other hand, calls attention to what I referred to in the dissertation introduction as the proposal's fixed components (wearing t-shirts, doing actions together). These are revisited each time the work takes place again. This suggests *eu-você* is like a hypothesis or social experiment that should be tested under diverse conditions, after which we can compare the various outcomes. Or the need for updating and actualization may signify that repetition is the way in which the work is kept 'alive', with each reactivation gaining new input and producing new relations with the present moment.

The notion of a series of works that can be repeated and re-combined on different occasions calls to mind similar artworks, such as Hélio Oiticica's *Bloco-Experiências in Cosmococa* [*Block-Experiments in Cosmococa]* (1973), a work composed of slide projections organized in 'blocks' whose order was reshuffled each time for live presentations with new audiences. Oiticica was inspired by the poetry of Haroldo de Campos and other concrete poets who employed a structure of 'blocks' that could be rearranged or repeated. Oiticica thought of the *Cosmococa* slides, along with its changing ambience and soundtrack, as a "generative structure", a "structure of chance operations" that included the same material but resulted in different performances, in the absence of an 'original work' (BUCHMANN and HINDERER CRUZ, 2013, pp. 6-7). When Oiticica made the work in New York during the 1970s with Neville D'Almeida, this chance-based structure for 'operations' was also being explored as a key method in the art of people like John Cage, Allan Kaprow and the Fluxus artists, and had been since the 1960s.

We might think of *eu-você* as possessing such a generative structure that welcomes chance too. As with artist Allan Kaprow's performative 'happenings'[13], for example, *eu-você* departs from a simple instruction for a group of people, who then experience the work by participating in it, with an undefined outcome. Even if these works are planned and defined by a certain place and time, they are also open to chance and spontaneity, and for those reasons these artists considered them 'closer to everyday life', or as Kaprow (2009 (1966)) suggested: "Make it unsure even to yourself if the happening is life or art."

In a recent description of *eu-você* written by Basbaum (2016 (2)), we can read that the work encompasses "activities of group dynamics pointing to the limits between art & life", confirming his interest in blurring the supposed boundaries between the two. The idea that art is

[13] Happenings were small actions for participants that started from a script, but progressed towards open outcomes through their interpretation.

an autonomous field, separated from life, is persistent even today among art historians and the general public, but in the days of Oiticica and Kaprow it was already actively being challenged by artists all around the world (ERBER, 2015, p. 1). In those days artists began to conceive of a new relationship with the spectator by making artworks that could shift the former contemplative position of the public to a more direct and active one. Lygia Clark, for instance, was deeply concerned with sensory experiences, and with creating intermediary spaces where points of contact between the self and the other were explored. For the artists these new participatory practices also had the political potential of 'activating' people out of their passive position. The consequence of this effort to blend art with life paradoxically resulted in new ways of 're-framing' art, which I will discuss in Chapter 2. But from the perspective of these participatory practices that sought to embed art within everyday life experience, *eu-você*'s proposal is to create an artistic framework inside of which 'spontaneous life' may unfold.

In the words of critic Guy Brett (2002), Basbaum "has taken up the Clark/Pape/Oiticica proposal for a participatory, emancipatory understanding of art. In other words he has gone beyond the autonomous art object, and the sterile pursuit of 'art as art as art', art that merely inquires into the nature of art, or demonstrates contextual or cultural issues, to seek ways in which art can interact with life, with people, and set in motion processes of change."

According to Brett, Basbaum is one of the most interesting contemporary artists who is continuing to work with these ideas and reconsiders them in the current times. Brett draws direct links between Basbaum's works and the art of the Neoconcrete artists Oiticica, Pape and Clark, and for example mentions Lygia Clark's *Roupa-Corpo-Roupa: O Eu e o Tu* [*The I and the You: Clothing-Body-Clothing*] (1967) which consists of two hooded suits with blindfolds made for a couple to explore each other's bodies. Like *eu-você*, this work incorporates the pronouns 'I' and 'you' in its title, and also involves participants that enter the work by putting on a costume and engage in a corporeal experience that heightens and questions the sense of oneself or one's body in relation to another. While Clark's work sets up an exploration of corporal limits through touch, it simultaneously estranges those sensations through the plastic material of the costumes that acts as an intermediary. In Basbaum's *eu-você* there is more emphasis on the costumes' symbolic function of creating two teams out of one group of participants, positioning the individual in relation to the collective body of the group. But the interactions also employ different degrees of proximity, distance and physical contact, to

encourage individual wearers of the t-shirts to investigate how they might relate, mix or stand apart.

Fig 9: Lygia Clark, *The I and the You: Clothing-Body-Clothing.* 1967.
Fig 10: Ricardo Basbaum, *re-projetando; eu e você.* Museu Bispo do Rosário, 2016. Courtesy Museu Bispo do Rosário.

Basbaum (1994) himself has confirmed his indebtedness to Clark and Oiticica in countless texts and interviews, emphasizing in one short text from 1994 that
"their main support was not their own bodies, but those of the others: the pattern:

YOU the spectator

ME the artist

was sensorially reversed by them into the conceptual flux

YOUwillbecoME

not through a simple mirror-like inversion, but in the sense of moving YOU from the spectator's passive position to the active and singular role of being the subject of your own experience."

It is not hard to see how Clark and Oiticica have influenced Basbaum to reconsider the roles of artist and spectator and adopt a more inclusive, participatory approach, particularly in *eu-você*, where the positions of participants are constantly shifting. The division between 'me' and 'you' becomes a source of play, now emphasizing one position, then abandoning it for another. Oiticica wrote that an artist should be "mobilizing the participant towards a *state of*

invention".[14] This is exactly what occurs in *eu-você*, where Basbaum sets up conditions to mobilize participants to come up with new movements and group configurations.

Other authors too, perceive Basbaum's practice in the light of the neoconcrete experiments of the 1960s. According to curator Fernando Cocchiarale (2000, p. 501), artists in the 1960s and 1970s created a rich soil of visual references which new generations subsequently built upon, thus connecting the modern with the contemporary. Art historian Renato Rodriguez da Silva (2010, p. 79) believes that the various projects of neoconcretism and experimentalism that were initiated then, eventually "came to define the mainstream of contemporary Brazilian art." He makes the connection between Basbaum's work and neoconcrete experiments with participation, an interdisciplinary and hybrid use of media, and, citing the critic Ronaldo Brito: "a dramatization of the work of art, an action in the sense of transforming its function."[15]

The democratic, participatory ideals of the 1960s-1970s that resonate in *eu-você* can also be brought in relation with a critical artistic position of a related, but different type, that emerged during that same decade. Artworks by artists such as choreographer Yvonne Rainer and filmmaker Chantal Akerman featured dancers or actors enacting mundane movements and activities as aesthetic form, reclaiming actions from 'life' and turning them into something non-productive and non-purposeful in art, emptied of their original functionality (WHITE, 2016, p. 179-180). They appropriated and displaced movements associated with routine labour or housework and represented these "as an aesthetic end in itself, as a form of energy consumption that negates the demands of productivity".[16] In the same way, we might observe that the movements of *eu-você* are unspectacular and repetitive, and can generally be performed by almost anyone, as there is nothing very masterful about them. They don't offer remarkable visual stimulation and are also emptied of a direct purpose. As such the work connects with the minimalist aesthetic that emerged in those decades, and perhaps with its critical charge as well.

Since the 1970s and especially from the 1980s onwards, when Basbaum began his artistic practice, the demands of productivity on the subject have only accelerated. In Brazil and

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[14] Edited fragments of Ivan Cardoso interviewing Hélio Oiticica for the film *HO* (1979). See: FIGUEIREDO, Luciano (org.), 2008.

[15] RODRIGUES DA SILVA, Renato, 2010. p. 83. I wonder if Brito's notion of 'dramatization' has some affinity with Michael Fried's concept of 'theatricality', which Fried developed to critique minimalist art practices for its necessity of audience's validation and interpretation.

[16] Catherine Wood on Yvonne Rainer's performance *Trio A* (1966), in: WHITE, Ian, 2016. p. 180. This way of working is also often associated with a feminist critique.

many other countries around the world, neo-liberal economic policies and a shift from industrial labour towards service jobs (or 'immaterial' or 'affective labour' (HARDT, 1999)) have increased the pressures of being a productive, representative, well-performing subject, to the point where some theorists (LUTTICKEN, 2010, p. 130) claim we are now living in a "culture of performance" in which being the 'best version' of oneself is necessary for economic survival. The repeated, unproductive movements of *eu-você* refute this ideology of contemporary performance culture, while they provoke the participant towards another kind of performative action. Other works by Basbaum involve similar mechanisms of enabling activities while negating function, productivity and spectacle.[17] I believe this quality points towards a way in which the 'cleavage' between the utopic works of the 1960-1970s and Basbaum's practice of the 1980s and 1990s begins to manifest, and I will return to this point in the next subchapter.

1.3. *eu-você* in the context of Basbaum's practice - reaching forward, reaching back

When *eu-você* was first performed in 1997, the work was only at its beginning. Many iterations followed in different locations, and any history of the work should include this trajectory of the work itself (see Appendix 1 and subchapters 2.3 and 3.2 for facts and impressions about particular instances from the work's history). After its first presentations in the contexts of festivals in Brazil, the work traveled to other countries, especially in Europe. During the last twenty years it was presented at festivals, university programmes and museums and art spaces of different scales and with different missions. The duration of the work whas been anywhere from a few hours, a few days, to two weeks, and at times a video was produced, at other times it wasn't.

During this time, Basbaum kept developing other ideas around *eu-você* and this, for instance, led to the creation of the *superpronoun*. The *superpronoun* works combine the words 'eu' and 'você' as one new pronoun that works in both directions: 'euvocê' and 'vocêeu', which the artist suggests can be used in conversations and sentences when it is important "to emphasize the links between subject and object" (BASBAUM, 2005). The *superpronoun* has

[17] One could think of Basbaum's work *Would you like to participate in an artistic experience?* as a playful critique of event culture, because if the participant accepts the invitation, he or she is confronted with an inherently functionless object that can only be given meaning if the participant is willing to engage with it as a pretext for new activities.

made several appearances, mostly inside the diagrammes, but also, for instance, in a planted garden (2000).

Fig 11: Ricardo Basbaum, *superpronoun*. Metal, earth, plants, 2000.

Fig 12: Ricardo Basbaum, *Futebol Arte*, 1992. Football shirts, serigraphy. From left to right: Barrão, Ricardo Basbaum, Alex Hamburger and Roberto Tavares. Photography: Raul Mourão.

Just as *eu-você* is an ongoing work that started in 1997, with a trajectory of almost twenty iterations and more likely to come in the future, it is important to be aware that some of its components were developed long before 1997. In the photograph *Futebol Arte* from 1992 we already see t-shirts that were designed by the artist for a team of players,[18] and the two pronouns 'eu' and 'você' have been appearing in his diagrammes continuously since 1994.

In that year, writing from England to his friend and artist Alex Hamburger after he had drawn his first diagrammes, Basbaum (2013, pp. 97-98) said, "I intend with the diagrams to build either objects or installations, I still don't know; I have to let the ideas ripen. But I have considered this possibility as something to be used in various manners, and rather than just Me and You I can write the names of artists, writers, philosophers, songs, concepts, etc, establish unexpected and unusual relationships and propose new processes and paths for thought… (...) it is important to develop ways to transform them into objects, etc, to occupy the space with them.." The idea of spatially, physically, or corporally activating the pronouns was on his mind at least from that moment on, and after 1997 'eu' and 'você' still continue to have a strong presence in his diagrammes.

eu-você is also closely related to other earlier works, such as *NBP - New Basis for Personality*, which Basbaum conceived of in 1989-1990 as a long-term project. The starting point of *NBP* is a drawing of an abstract figure ("a sign", according to Basbaum, 2007 (2)) that reappears in maps, diagrammes and as an enamel object that travels between people. It can be traced back to Basbaum's mid-eighties works involving the circulation of an abstract image of an eye. The *NBP* figure has often served as a tool for spatial mapping in relation to *eu-você*; *NBP* might be projected over a cartographic map to indicate directions for the *eu-você* activities, for example. The conception of *NBP - New Basis for Personality* in 1989-1990 is an important transitional moment in Basbaum's practice, a turning point in the development of his subsequent work, from which *eu-você* would eventually emerge as well.

[18] This photograph registers the games organized between artists in Rio de Janeiro in the early nineties. These were actual football games, not artworks, and according to Basbaum, he merely designed the t-shirts out a practical need (interview with the artist, February 2019). Yet the football theme continued to appear in his work too, for instance with *Transatravessamento*, his presentation at the 25th São Paulo Biennial in 2002.

Fig 13: Ricardo Basbaum, *Would you like to participate in an artistic experience?* 1994-ongoing. <http://www.nbp.pro.br>

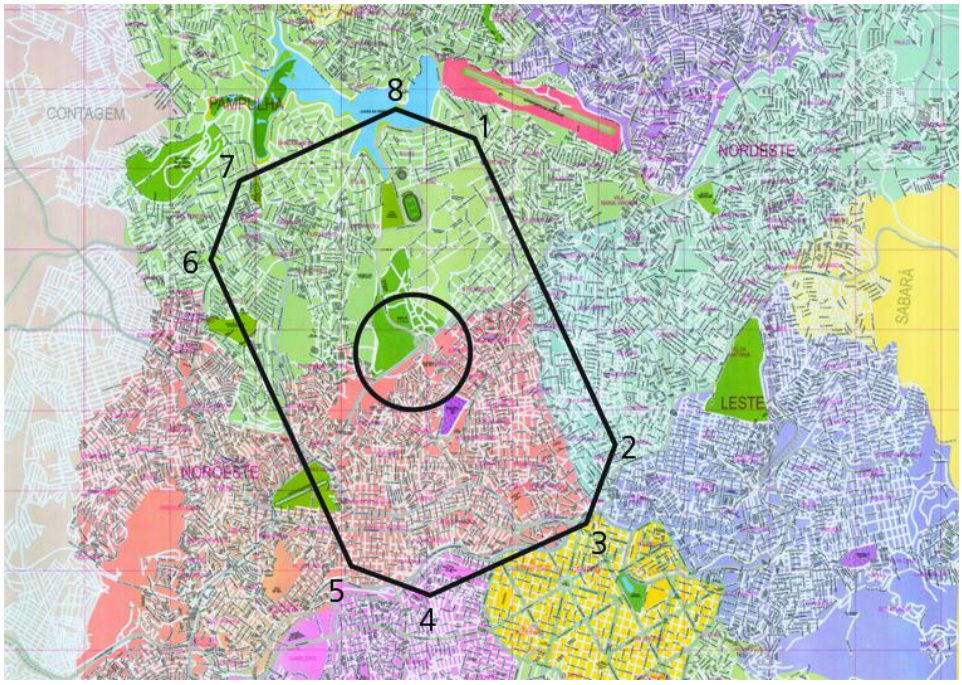
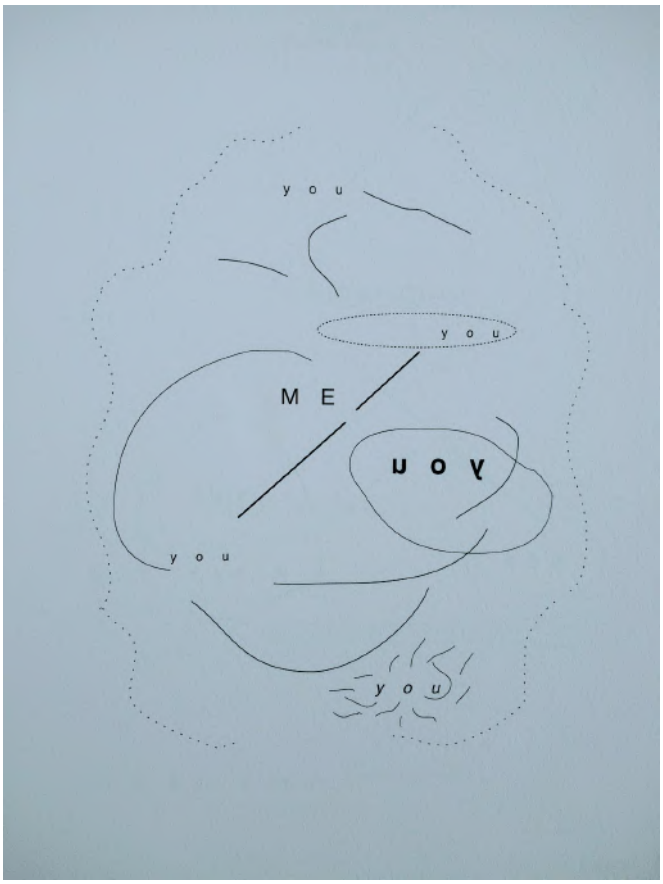


Fig 14: Ricardo Basbaum, *re-projetando (Belo Horizonte)*, 2012.



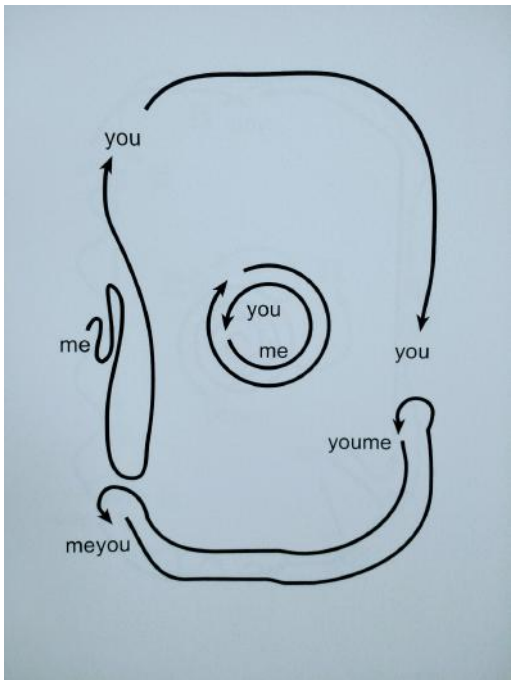


Fig 15: Ricardo Basbaum, *love songs*, 1994. (first diagramme)
Fig 16: Ricardo Basbaum, *CHN - me - you*, 2003.

Basbaum has described the early 1990s as a time when he, still a young artist, felt the pressure of "the local economy of culture" to make work that appealed to the art market or would at least have some entertainment-factor. Reflecting on this moment, he wrote, "Setting up the references for a long term project was a necessary step for surviving as an artist at that moment - in the sense of organizing a work proposal with the adequate autonomy for progressively acquiring conceptual density and thickness, finding some protection from the more immediate market operations." I believe that the notion of 'surviving as an artist' is not equated with financial gain or fame here, but with a more rigorous artistic engagement that deepens through its process. From this point on Basbaum initiated several long-term, ongoing projects, the first one *NBP*, and later the *Diagrammes* (1994-ongoing), *Would you like to participate in an artistic experience?* (1994-ongoing) and some years after, *eu-você* (1997-ongoing).

The initiation of these long-term projects connects back to Basbaum's experience as an artist in the decade of the 1980s. About this period, he has said "it was a big thing, in the 1980s, to have contact with the local dynamics, with all the 'effervescence' that was going on here, both with other young artists and with the thaw in the political situation."[19] This sensation we could already discern from the centre of his *history of art* diagramme, where diverse phrases such as "performance", "painting", and "will to intervene", intermingle with "military dictatorship [1964-1989]", "globalization", and "market". As Suely Rolnik (2006) reminds us, "the 'democratic opening' of [Latin American countries under totalitarian regimes] which took place during the 1980s, was partially due to the advent of the post-Fordist regime" and Basbaum too has spoken about the "rearrangement of the art circuit, due to the installation of this new economic regime, this new globalized cognitive capitalism, which makes another place for art in the field of culture and capital." (TINOCO, 2018). Brazil was rapidly changing politically and economically, and the art circuit changed along with it.

A group of artists who began their career during this time would become highly successful, and many of them had taken part in the 1984 large-scale exhibition *Como Você Vai, Geração 80?* at the Parque Lage School of Visual Arts, such as Beatriz Milhazes and Daniel Senise. Basbaum took part in this exhibition too, but his practice was developing in other directions; his interests were performance, public space, mass media and the intersection of text and image rather than the dominant tendency of painting, which critics linked to international developments such as Neo-expressionism or 'Transvanguardia'.

Basbaum had arrived in Rio de Janeiro as a 16-year old from São Paulo in 1977, and by 1981 he was making music and performances with Alexandre Dacosta as the duo *Dupla Especializada*. As the decade progressed, he forged collectives with other artists such as Barrão (together with Dacosta they were *Seis Mãos*), with Alex Hamburger and Marcia X., and later on with other artists for the interventions of *A Moreninha*.[20] Through these dialogues and collaborative exchanges he began to exercise his active engagement with the critical discourse of the time, questioning and playing with the figure of the artist, and approaching art as a

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[19] MELLO, Luiza and Marisa, 2012. p. 141-142. In Portuguese: "foi muito forte, nos anos 1980, o contato com a dinâmica local, com toda a 'efervescência' que acontecia aqui, tanto com os outros jovens artistas quanto com a abertura política."

[20] See TINOCO, Bianca, 2018. *A Moreninha* was active between 1987 and 1989. The collective included members Alexandre Dacosta, André Costa, Cláudio Fonseca, Cristina Canale, Enéas Valle, Gerardo Vilaseca, João Magalhães, Jorge Barrão, Hilton Berredo, Márcia Ramos, Márcio Doctors, Paulo Roberto Leal, Ricardo Basbaum, Solange Oliveira and Valério Rodrigues. Others joined for the first action but left the group later..

cultural phenomenon with potentially great possibilities for communication with an audience. His works from this early time include posters, spread through the city, that announce Dacosta and himself as a visual artist-duo; performances of self-composed songs and live painting; and the dissemination of the ‘eye’ logo in public space (which also appeared in the *Geração ‘80* show).

In spirit his work from this period shares some affinity with the production of several artists working in the United States around that time, who became known under the moniker of the Pictures Generation. These artists, including Louise Lawler, Sherrie Levine and Allan McCollum, were interested in the role and function of images (‘pictures’) in a society that was increasingly saturated by the mass media through television, advertising, and the arrival of video. They explored the way images ‘perform’ in particular contexts, and how images were contributing to constructions of power, authenticity and authorship in increasingly complex ways. Louise Lawler, for example, engaged in intervention-like actions, such as uninvitedly distributing a small matchbook with the text “An evening with Julian Schnabel” among the audience of a lecture by artist Julian Schnabel, whose work was being sold for very high prices at the time (1982). (LUTTICKEN, 2014, p. 41).

Lawler’s action helps us think through a notable intervention by the *Moreninha* group Basbaum was part of, that took place during the lecture of Italian Transvanguardia-critic Achille Bonito Oliva in 1987. It involved the group of artists showing up unannounced, dressed up as waiters, as they served chocolate coins to the audience, wore donkey ears, played a soundtrack that interrupted Oliva every time he spoke, and did other small actions (TINOCO, 2018). Both interventions call attention to the increasing importance of artistic self-presentation in the art world. Both also appropriate the “pseudo-event” of the celebrity-artist lecture as a context in which another action can be developed; or in the words of art historian Sven Lutticken (2014, p. 41), they used another event as a “framework in which an event could take place”.

This self-awareness of the cultural industry’s machinations and the willingness to play with and subvert its conventions sets apart these 1980s practices from earlier 1960s and 1970s performances that still “held the emancipatory promise of a dematerialized and generic artwork accessible in a democratic manner, outwitting the market for exclusive commodities” (LUTTICKEN, 2014, p. 39) At this point the art circuit had become more business- and media-oriented, though the belief in the potential for transforming an audience was still in the minds of artists like Basbaum. As the art market expanded and globalized, and the

pervasiveness of the media in daily life grew, Basbaum was thinking through their complexities from a less utopian perspective than his predecessors might have, and used and appropriated forms of mass communication, carried out interventions or infiltrations at public events and on the street, and thought of images that 'perform' (such as his 'eye' sign that appeared in public spaces, as stickers and on clothing items). He was thinking about the body as another "medium of communication, a virus" (MARTÍ, 2017).

Fig 17: Ricardo Basbaum, *Corte de cabelo*, 1987.

Fig 18: Ricardo Basbaum, *Sem título*, 1985.

How did these issues resonate a decade later, when Basbaum conceived of *eu-você*? The idea that images and bodies can spread their content like a virus and can thus intervene in unsuspecting contexts, which Basbaum had begun to explore in his early work, is also present in his 1994 comments to Alex Hamburger about activating the written 'eu' and 'você's from the diagrammes, as if they were lying dormant until embodied by participants. In one of the *eu-você* videos, Basbaum talks about the movements of the participants as "imaginary lines".[21] The artist often talks about *eu-você* in relation to the redrawing of a route, with spatial movements that connect people to places or to each other just as the lines in his diagrammatic maps connect different words. In a text about Lygia Clark's concept of the 'organic line' - a line that modulates surfaces -, Basbaum (2006, p. 15) expresses his belief that Clark's lines "must be produced and activated by an intervention, a gesture that opens things and produces a new flow of problems, situations, and events." *eu-você* manifests his belief that aesthetic form needs to be activated, embodied, or enacted, joined with the idea that bodies can become catalysts for transformative impulses.

[21] Interview with the artist in the TV programme Estação Cultura for tve-rs, 15 July 2003. The recording is included in the *eu-você* video collection, where it is named *eu-você (ao vivo)*, made as part of the XVII Festival de Arte da Cidade de Porto Alegre, Rio Grande do Sul, Brazil.

1.4. An expanding diagramme

In this chapter I have mapped out some of the conceptual and aesthetic roots of *eu-você*, principally in relation to the legacy of the avant-garde of the 1960s-1970s, and through the development of the artist's own artworks and interests during the 1980s and early 1990s. I have referred to some artists and art tendencies that can situate Basbaum's work in an art-historical context, just as he himself did with his *art history* diagramme. There are many other possible ways of contextualizing his practice art historically; one of them would be through the perspective of 'relational aesthetics', an international artistic tendency theorized by curator Nicolas Bourriaud around the same time as *eu-você*'s inception in the late nineties, to describe new art practices that relied heavily on the 1960s legacy of participatory, collective art experiences.[22]

By no means is any understanding of *eu-você* limited to the art historical prisms I have presented here, and the longer I spend thinking about this single artwork, the more possible ways of contextualizing the work appear. Comparisons could be made with other contemporary artworks that share certain of *eu-você*'s characteristics. There are other art projects that employ a similar rhythm of repeating a proposal in different contexts, each time connecting to a specific local setting and involving new participants - such as Thomas Hirschhorn's (2015) series of temporary *Monuments*, built in suburban areas with residents, and dedicated to philosophers (1999-2003). I'm also thinking of works that highlight relationships with other people through an exploration of body, movement and clothing - such as some of Martha Araújo's works that explore the sensorial awareness of participants' bodies through items of cloth, following Clark and Pape's legacy (Araújo even uses titles that seem to echo *eu-você*, such as *Eu não sou eu e nem você*).[23]

Another, alternative way of understanding *eu-você* in a network of relations would be to look at a younger generation of artists from Rio de Janeiro and Brazil who are influenced by Basbaum's practice. They have often followed his courses at the university or encountered his

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[22] Some 'relational aesthetics' artists include Rirkrit Tiravanija, who invited art audiences to eat Thai curries he cooked up in gallery spaces, or Jens Haaning, Dominique Gonzalez-Foerster and Philippe Parreno. Their 'relational works' generally aimed to establish a context for social exchange, stimulate interactivity and a do-it-yourself attitude among its audiences or engaged with a certain community. The main critic of this artistic tendency, Claire Bishop, pointed out how some of these processed-based practices uncannily parallel the shift to the service jobs of the 'experience economy'. She favoured those practices that also recognized antagonism, friction or unease within social encounters. See: BISHOP, Claire, 2004.

[23] MOSCOSO, Manuela, 2015; and see <https://www.youtube.com/watch?v=zerAahLtR1c&t=72s> Accessed on 11 May 2019.

work or writing, and their indebtedness to his practice shows in their aesthetics and methodologies, that might include making diagrammes or establishing workshop-like settings with participants. Some examples of these artists are Lucas Sargentelli, Luiza Crosman, Cristina Ribas, and Sofia Caesar.[24]

eu-você dialogues with many artistic practices on a local and global scale, past and present. It is pertinent to think of *eu-você* in its own time (which is ever projecting forward, as long as the work is ongoing), and alongside a wide range of other artworks, ideas and socio-economic developments. Perhaps most potently, the work can be seen as one element in a constellation of works that make up Basbaum's practice, a practice that does not develop chronologically but rather as an expanding network - indeed, we might imagine one gigantic diagramme containing all of Basbaum's works, influences and collaborators.

Fig 41: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Courtesy Museu Bispo do Rosário.

[24] As anecdotal evidence I mention the fact that when I organized a short series of public conversations between artists from different generations whose practice has some affinity with the other (at CAPACETE in Rio de Janeiro in winter 2018), almost all the younger artists I approached wanted to pair up with Basbaum, as he was the first referential figure that came into their minds.

2 - 'After': critical analysis of textual and visual production in *eu-você*

2.1. Discursive framing in contemporary art

In the final chapter of her book *The Contingency of Contemporary Art*, Martha Buskirk (2003, pp. 211-219) discusses in detail two cases of artists who began making performative artworks in the early seventies that relied a great deal on 'discursive framing' or the construction of a narrative about the work. What was different about these works was that they not only generated a discourse following their presentation, but that the *constitution* of these works itself depended on the artist's careful mediation of visual material and textual communication about the work.

The artists Adrian Piper and Vito Acconci both carried out performative actions that initially took place without an audience, or rather in the absence of people who were expecting to see art. Piper did a series of actions on the streets of New York called *Catalysis*, that included riding the subway while wearing smelly clothes in one instance; and walking the streets in a sweater that read 'WET PAINT' in another. Acconci, for his *Following Piece*, let himself be led through the city by random passersby that he secretly followed until they entered a private space. These actions became known to an art audience, because both artists produced material that was published in art magazines and books and in Acconci's case was also shown at galleries and museums afterwards. This material was comprised of a small selection of photographs, along with texts that described what had happened. Acconci had kept a daily written record of all the people he followed, while Piper described her actions in several of her essays.[25]

[25] Buskirk mentions that Piper discusses the work in 'An Ongoing Essay,' published in *Art and Artists* in 1972, which constituted an initial and abbreviated version of her 1975 'Talking to Myself: The Ongoing Autobiography of an Art Object', in PIPER, Adrian, *Out of Order, Out of Sight*, Cambridge: MIT Press, 1996, vol. 1, pp. 29–53. She also discussed the work in interviews such as here: LIPPARD, Lucy, 1972.

Fig 19: Adrian Piper, *Catalysis III*, 1970. Street performance, New York. Courtesy the artist.

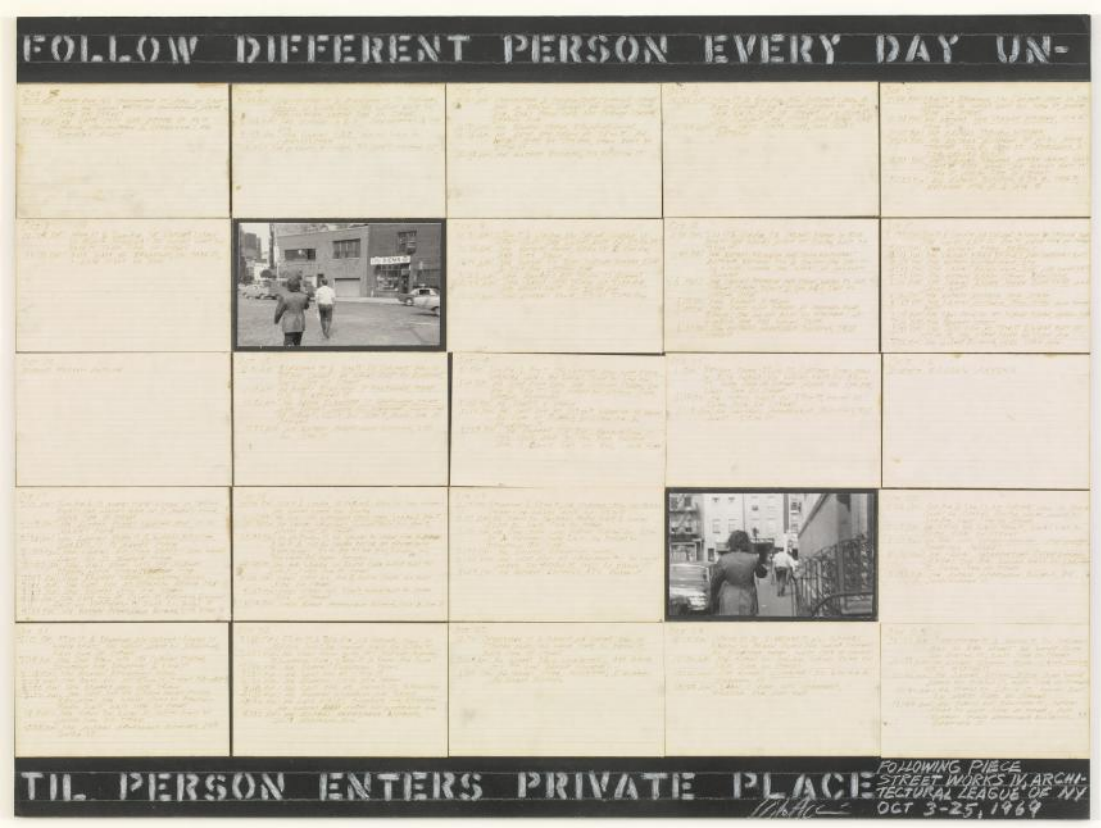

Fig 20: Vito Acconci, *Following Piece*, October 3–25, 1969. Black-and-white photographs with text and chalk, text on index cards, mounted on cardboard, 30 1⁄4" × 40 1⁄4" (framed). Courtesy Barbara Gladstone, New York.

One difficult question that is raised by Piper and Acconci's practices, is where we locate their work: is the artwork the action itself, what is produced and shared as documentation afterwards, or both? This question perhaps doesn't have a definitive answer and can be understood as a symptom of contemporary art. According to sociologist Natalie Heinich (2014), contemporary art is characterized by a transgression of forms and frameworks. In her discussion of the differences between classic, modern and contemporary art Heinich claims that the main transgression of contemporary art is that the work is no longer exclusive to an object, but rather exists in a "conjunction of operations, actions, interpretations etc., provoked by the artist's proposition".[26] As such, the question whether Piper and Acconci's work resides in the performative action or in its documentation, exemplifies contemporary art's transgression of such categories, and calls instead for an understanding of the artists' particular negotiation of these terms, forms and frameworks.

This is also what Buskirk proposes in her analysis of these and other artworks by focusing on the individual complexities raised each time that art detaches itself from being a unique object. Buskirk (2003, p. 223) points out the paradoxical status of works which originate in immediate, momentary experiences 'from life', but can only be accessed at a temporal remove through secondary images and texts. Here the artist takes control of what the audience gets to see and learn about a certain activity, so mediation in the form of accounts and documents becomes crucial to the work. Artists can manipulate and play with the information they provide and might even introduce fictional elements - indeed the photographs of *Following Piece* betray signs of being 'staged' for the camera (BUSKIRK, 2003, p. 221). In the case of Piper's *Catalysis*, seven actions were carried out but only four photographs in total are known. In light of this sparse visual documentation, writing and publishing took on a notable role in the construction, dissemination and understanding of the work.

Since these early cases of what we might call Piper and Acconci's 'discursive approach' (and they had many peers that Buskirk discusses as well), the practice of integrating discourse in art-making has expanded greatly. Artists' writing may shift between such diverse formats as protocols, witness accounts, storytelling and art theory. Heinich (2014, p. 379) too, calls special attention to the textual production surrounding works of contemporary art, whether provided by artists themselves or by other specialists. She suggests that discourse *about* the work is often *part of* the artistic proposal and allows it to circulate in the contemporary art world.

[26] BUSKIRK, Martha, 2003. p. 377. My translation from Portuguese to English.

Pedro Erber, in the introduction to his book *Breaching the Frame - The Rise of Contemporary Art in Brazil and Japan*, offers some helpful comments on how to further situate this discursive presence in art. Erber discusses the new relationship artists formed with their audience in different parts of the world from the 1960s onward, through artworks that could shift the former contemplative position of the public to a more direct and active one. Their new participatory practices were part of a larger challenge to the autonomous zone of art, to bridge the gap between art and daily life, as I also discussed in the previous chapter.[27] Artists like Hélio Oiticica and Lygia Clark transgressed established categories of art and non-art, visual work and verbal and written production. But by attempting to insert art in daily life in a direct, unmediated, or indeed *unframed* way, the act of framing itself (as well as 'un-framing' or 're-framing' art's terms) gained more emphasis.[28] When art literally moved outside of the picture frame and into the field of social interactions with the new performative and participatory art, discourse became an important alternative framing device. For Erber then, 'discursive framing' is not restricted to verbal or written communication *about* a subject as practiced in art criticism for example, but it includes paintings, sculptures or performances - in short, visual and materially produced artworks - and their mediation by the artists themselves.

The varied practice of Ricardo Basbaum follows Natalie Heinich's characterization of contemporary art as a transgression of forms and frameworks. His works don't always have a single fixed form and often overlap or combine with one another, developing over a long period of time and appearing in different manifestations. Basbaum regularly works with groups of people on collective projects, and the input of others confuses a straightforward notion of authorship.

In several of Basbaum's collective, participatory works we can recognize at least two production phases, similar to the works of Piper and Acconci discussed above. There is a first, live moment of production where some kind of social interaction takes place and material is generated, followed by the treatment of this material into a form that is suitable for presentation. In this second phase, visual and textual material is processed and the activities from the first phase are manipulated to enable the reception of the work.[29]

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[27] Paraphrased from the introduction of: ERBER, Pedro, 2015. pp 1-2.

[28] Buskirk says about Piper and Acconci that "the whole point is that the actions were unmarked, unannounced, *unframed*" (my emphasis), in: BUSKIRK, Martha, 2003. p. 220.

[29] In practice these two phases are not necessarily following each other chronologically, as the making of material to be shared with an absent audience is usually already part of the live actions, and sometimes participants contribute to the post-production of the videos.

In Basbaum's work *eu-você: coreografias, jogos e exercícios* we can identify a first phase of interaction between a group of participants that often lasts several days, and a second phase of visual and textual production, which is to be shared with a wider audience. As with Piper and Acconci's works, the audience has no direct access to what happens during the first phase and is confronted with mediated materials through which a notion of the work is to be formed. In the case of *eu-você*, what is produced in the second phase sometimes includes a video recording, often some photographs, diagrammes or drawings, and occasionally textual material. In the next subchapters I will concentrate on the textual and visual material produced during and after *eu-você*. I will focus on two texts written by the artist, one a reflective text on the project as a whole (BASBAUM, 2005), the other written in relation to a particular instance of the work from 2016 (BASBAUM, 2016 (1)). I am leaving out articles that mention *eu-você* written by other writers.[30] I will then analyze the eleven available video recordings.

Fig 21: Ricardo Basbaum, *eu-você [me-you]*. 32º Festival de Inverno da UFMG, 2000, Diamantina, MG, Brasil.

[30] Basbaum's website features a large overview of texts written by himself and texts produced by others about his work. See: <https://rbtxt.wordpress.com/> Accessed 10 January 2018.

2.2.1. Basbaum's essay 'Differences between *us* and *them*'

Basbaum's essay 'Differences between *us* and *them*' was originally published in English in 2003, and one year later published in Portuguese. The artist was invited by a gallery in Liverpool to write about the concepts of 'us and them' and took the invitation as a chance to write about other pronouns, especially 'you' and 'me' (BASBAUM, 2005). This text discusses four of his artworks: *eu-você: coreografias, jogos e exercícios* (here called *me & you games and exercises*; since 1997); the *superpronoun* (appearing here as a 2000 work); *nós nós* (distributed in sticker-form in 2002); and *Would you like to participate in an artistic experience?* (1994-ongoing).

The greater part of the text is dedicated to *eu-você.* Basbaum discusses what he calls the work's 'results', saying that one remaining result is the body-memory of the participants and the other is the video and the images produced during the actions with the t-shirts. He states that the intention of these images is not to provide faithful 'evidence' to the reality of what happened, but that he takes a playful approach in editing and selecting the visual material, so that it stays open to "fiction and narrative" but is still attached to the project's main concepts.

The text continues by offering several formulas or mathematical sets of pronouns, that analyze the different roles and positions taken on by the participants. For example, the formula *n(me + you)=us* represents the transformation of individuals ('me' and 'you') into a group formation (an 'us'). Basbaum highlights his own special position as artist and initiator who also participates as a group member, as a way to explain that at different times participants may be in- or outside the group, and may also be occupying both positions at the same time. It is his understanding that the group roles are 'shifting', and he compares this condition to the movements of contemporary artists in- and out of art institutions. He finally zooms in on the individual and his/her position in relation to the group; on the individual as an object for the audience; and on the individual as a wearer of the t-shirt that makes him/her belong to the group - by this point the formulas have become highly complex.

2.2.2. Basbaum's text *'re-projetando (museu bispo do rosário) 2016'*

Basbaum's text *re-projetando (museu bispo do rosário) 2016* appeared in the catalogue of the exhibition that he contributed to with *eu-você* in 2016 (BASBAUM, 2016 (1)). The text functions as a direct record of and reflection on what happened in this particular instance of the

work. Basbaum begins by discussing the project in relation to the space of Colônia Juliano Moreira and its everyday usage, and says the collective actions are interventions that temporarily marked the site. He includes his original work-proposal which had four steps (see sub-chapter 3.3.), departing from a cartographic diagramme and benches that are placed around the terrain, and leading to reciprocal relations and tensions that are created between the group and the space. Basbaum also explains how this diagramme relates to earlier projects and the *NBP* figure that he often re-uses.[31]

He then gives a short account of the collective work at the Colônia, with some factual information, such as the number of days. He considers the function of the camera as both a way to encourage the group to find new routes and a way to activate the viewers of the resulting video to be opened up to new ways of looking. He also mentions the production of a collective drawing informed by the group's movements. Basbaum ends the text with the question of how to gain access to the work. He suggests that he is searching for a non-individual way of articulating in language what happened, and that the answer might lie in a collective vocabulary that comes from the practice of the group, in an open area of exchanges and in the derivations of meaning that groups produce.

2.2.3. Analysis of Basbaum's writing on *eu-você*

Both texts were written at the invitation of an institution and they provide the artist with a discursive platform to present *eu-você*. In the first text, Basbaum employs the abstract form of the mathematical formula to give the reader an idea of the group dynamics and shifting roles at play in the work. In the second text, the artist describes a particular instance of the work by discussing its original proposal and several of the questions that emerge in relation to space and documentation. In both texts Basbaum contextualizes the work as part of his own oeuvre, as an ongoing process and in relation to his other projects. In both texts he expresses interest in questions of documentation and dissemination of the work.

In his writing Basbaum outlines the conceptual proposal of the piece, but refrains from giving very specific details about the occurences. Although facts are given (such as names of participants), the exact nature of the games and movements and the actual relationships with the

[31] The *NBP - New Basis for Personality*-figure has been appearing in Basbaum's work since 1990, in drawings, maps, diagrammes and as an enamel object that travels between people.

space that are created are only described on an abstract level. The photographs included provide the reader with more concrete clues. The artist also doesn't offer interpretations or explanations. Interestingly, at the end of the second text, Basbaum seems to struggle with the question of how an audience gains access to the work, perhaps sensing the tension of the two phases of production: the first one being experimental, spontaneous and springing from the input of a group of people; the second being the mediation of material which he is largely directing by selecting images, editing the video and writing texts.

With my brief account of these two texts I have tried to show the different ways in which Basbaum makes use of textual communication about his work to argue that *eu-você* functions as a "proposition" that "provokes operations, actions and interpretations" (HEINICH, 2014, p. 377). The initial proposition sets in motion the creation of a text that contributes much to how the work is conceptually framed and accessed by an audience that didn't participate. Basbaum's writing can be placed in a tradition of artists who approach their work discursively to share with an audience what activities they carried out and how they reflect on them, as Piper and Acconci did in the seventies. Like them, he uses text to communicate the protocol or starting principles of his work, and like Piper, he employs the essay-form to contextualize the work and reflect on what it produces.

Importantly, Basbaum also uses his writing as a self-reflective tool to pose questions and express thoughts about the issues of documentation and access to participatory work, thus enfolding these questions into the proposition of the work. For this reason I would claim that *eu-você* is more than what passes between a temporary group of participants, it is also a means of thinking through the mediation of these events.

Because Basbaum is such a prolific writer it perhaps comes as no great surprise that he has written about the subject of 'the text by the artist as a work of art', in a section of his book *Além da pureza visual* (2007, pp. 91-100). Concerning the relation between text and artwork, he makes an interesting comparison between the artists Joseph Kosuth and Hélio Oiticica: Kosuth used his writing as a way to give meaning to his work, to have some control over its reception, and as such it is a complement to the work. Oiticica, on the other hand, employed text as a strategy to anticipate new work, articulating ideas about works in process or even future works. Taken together, Basbaum claims these two strategies show the presence of text as an internal element of the work, integrated with its visual counterpart, creating resonance between the two fields of enunciation and visuality. Basbaum then presents us here with an

important key to his own assessment of discursive framing. Even if his considerations in *Além da pureza visual* are not always explicitly related to his own work, they show that he acknowledges artists' writing about their own works as an intricately interwoven part of their art production.

Fig 22 and 23: Ricardo Basbaum, *me & you, choreographies, games and exercises*, 7th Shanghai Biennial, July 2008, Shanghai, China.

2.3.1. The collection of videos

This subchapter concentrates on the video works that are made following the *eu-você* activities. There are eleven finished video works that the artist made available for me to view during the period of my research. Some of these have been shown in exhibition contexts or to the participants at the start of *eu-você*. Video material of some other instances of *eu-você* exists, but has not yet been edited and finalized. Rather than describing each video individually, I will discuss their main characteristics through a comparison. What follows is a chronological list of the eleven videos, marked by letters A-K, which I will use for reference:

A. January 1999: *EU e VOCÊ* - X Festival de Verão, Universidade Federal do Espírito Santo e Pref. Municipal da Serra, Nova Almeida, Espírito Santo, Brazil, 14'35"

B. 1999: *ME & YOU* - Cyfuniad International Artists Workshop, Wales, United Kingdom, 11'27"

C. July 2000: *Em torno de eu x você* - 32nd Festival de Inverno of UFMG in Diamantina, Minas Gerais, Brazil, 14'43"

D. July 2003: *eu-você (ao vivo)* - XVII Festival de Arte da Cidade de Porto Alegre, Rio Grande do Sul, Brazil, 10'41" [note: this video is marked as '15 July 2003' as it is the specific day of recording, but the workshop might have extended to other days]

E. 2003: *E: anotações sobre contatos com: re-projetando + sistema-cinema + superpronome*, Instituto de Artes Departamento Cultural CTE / SR-3, UERJ, Rio de Janeiro, Brazil, 24"

F. 2005: *Yo-Tú / Me-You* - As part of the exhibition 'Tres Enscenarios', San Antonio Abad, CAAM, co-produced with the Centro Atlántico de Arte Moderno, Gran Canaria, Canary Islands, 13'54"

G. July 2006: *eu-você: +* - Programa Rede Nacional de Artes Visuais, Funarte, Rio Branco, Acre, Brazil, 14'55"

H. *2008: me-you: choreographies, games and exercises* - 7th Shanghai Biennial, Shanghai, China, 12'32"

I. 27 and 28 March 2009: e*u você: shopping x praça* - Ipatinga: Shopping do Vale do Aço, Instituto Cultural Usiminas, Praça 1 de Maio, Av. 28 de Abril; Belo Horizonte: Arquivo Público Municipal; Residencias Artisticas Instituto Cultural Usiminas, Ipatinga, Minas Gerais, Brazil, 11'22"

J. 25 February 2012: *eu-você: coreografias jogos e exercícios em: Conjs., re-bancos*: exercícios&conversas* - Museu de Arte de Pampulha, Belo Horizonte, Minas Gerais, Brazil, 6'38"

K. 21, 22 and 23 September 2016: *re-projetando, eu e você* - Museu Bispo do Rosário, Rio de Janeiro, Brazil, 14'01"

Generally the videos are filmed by different participants who share the use of the camera between them, but the first two (A and B) mention one person as cameraman in the credits. It is common for the videos to have co-editors or other post-production contributors besides Basbaum, for narration or sound, who sometimes were or sometimes weren't part of the group.

There is one video that is a recording of an actual tv-programme where Basbaum was invited to be interviewed while the *eu-você* group acts out movements on a small stage (video D, and the programme is *Estação Cultura* for tve-rs in Porto Alegre). Some videos (E and F) also include footage filmed by stationary cameras in the style of black and white 'surveillance cameras' that Basbaum sometimes incorporates in his exhibitions to create circuits where the public can view others or themselves. The videos display a diverse image quality due to the different cameras that were used during the almost twenty years - the first editions were made with video cameras, while the last ones are shot with a digital camera.

The works are more or less the same length of about 15 minutes on average; the longest one is 24 minutes (E), the shortest 6 minutes and 38 seconds (J). This length doesn't seem to have a direct relation to the duration of the live activities, but must rather be a choice for this particular medium. Some videos are segmented into parts by text insertions describing different exercises or components of the *eu-você* proposal. The end credits always list the date, location, institutional affiliation, the participants' names, video collaborators and the music that was used. As such, the videos include much factual information about each instance of *eu-você*, for example that the number of participants of each instance ranges from 9 (F) to 23 (J and K).

The videos all present a selection of the *eu-você* choreographies, games and exercises that each group developed. They all show a group of people, using the red and yellow t-shirts, moving through different spaces at different moments. While the works don't appear to document the activities chronologically, it is common for a video to start by showing simpler exercises, such as throwing a ball in pairs (B), or walking through a space in a line or a certain pattern (H), and then move on to more complex movements, such as climbing on top of a sculpture in public space (J) or simultaneously having different people repeating specific movements using elements including a table and shoes (A). This might reflect the development of the group activities from something basic and instructional to something more sophisticated or improvised. Similarly, the works often show an indoor space before showing an outdoor space, which is also likely to follow the progression of the activities, as Basbaum often starts by introducing the proposal in an indoor-situation. The editing cuts between different scenes, sometimes quickly mixing moments, other times returning to the same scene, or alternatively giving more time to show how a movement develops (anywhere from 20 seconds to 2 minutes).

The videos give many clues about the context in which the works came about, specifically showing institutional spaces such as museums, sometimes with an exhibition by

Basbaum. We can see participants interacting with Basbaum's architectural and furniture artworks (E, F, K), playing with the *NBP* enamel object (D and J), traversing a space in which the *NBP* figure is marked on the floor (G), or using maps to define locations for his *re-projecting* project (I and K). There is a mixture of rural settings and urban environments (video H shot in Shanghai is presenting a particularly striking city scene, with participants moving among high-rise buildings). Squares are frequently used for group choreographies. One video is almost entirely set inside a shopping mall (I).

Sound is the main component that is added afterwards in post-production, though the videos also include a lot of diegetic sound. A recurring scene is that of a 'jam-session' involving the group playing instruments (B, K) or dancing to live music (G). The videos all have very distinctive soundtracks that include a variety of music styles added in post-production (from minimal-noise, to fanfare, to classical music). The music often abruptly cuts when a scene ends. We rarely hear the participants' voices diegetically, unless they are pronouncing the words 'eu' and 'você'. I recall one scene where we see and hear a participant talking into a phone to explain an instruction for a movement, but this is an exception (I). Several videos include vocals that are added in post-production, of a poetic nature, often departing from the words 'eu' and 'você' and using them in short poems or narrations. The soundtrack is often put together by Basbaum, but occasionally by other people as well.

The camera frame is often unstable and shaky, and the way of filming is a result of the fact that the camera is passed around through many hands, mixing distant views with close-ups. There is a striking 'street scene' that occurs in video A and B (the first videos that were made with a separate cameraperson) where the camera moves along the length of a street in which the participants walk around, greet each other, enter shops, pick up a public phone, etc. It's a distanced overview of the group that is almost cinematic, suggestive of some narrative unfolding. Other scenes are completely 'embodied' in the sense that the camera is held by someone who is engaging in a movement, or the camera is embedded in the activity because it is positioned in the middle of the group and circling around, for instance (K). There are many close-ups of the participants' bodies, focusing on the words and colours of the t-shirts. Most of the scenes are shot by a participant who is not engaging in a movement him- or herself, but is following the group's activity from nearby.

The videos mix the registration of choreographies, games and exercises with a few moments that are less 'performative', such as the group having a drink in a bar (C). Some

scenes or movements appear especially staged for the camera, others are more documentary or spontaneous, though ultimately this distinction is not very easy to make by watching the material. The videos express a lot of playfulness and laughter, and have many notable scenes. These include a visit to a bar named *Bar Eu e Você* and a short interview with the owner and his wife (A), a scene where one participant removes alternating red and yellow t-shirts that she was wearing on top of each other (C), occasional scenes where participants mingle with non-participants (such as with a cleaner who is sweeping the floor while a choreography takes place there; E), the talk show host interview with Basbaum while the rest of the group moves around on a small stage (D), and many more.

2.3.2. Analysis of the video works

Taken together, the eleven videos present us with a lot of facts and insights about the specific instances of *eu-você*. The videos give form to the work in a way that Basbaum's writing doesn't: they go beyond protocols and reflections and show examples of what really happened. We can see how participants move individually, in pairs or as a group during the games and choreographies, how they use what is at hand in the space or environment, and think of different possibilities to interact together. The videos also concretely show the ways in which *eu-você* is embedded in other Basbaum projects, how his works 'contaminate' - to use one of his own words (MARTINS, 2017) - or overlap with each other, and how motives reappear in different situations. They also offer us impressions of the group that can only become apparent by visualization: for example, by watching the videos I find that the group of participants appears as one whole, rather than two teams, especially in public spaces where the group stands apart from non-participants.

As revealing as the videos are, as viewers we don't really enter the process, we don't hear any verbal negotiations of the group members, we don't know the exact order in which things happened, or what has been excluded - and a lot must have been excluded as the videos are relatively short considering the actual time the participants spent together (at least one day or more). There is no attempt to explain the work, the artist's practice, or the individual participants' experiences. The added soundtrack enhances emotive readings of the footage, creating impressions that what we see is 'funny' or 'boring'; for this reason it is relevant to see more than one video to compare. The videos certainly go beyond a dry registration of the

activities, but they also refuse to become something completely other - the artist's comment that they are open to "fiction and narrative" (BASBAUM, 2016 (1)) also has its limits, in my opinion. I would describe the videos rather as 'lyrical documentation' - by which I mean that they document a group of people interacting with their environment and with each other with a minimal amount of commentary or narrative structure, but this material arrives to us through the groups' collective eyes, through the multiple people who handled the camera and show us their subjective view, and through the perspective of the editor(s).

The videos are not especially captivating, and perhaps suffer from the same problem I described in the introduction of this dissertation: 'nothing happens' and there is no 'end result'. What is exciting, however, is that the collection of eleven videos, though repetitive in some sense, isn't formulaic at all. They show a variation of approaches, as one video consists entirely of a tv-studio recording, another incorporates 'surveillance camera' material from Basbaum's exhibition, and all are edited with songs and/or poems that accompany the original material. I see this way of treating and mixing the footage as a continuation of the playfulness of the *eu-você* activities.

2.4. Textual and visual production in *eu-você*

This brief analysis of the videos produced of *eu-você* and the texts written about the work, demonstrates that each have their own function and each offer different *frames* through which to access the work. The visual material gives a more direct momentary insight into the proceedings of what took place (still mediated, of course), while the texts can relay the abstract notions of the work's structure, ingredients and its context. The videos appear as an immediate collective processing of what happened, while the texts offer reflective content from the artist's point of view. Visual and textual production lend themselves to different contexts: the *eu-você* videos can be shown in exhibition contexts or screenings, while the texts can be printed or circulated online. Both have their limits in terms of providing access to the work, and for this reason it is useful that they can complement each other.

In the previously mentioned book *Além da pureza visual*, Basbaum (2007, pp. 91-100) discusses how visual and discursive production can operate simultaneously, even when produced separately. He sketches a brief history of the relation between 'the seen' and 'the read', that once shared the same space but are now in a continuous flow of relations between

one another. He discusses several modern artists from Paul Klee to Lygia Clark, and how they interweaved verbal and visual constructions, so that their "verbalvisual hybrids"[32] have the effect of making us perceive concepts and objects/images simultaneously. In Basbaum's practice, a central place is occupied by diagrammes that combine visual and textual material. These diagrammes most clearly approximate the kind of "verbalvisual hybrid" he describes in *Além da pureza visual*.

Yet if we bring these comments to *eu-você*, we can also perceive that the live activities, the videos and the texts are in dialogue with one another and exist on a simultaneous plane. Basbaum (2007, p. 96) himself states that he doesn't believe that there are things about artworks that can only be revealed in artist's writing. That would be giving text more weight than image, and he is trying to steer clear of such hierarchies. Following the logic of the artist's comment to consider text and image on the same footing, we might say that the texts and images of *eu-você* not only open up different ways of approaching the work, they also 'produce the work' together with the live activities. Recalling Pedro Erber's comments on the artists of the 1960s, the material production and everything it generates all delineate the frame of what we understand as 'the artwork'. Together they tell its story.

In this chapter I have specifically focused on what *eu-você* generates beyond the live activities, arguing that we should not only understand this material as secondary documentation, but as an integral part of the work. One component that I have not discussed here might still be added to this discursive frame around *eu-você*: the individual testimonies of the participants. Their "body-memory" (BASBAUM, 2005) perhaps best blurs the 'during' and 'after' of *eu-você*, providing another way of understanding that 'what happens' is not limited to a live moment. In the next chapter this will be explored through my own testimony and comments from other participants.

[32] BASBAUM, Ricardo, 2007. p. 96. Basbaum writes in Portuguese and uses the term "híbridos *verbivisuais*".

3 - 'During': *eu-você* at the Museu Bispo do Rosário, a case study

3.1 Exploring worlds

The sociologist Erving Goffman studied everyday life situations on the micro-level of the interactions between people in specific situations. He is best known for having introduced a dramaturgical model to the study of social life, especially in his well known work *The Presentation of Self in Everyday Life* (1956). In this book, he compares social encounters to theatrical performances, by pointing out how we adopt certain roles for certain situations and modify our behaviour accordingly. Though it was written many decades ago, his book regains a new significance in the age of new media (think about *selfies* and social media profiles). But his approach also produces interesting connections when we bring it into dialogue with participatory art projects and performance art, which after all, are not that different from everyday situations except for the fact that they are more explicitly framed as performances. Artworks too involve certain social expectations and 'cultural scripts' (FINE and FIELDS, 2008), roles and techniques. Goffman's theories are occasionally recalled in the art context though surprisingly it's not very common (WILLIAMS, 2004).

This chapter takes a closer look at one instance of *eu-você*: the September 2016 edition at the Museu Bispo do Rosário in Rio de Janeiro, which at the time of writing (May 2019) is still the most recent installment of the work. I will be examining *eu-você* from three different perspectives in an attempt to focus on the network of relations that the work emerges from and creates, relations that are both interpersonal and contextual. The three perspectives are those of the artist, of other participants, and my own personal perspective, based on the memories of my experience as a participant.

The first two perspectives were collected through interview sessions, for which I used two different approaches. When I was talking to the artist, the conversations were structured in a very informal way, taking many side-paths freely, and I took notes. For the testimonies of the participants I used a more formal model, that of the questionnaire. I met personally with some former-participants and collected answers from others through email. During the live conversations especially, I kept in mind some comments by Gabriela Rosenthal (1998) on giving the speaker the proper space to tell what they want, to consider the sequential accumulation of the narrative, and to look at the isolated elements that have a function in the

whole. Moreover, while writing and revisiting my own testimony during the research period, Rosenthal's view on personal life stories stayed with me, as she claims that these stories are neither a subjective construction of the individual, nor a simple product of social models, but occasioned by "the order of the primordial interrelationship between the 'world' and 'me'."[33] As I felt my own statement oscillating between a diaristic account and a desire to analyze the situation within a micro-sociological frame, writing in the double-tongue of researcher and object of study, her words resounded even louder as I came to see the experience of participating in *eu-você* as exactly one of exploring relations between inner and outer worlds.

3.2. Practice assemblage and Basbaum's experiences throughout the years

During my research I had several opportunities to sit down with Basbaum and talk about his work. Though they were one-on-one encounters, they were not entirely formalized and often included other topics of conversation as well.[34] I quickly realized that these conversations served best for gathering facts, grasping the links with his other works, and understanding how different editions of *eu-você* came about, rather than entering the works on the level of conception, process and meaning-giving. In conversation with my supervisor Lígia Dabul we agreed that a certain degree of vigilance should be observed with regards to reproducing the artist's discourse, especially since he has written so much about his own practice. I therefore didn't talk very much about the 2016 edition of *eu-você* with him directly, and instead our conversations focused more on the different situations and places in which *eu-você* has been presented through the years. As Basbaum is the only person who has been there for all the *eu-você* editions, this offers us an insight that only he can bring.

I compared Basbaum's comments with a study on participatory artists' projects and workshops that sociologist of art Anni Raw (2014) conducted, in which she describes what components make up these projects and enable creative work to take place. Raw (2014, p. 15-16) organized these components into six categories that together make up a *practice assemblage* of cumulative approaches and conditions that "interact to create a balanced

[33] ROSENTHAL, Gabriela, 1998. p. 196. My translation.
[34] I met the artist on 23 August 2017 for an interview session. During January and February 2019, I met the artist four or five times at his apartment, with the purpose of practicing English conversation for an upcoming trip. We made an agreement to combine these moments with discussion on *eu-você* and his practice.

‘ecology’ of practice in the workshop setting”. They are 1) personal commitment; 2) intuition; 3) relational and 4) spatial qualities and practices; 5) an ethics of principles and values; 6) a harnessing of generic elements of creativity, or opening up a transformative potential through practice. Raw’s study is mostly based on the experience that workshop leaders shared with her, information from the participants and Raw’s direct participant observation, while I am instead using the testimony of the artist and my own memories and research on the work.

To understand the *practice assemblage* of *eu-você*, I asked Basbaum if he could recall several different contexts in which *eu-você* took place, and we began to speak about particular occasions when he felt *eu-você* had not worked out well.[35] These moments can tell us something about his understanding of the conditions needed for the work to ‘work out well’ or flourish.[36] Basbaum described to me that there was once a plan for *eu-você* to be carried out by a public school teacher in his absence, but that it never happened, as the teacher never found the right moment to mobilize the class into action.[37] Basbaum had no desire to take part in this situation, and suggested that the fact that all the participants were already familiar with one another through the classroom setting might have been a further challenge.[38] He expressed it is important that participants join the project by their own choice, are responsible for their own gestures, and that scheduling the project for a group of teenagers as a school activity didn’t seem to match with those principles. Basbaum also mentioned situations where there was not much time for him to introduce the work and explain his artistic practice prior to the physical interactions. These experiences convinced him that such an introductory moment is necessary to make participants susceptible and willing to carry out the work. The presence of the artist and his personal commitment enable participants to enter a situation with trust and motivation to join in.

Basbaum also stressed that it helps to have a quiet, private space available for the first moment of contact with the participants, to achieve concentration. In Raw’s study, she discusses the spatial framework of participatory practices both in terms of the physical environment and the affective atmosphere that together can bring about a third, ‘imaginative space’, where participants feel free to express themselves. I believe that in the case of *eu-você*, these spaces are

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[35] Conversation with the artist, 23/08/17.
[36] We must take into consideration that the idea of a ‘failed’ or ‘successful’ artwork is problematic, as this kind of judgement is not part of a sociological analysis.
[37] This was an idea that emerged during the *re-projecting london* project at the Showroom in 2013.
[38] This corresponds with Goffman’s insistence that the presence of strangers enhances a memorable group-formation, in: GOFFMAN, Erving, 2013. p. 14.

not just dependent on the artist's care, but also on the institution's efforts. At the Museu Bispo do Rosário, I recall there was a particularly welcoming, supportive environment, thanks to the hospitable reception of the project's coordinator Bianca Bernardo, but also because the museum's public spaces are free for anyone to move in and out of without paying an entrance fee, so that there is a minimal threshold between inside and outside. Basbaum told me about another case where the movement of the participants inside and around the institution was bound to many rules.[39] It is not hard to imagine how this might restrict the possibilities for improvised games, or of the unlocking of an 'imaginative space', using Raw's term.

Basbaum brought up several other interesting issues from *eu-você*'s history. One institution he was invited by, demanded that an entirely new group of people participate each day, thus negating the possibility for a group process to develop very much. As Raw describes in her study, much time and attention are generally needed to create a relational framework in which participants feel comfortable to interact, are able to learn from each other and can develop their practice. This was confirmed by Basbaum when he recalled a favourite instance of *eu-você* when he was able to work with a group for a two-week period.[40] Time is thus a favourable factor for the work's development.

Although Basbaum often combines *eu-você* with other artworks, he also expressed some dissatisfaction with a few situations in which *eu-você* was mixed with other art projects, as part of events involving many artists presenting work at the same time. In one of these cases, the t-shirts were worn during an artistic jam session with contributions by artists and musicians, but without the usual collective games or inventions - a situation that only involved one of *eu-você*'s ingredients without the further protocol.[41] Another time, an institution approached him to ask if they could use the t-shirts for spontaneous mediation activities, again not involving any of the other parts of the work, so he declined. Another situation that never materialized was supposed to take place with young members from a muslim community youth group, but they wanted to separate boys from girls and there were some women with veils covering part of their

[39] This was at the MoMA in New York in 2014.
[40] This was the edition of *eu-você* at the Festival de Verão in Espírito Santo, in 1999. Basbaum told me a lot about this festival, which was organized by the university in the remote location of a small town, thus intensifying the dialogues between artists and visitors/participants as they spent time together without many other distractions.
[41] This was as part of the art project *A Certain Brazilianness* by artist Wendelien van Oldenborgh, in Rotterdam in 2004. We might question if this is really a case of *eu-você*.

faces and possibly the t-shirts. Basbaum felt he couldn't mediate this situation and decided not to go through with the idea.[42]

These examples show that certain conditions enable *eu-você* to develop: the presence of the artist, an introduction to his work, the t-shirts, a private space to start and an institutional environment that helps to open up spaces to work in, a certain duration, a focused group of participants and the collective engagement in choreographies, games and exercises. Basbaum nevertheless has experimented a lot with these components and does not adhere to a single formula, so that *eu-você* exists in many different forms and has the flexibility to be part of many different contexts.

The final component of Raw's *practice assembly* is the use of the artist's creativity to unlock creativity among the participants, and is perhaps the most difficult to pinpoint. She mentions *playfulness* and *absorption* (or the 'flow experience') as two possible *vehicles* or creative devices to achieve this. I believe these are crucial for *eu-você*, and they emerge through the engagement in the games and movements. Basbaum told me he recognized in various instances that there was a subtle moment when he saw the group was 'formed', and that once it has, anything can be included as part of the work, including simple things such as having lunch together. Things that don't happen in the beginning, that become possible once the group is more comfortable with one another, which I believe has to do with getting absorbed in the work. In the following subchapter I will attempt to enter this territory through a micro-sociological analysis of *eu-você* at the Museu Bispo do Rosário.

Fig 24: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016.

[42] Again at the Showroom, in London, 2013.

3.3. A personal account of *eu-você* as a micro-sociological analysis

In September 2016 I participated in *eu-você* at the Museu Bispo do Rosário in Rio de Janeiro, a museum located on the grounds of Colônia Juliano Moreira. I was personally invited by Ricardo Basbaum, whom I had first met in the Netherlands and subsequently several times when I moved to Brazil in 2015 to attend the CAPACETE residency programme, where he was one of the tutors. Basbaum generously offered me and two other participants to share an Uber with him that the museum had arranged for him, since it is located in the West zone of the city, far from where I live, and we needed to go there for four consecutive afternoons. I had only visited the museum once before. At Museu Bispo do Rosário, *eu-você* formed part of Basbaum's project *re-projetando (museu bispo do rosário) 2016* which was part of the exhibition *Das Virgens em Cardumes e da Cor das Auras*, curated by Daniela Labra. We spent four afternoons together, of which the first was an introduction to the artist and his work, and the remaining three were filled with the *eu-você* interactions.

eu-você always brings together people who carry out Basbaum's artistic proposal, and as such is an example of a *focused gathering*; an assembly of people who try to maintain the same focus of attention during an *occasion*.[43] The artist is the initiator, and the participants arrive either through their connection to the artist or the hosting art institution; for this reason *eu-você* usually joins together strangers and people who have some relation to each other. This was no different in the case of our group at the Museu Bispo. The group was made up largely by the museum's 'regulars',[44] the people who receive treatment at the psychiatric facilities and sometimes also live there, and who also partake in the museum's activities or work in its ateliers. The other participants were a few museum employees and some acquaintances of Basbaum from the Rio art scene, including myself.[45]

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[43] "An occasion has three characteristics: perceptual boundaries and borders that constitute it as an event, a cognitive and affective influence on the participants, and an internal organization in sequences" (My translation from the original: "Uma ocasião apresenta três características: limites e fronteiras perceptivas que a constituem como acontecimento, uma influência cognitiva e afetiva que se exerce sobre os participantes, e uma organização interna em sequências."). in: JOSEPH, Isaac, 2000. p. 61.

[44] The museum utilizes the term 'usuarios' ['users'] rather than patients or clients, to emphasize that these people make use of the mental health facilities. Because I feel the literal translation in English has negative connotations (drug users), I have instead opted for 'regulars', to indicate they regularly attend the health services and the museum activities, though I am aware this translation lacks the active, 'operational' connotation of 'user'.

[45] The complete list of participants: Aline Bernardo - André Bastos - Bernardo Marques - Bianca Bernardo - Carla Pinheiros Machado - Fabiano dos Santos - Fernanda Abranches - Hellen Portela - Ingrid Lemos - Ivanildo de Salles - Leandro Nunes - Luiz Lindenberg - Mariana Paraizo - Mateus Souza - Pedro Mota - Ricardo Basbaum - Rosemary Fernandes Barros - Rubiane Maia - Sandra de Jesus - Tanja Baudoin - Wilton Montenegro.

As our gathering happened over several days, it generated a fleeting *small group* (GOFFMAN, 2013, p. 9) that possessed some general organizational properties. Everyone was requested to be present for the entire duration of the work. Each of our encounters started around 14:00 o'clock and lasted for about three hours or until the participants got tired. During the first afternoon, we met in a private room in the museum where Basbaum talked about his work and showed us some of the *eu-você* videos. He explained that the locations for the *eu-você* actions were determined by a diagramme he had made which marked seven places on the map of the Colônia neighbourhood, where his work *re-bancos* was installed. These were seven benches with a particular shape that relates to the *NPB* drawing that Basbaum has used in various contexts since the early 1990s, and they provided us with destinations to visit and engage in the exercises. Our spatial movements were a way of mapping new contours onto Basbaum's diagrammatic map of the neighbourhood that was on display in the exhibition space, so that if one were to trace our route and movements at the seven sites, an alternative *NBP* figure would emerge.[46] As my Portuguese at the time was very basic, I could not follow all that Basbaum was explaining, but my prior knowledge of his work helped me understand a bit better.

Inside the exhibition, a wall diagramme included the following four-step protocol, which was also included in the catalogue text by the artist and in the video of the work:[47]

a. re-benches are distributed in places around the Juliano Moreira Colony, demarcating possibilities for re-designing the specific NBP shape.
b. the points demarcated by the re-benches function as visiting and activation sites with an open horizon for undetermined and/or predetermined actions.
c. group actions based on the series *eu-você: coreografias, jogos e exercícios* will happen in the demarcated spots. A video of the experiences will be made, that allows them to be shared.
d. It is expected to produce a tension, characterized as conversation, negotiation and reciprocal provocation.

[46] The artist made this drawing afterwards, though it was unfortunately not included in the exhibition's catalogue.
[47] My translation. Also see: BASBAUM, Ricardo, 2016 (1). p 46-47 and 183.

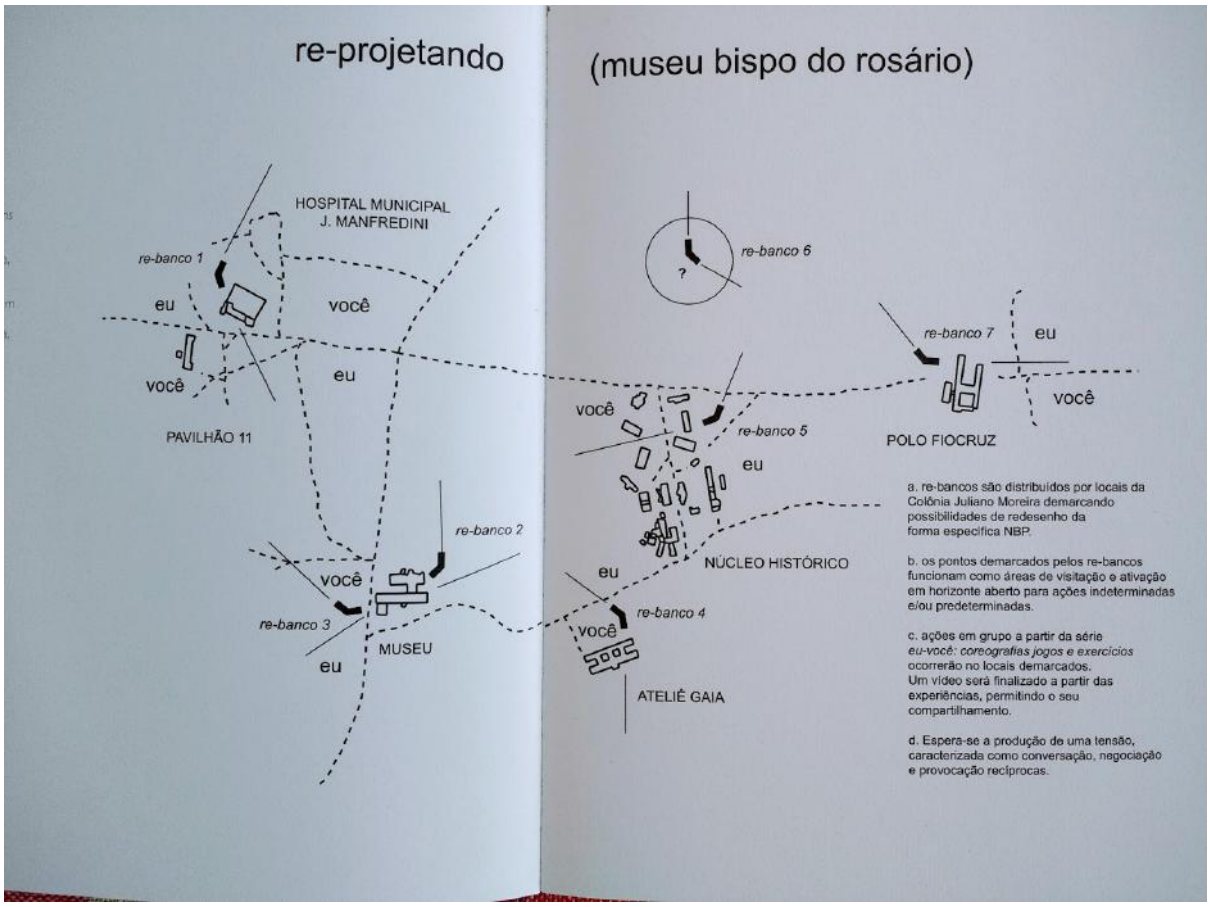

Fig 25: Ricardo Basbaum, *re-projetando (museu bispo do rosário)*, 2016. Diagramme, dimensions approx 275x384 cm. Photographed from: BASBAUM, Ricardo, 2016 (1).

The remaining three afternoons were dedicated to the *choreographies, games and exercises.* We went around looking for the benches on the Colônia terrain, two of which were inside the museum and the rest outside or in other buildings. At those sites and along the way, we performed various activities. One of them, for example, took place outside in an area with some trees and big plants. Each person found a place behind a tree and stayed there, until someone else ran over, then they exchanged places. While running, we shouted “eu” or “você” according to the t-shirt we were wearing. Another action took place inside the cell where the artist Bispo do Rosário used to live. We lined the walls of the cell and took turns to stand in the middle with the camera to film the others’ faces or bodies, the walls, ceiling or floor. Outside the building, we found some abandoned concrete building blocks and columns, and one by one crawled through one of them. The interactions were often as simple as that. Everybody participated and usually one action lasted between five and ten minutes. They were generally based on physical movements, but sometimes with a verbal element - mainly exclamations of

the words ‘eu’ and ‘você’ in a call-and-response pattern. Verbal communication took over during intervals, to discuss where to go next or to propose and explain new movements. The overall activity was thus temporally structured by moments of *performance* and *non-performance*.[48] This could be compared to the activity on a film set where the relevant action is largely defined by the shooting of scenes, while the overall activity includes much more; all the ‘in between moments’ of preparation and evaluation. In accordance, we also had a camera, that was used to record the exercises, but not used very much during the *non-performance* moments.[49]

Fig 26-28: Moments of non-performance. Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

[48] These are not Goffman’s terms but my own, used to indicate the difference between ‘on’ and ‘off’ activities in *eu-você*, but they relate to Goffman’s model of the dramatic theatrical scene, for example in: JOSEPH, Isaac, 2000. pp. 41-54.

[49] This was at least in part a practical consideration, as the camera’s battery was limited, but I am not sure if we would have filmed the entire time had that been possible.

When I think about the full title of the artwork in relation to our activities during those afternoons, the 'choreographies, games and exercises' each call attention to certain characteristics of our interactions. These include the coordinated physical movement of choreography; as we often rehearsed and repeated a certain movement all at the same time or one after the other. There was the team formation that is typical of games; as are spontaneity and improvisation. But there was also an inherent purposelessness that placed our activities in closer relation with exercise routines. The interactions were not geared towards a final presentation as might be the case with a choreography made for show, or a game with winners and losers. The interactions rather had an inconclusive nature; they usually ended once a rhythm had been established and repeated a few times.

I can further categorize the activities in terms of three main types of interaction: (a) interaction between participants; (b) interaction with the space; (c) and interaction with the camera. Our interpersonal interactions (a) were primarily facilitated by the use of the t-shirts and by engaging in coordinated physical movements together. The moment of choosing a red or yellow shirt marked the moment of becoming part of a team, which created an informal kind of camaraderie among us and was also the first moment we really talked to each other in relation to the project: "hey, we are on the same team!"[50] It also made us part of one large group of 'eus' and 'vocês' who were distinguished from outsiders through our clothing and actions. This was the first step in creating a 'world' with its own internal rules (GOFFMAN, 2013, p. 27).

Fig 29: Marking the beginning: putting on the t-shirts. Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

[50] This is also an example of one of the *limits* of the work, a moment that marks a beginning.

We explored the museum and its surroundings (b), sometimes making use of available 'props' (such as a piano, cushions, instruments) that could inspire new activities. Our actions were also triggered by the geographical and architectural qualities of the surroundings. For example, in the beginning we walked in single file because we were faced with a very long and narrow hallway in the museum. When we passed through the woods, we decided to play a game of hide-and-seek among the trees. Our interaction with the space not only happened in relation with the art institution, but also with a psychiatric institution and with the neighbourhood. The location of the Museu Bispo do Rosário is tied up with the history of an area that in the first half of the twentieth century was designated as a site for psychiatric patients, alcoholics and otherwise undesired citizens of the city. The museum was established there in 1982 following the artistic success of Bispo do Rosário, who was of one of the patients of the psychiatric institution. Today the museum is still located on the grounds of the psychiatric facility.[51] The neighbourhood of Colônia Juliano Moreira features many historic buildings such as remnants of a plantation and a church and the psychiatric institution, alongside new houses built as part of the Minha Casa Minha Vida programme. Moving through the neighbourhood meant we sometimes had to negotiate our movements carefully. Entering the lobby of one of the buildings where psychiatric treatment took place had to be discussed first with receptionists and doctors, and walking through an area where some of the patients lived was restricted. I recall we had to wait outside for some time while Basbaum went to ask for permission for our presence in that particular area.

[51] The museum's mission is presenting the works of Bispo do Rosário alongside the work of contemporary artists.

Fig 30-37: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

The interaction with the camera (c), its presence and its use during the interactions contributed to the work's process in at least four potential ways. One, a camera can heighten a sense of performance by reminding the group members that their actions will be viewed by a future audience. Even the moment when the camera turns on can already cause a change in the participants' sensation of the situation.[52] Two, it gives a purpose to *eu-você*'s physical movements by projecting a future life for the work. Three, the camera can have the effect of pulling one in- or out of the activity and as such is a distance-creating device. Someone might step to the side to film the activities, though the artist made the effort of integrating the camera in the actions as much as possible, by encouraging it to move from hand to hand. These three points can be more or less in the foreground or background depending on each participant's individual relation with the camera. Finally, the camera triggered new ideas for interactions. Certain ways of passing it around or specific physical movements sometimes responded to the camera's position. For example, as we stood inside a tunnel we played a game where each time that the camera was pointed at someone's face, it was their turn to say "eu" or "você". It was thus a source of invention and improvisation at times. We were all encouraged to use it at some moment, as Basbaum insisted that the group documents its own activities collectively.

Fig 38: Camera integration. Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

[52] This can be compared to the set of a film, where the 'charged space' of the set triggers a transformation in those who enter it. See: DABUL, Lígia; PIRES, Bianca, 2008.

I found that the uniform-like way of dressing and the simple, non-competitive actions had the effect of downplaying the external differences between us, because it created a new set of internal rules for difference: the difference between an 'eu' and a 'você'. This difference had an abstract quality, however, because if I was 'eu', I was always an 'eu' among many 'eus', creating a kind of shifting spectrum between being individual and group member, that could be intensified or lessened by fulfilling particular roles.[53] Despite this levelling effect, I can point out many differences between the participants. There were more men in the group than women. There were some very tall people and some shorter ones. Some of us knew the museum and the neighbourhood very well, for others it was their first time there. I know I stood out for being a foreigner who didn't master the language, which meant that some other participants helped me by translating to English or showing me what was being discussed. I remember being curious about the fact that some of the participants were psychiatric patients at the clinic, and others weren't. It was precisely these participants that had a good knowledge of the terrain, which meant they often helped Basbaum find the next location.

Fig 39: Using the *re-bancos*. Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

[53] Basbaum made an analysis of the participants' embodiment of multiple positions or what he calls "shifting pronouns", in: BASBAUM, Ricardo, 2005.

In order to make further sense of the interactions occurring in *eu-você*, it is helpful to consider what Erving Goffman (2013, pp. 19-20) calls the *rules of irrelevance*, which is similar to Gregory Bateson's concept of the *frame* that determines "the type of 'sense' that will be accorded everything within the frame". Goffman claimed that in the context of a game encounter, participants give attention to certain properties of the material context and of each other and ignore other properties that are unimportant to the game proceedings, such as the social status or the personal emotions of the participants. As such the rules of irrelevance enable participants to focus on their actions and give meaning to what is happening. They have the effect of establishing a boundary or *interaction membrane* inside which relevant action takes place, a kind of *game world* reality (GOFFMAN, 2013, p. 27; 65). In the case of *eu-você* I believe its properties and rules, such as wearing t-shirts and inventing group movements, meant that certain other properties from the wider world could be disregarded. But there are always *incidents* that illustrate some porosity in the membrane of the game world.

One of these incidents took place during the very first performance-moment of *eu-você*, when Basbaum proposed an activity that introduced us to the camera. We stood in a circle and each participant took turns to stand in the middle and circle around with the camera to film the others' faces. Everyone had a serious or 'neutral' look on their face, but one participant gave a big smile and a 'thumbs up' each time the camera circled by him. Even though no rule about our behaviour in this situation had been established, we had automatically adhered to some unwritten code, perhaps because of previous experiences of being filmed or because of preconceptions about behaving seriously during an artistic experience. As this participant's behaviour was 'out of play' with the rest of us, what Goffman (2013, p. 55) called a case of *flooding out,* his gesture made us all laugh. One consequence of this early incident was that it made me loosen up and more aware that strict rules of behaviour did not exist.

In another incident on the second day, one of the participants fell down and hurt herself. The fall was minor, but due to her condition she momentarily passed out and could not continue, nor did she return to the project on the following days. While someone taking a fall is always distressing, in this case it had the additional effect of reminding me that for some of the participants their psychiatric state might affect their movement and abilities in unforeseen ways.

Generally though, I believe there was a sense of ease among the participants, in which the game world stayed intact and *spontaneous involvement* or engrossment in the action was facilitated (GOFFMAN, 2013, p. 37). The activities were not geared towards high performance

or winning, but were about inventing simple movements or exercises that could be triggered by the environment, the situation or perhaps remembered from childhood. The participants could take on different roles in the situation, with more or less initiative. One could actively propose a game, for example, take control of the camera, lead the way to a new location, or just follow the others. Basbaum, as the artist, took the lead in proposing games at first, but he tried not to stand apart from the rest.[54] One of the participants was a music teacher at the museum, and he played an important part as facilitator who made all participants feel at ease, as he was familiar with the regulars as well as the terrain and had a positive disposition, enabling easy *integrations* whenever necessary (GOFFMAN, 2013, p. 48). Roles were temporary and shifting, if only because of the t-shirts. One day I was 'eu', the next day 'você' and after that 'eu' again. The effect of this was one of abstraction and lightness, that keeps the activities at a distance from psychological role-identification or interpretation.

Fig 40: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

[54] The artist writes about his position of partial integration in the group in: BASBAUM, Ricardo, 2005.

After four days of moving in and around the museum, we wrapped up the project. We had visited all the *re-bancos* and the scheduled time was up. I felt like the project could have continued for more days, as we were reaching more moments of *flow* and were beginning to become more familiar with each other. Not everyone had been there for the full four days, but there were also some people who had joined in later, such as the museum's coordinator of the project and a regular whom had lingered around the group on the first days, until he was invited to join in, which he appeared very happy about. Some months later, I went back for the closing event of the exhibition, during which Basbaum screened his edit of the video material. I talked to some of the participants then and hoped to return to the museum soon, but the next time would only be two years later, on the occasion of collecting testimonies of my fellow-participants.

Through this description of my experience of what took place and the way in which the group interacted with one another during those four days in September 2016, I have found it helpful to draw on micro-sociological concepts that were developed to analyze game-situations. They call attention to the ways in which *eu-você* establishes an internal group dynamic with the goal of carrying out certain activities collectively while moving around an area together. This establishes a very specific kind of game-world with simple rules and goals, in which participants after spending some time together can feel more absorbed, which in turn creates focus and familiarity, more freedom for spontaneity and improvisation. Certain differences the participants might experience or roles they take on in other situations can be suspended for some time, as *eu-você* works to equalize or perhaps 'emancipate' the appearance of the participants and their possibilities to act and contribute. What produces new relations and 'frictions' is the confrontation with elements from outside this game world. These can arrive both from within the group, through *incidents* or *flooding out*, but also because the group moves around a terrain that is largely defined by the presence of a museum and of a psychiatric institution, which group members each have very different relations with.

3.4. Testimonies about *eu-você* gathered from other participants

I created a questionnaire with 15 questions (see Appendix 2), with the aim of gathering testimonies from the other participants of *eu-você* at the Museu Bispo do Rosário. The questionnaire focuses on the relations of the participants with the work, the museum and each other, to understand how *eu-você* built upon existing relationships and created new relationships.

On 29 March 2019 I visited the Museu Bispo do Rosário, two and a half years after the *eu-você* workshop had taken place, and met with four of the people from the group who are still frequenting the museum as its regulars. We sat around a table and spoke for about an hour and a half, and I was accompanied by Rennan Carmo, an educational assistant at the museum. I had brought printed questionnaires but we also went through every question together, as some preferred to answer verbally. I recorded the conversation.

Fig 42-43: Visit to Museu Bispo do Rosário, Rio de Janeiro, 29 March 2019. Photography: Rennan Carmo.

Two of the people from the group were not able to provide that much information in terms of verbal statements, but I believe both remembered well what had taken place, as they showed excitement at the pictures I had brought and responded to the questions with recognition or nods. One of them remembered she had quit the workshop after she fainted and hurt herself. The other filled in the questionnaire by making marks on top of the printed questions and Rennan Carmo told me he was learning to write and probably took it as an opportunity to exercise. The third participant filled in all the questions with very detailed answers, naming eight different locations we had visited, and four specific actions we had done. The fourth talked very much, recalled different locations and actions, but was also offering

much more interpretative information, background stories about the museum and its functioning, and specific details such as not seeing some footage that he had filmed in the final cut of the video, and recalling a connection with the work of Glauber Rocha he had made during the introduction in 2016. All these four participants were already visitors and regulars of the museum before participating in *eu-você*, and continued to be so afterwards.

I also collected answers through email from five other participants. Two of them are young artists, one a friend and neighbour of Basbaum who sometimes works as his assistant, and the other was her boyfriend at the time. The third person is a photographer who was invited to document *eu-você* and participated only one day. The fourth and fifth were employees of the museum. One is a music teacher, who was asked to participate and help accompany the participants. The other was the educational manager of the museum who had invited Basbaum and was coordinating the project. All five indicated that they have an individual artistic practice of some kind. From the answers of the first two young artists it was clear that they have no strong bond with the museum as they didn't return after participating in *eu-você*. Their involvement with the work came about through Basbaum more than the institution, as opposed to the people I interviewed live, and the music teacher and project coordinator. The photographer had a prior professional relation with the museum, has known the Colônia since the 1980s and has also known the artist since the late 1980s and had photographed his work before. He was only present one day, but he connected with the work on these multiple levels, similar to the project coordinator who could only participate one full day, but had previous experience collaborating on a *re-projetando* work by Basbaum.

Each of the nine interviewed participants remembered very specific movements and games (an improvisation inspired by the martial art of hapkido; lying down in pairs and raising one's feet above the floor and touching the others'; using Basbaum's *re-bancos* for a kind of chair-dance, etc.), as well as difficult incidents (the participant that fainted; a moment near the bus highway when someone almost fell down from a small hill after seeing a frog; not being allowed to film in the area where the confined patients live but finding a secluded place where it was possible), and remarkable moments (entering the hospital reception and creating some relations with the people working there or waiting to see a doctor, a space that has historically been stigmatized).

I contacted a former participant of one of the first editions of *eu-você*, that took place in Wales (United Kingdom) in 1999. I recognized her name in the list of participants of one of the

eu-você videos and we exchanged emails in which I asked her questions similar to those of the questionnaire.[55] She described herself as a social practice artist and art academic. I learned that she was one of the co-organizers of a two-week long international artist workshop called Cyfuniad, to which about twenty artists from different countries were invited, among them Basbaum. Half of the participants were from the UK and half from other countries, and together they worked individually and collectively for two weeks and presented their work to each other each night. *eu-você* took place in this enclosed context, and the participants were members of this group that was already spending intensive time together.

According to her recollection, the locations were the fields/gardens around a stately home where the workshop was held (actions of about 10 minutes as she remembers), and the small seaside town of Barmouth (actions lasted a couple of hours). She especially remembered how much fun they had moving around the town where they were visible to others, and having a samba-jam session with found instruments led by Basbaum during a solar eclipse. She also recounts that it was the first time she met Basbaum, but that they stayed in touch for many years after, and she visited him in Rio once. She stayed in touch with most of the other participants from the workshop too. She described the context as very exciting but also complicated as they brought together people from very different backgrounds. The project was supported by a larger organization called the Triangle Network, who have been organizing international artist workshops for years, but which she mentioned has "a kind of utopianism about it, that is entangled with legacies of colonialism"[56]. She also explained that Cyfuniad was the organization she started with another English artist, and that being an English organization working in Wales had its own complicated local politics too.

I also contacted another participant, who took part in *eu-você* in Porto Alegre, the city where she grew up.[57] She told me what she remembered about *eu-você* as it happened during the XVII Festival de Arte da Cidade, spread out over two weeks in 2003. She remembered signing up for Basbaum's project at Atelier Livre, the art space where the festival was held, and that several friends and fellow-artists took part, so that she knew most of the participants. She didn't know Basbaum personally before, but afterwards invited him to contribute to a

[55] I had previously been in touch with this person through email at least five years ago when she worked with Site Gallery in Sheffield (UK) in relation to my job in Amsterdam at the time.
[56] Correspondence between former participant and myself, 12 May 2019.
[57] I had met this person while I was a resident at CAPACETE in Rio de Janeiro in 2015, as she was a former resident who was visiting from the Netherlands, where she now lives.

publication project she developed with another artist (who also took part in *eu-você*). She remembers that the workshop started with a more "theoretical"[58] part about Basbaum's work and *NBP*, then moved on to an examination of the city map where they marked the sites where eight actions would take place, in accordance with the *NBP* figure that was projected onto the map. Not all of these actions involved the t-shirts and choreographies, so it is likely that *eu-você* was only one part of Basbaum's *re-projetando* work. One of the final actions took place at another art space called Torreão. She also recalled the tv-studio recording (that makes up the video piece of this instance of *eu-você*), and an action inside a local bar.

These accounts by two former participants can hardly be taken as representative for the entire pool of participants of all the *eu-vocês*, but it is notable that these two women are able to recall some particular actions, locations, and details even after more than fifteen years. What strikes me most, however, is the complexity of the setting in which the work developed in these two cases: they both involved not one, but several collaborating art organizations, other structures that encompassed the work (*eu-você* as part of an international workshop, or as part of a city festival), multiple locations, and other art projects that somehow intersected with the work. This also applies to my experience at the Museu Bispo do Rosário (*eu-você* taking place in a museum that is partnered with a psychiatric institution, as part of an exhibition that includes Basbaum's work as well as that of others). This level of complexity doesn't even consider yet all the relations that the individual participants have with these places and with each other, that each testimony also gives account of.

The eleven collected testimonies, then, manifest the individual participants as nodes in a large network of relations, which the artist only partially sets up through his proposal. He instigates the activity, but just as much enters and makes use of existing relations, those of himself with certain participants, or of institutions with the people who are close to them, and of other participants who might bring along friends. He can only foresee these connections to a certain extent as there are many people, institutions and interests involved. Some shifts and lasting effects in this tissue of relations can also be identified: occasionally new friendships emerge,[59] future work relations are established,[60] and the memories stay with people for many years.

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[58] Correspondence between former participant and myself, 17 May 2019.
[59] As one participant notes and I can confirm, we became acquainted during this workshop and now meet regularly as friends.
[60] Especially involving the artist himself in other projects.

I'd like to include three particular testimonies by participants of *eu-você* at the Museu Bispo do Rosário to demonstrate some of the lasting connections that were created according to their experience. In his answers to the questionnaire, one regular wrote as a final observation: "Since 2016 sir Basbaum didn't come back anymore. I liked and like his project. Nowadays we are already in 2019 and it's four years ago that this project was presented." During the live conversation we had, he and his colleague also said it was a pity that they didn't see the artist anymore after he had shown his video at the closing event.

The music teacher at Museu Bispo do Rosário wrote me that he and the participants from the museum spoke a lot about the experience afterwards. According to him, "it was an activity that united people without any discrimination. It involved all participants in a unique experience of self-knowledge and knowledge of the other, explored the limit between art and play, and constructed a kind of art that is invisible in the moment but becomes visible after some time. There should be a repetition of the project."[61]

The educational manager who had invited Basbaum to the museum remembered: "It was during this project that we had the chance to get to know one of the patients better. He was interned at the Núcleo Rodrigues Caldas. As we got to know him, he began to visit the music workshops at the Polo Experimental more, and was then integrated at the Atelie Gaia as an artist. In fact, what happened was a 'reprojecting' of his life and of ours too, in the sense that we got closer and could strengthen our ties and create new contexts of action for him. I feel emotional remembering this. To me, the meaning of art also inhabits such transformations."[62]

Though it is not possible to measure the weight of these statements quantitatively, I believe they reveal that the work had some impact on the participants. It created a desire for more interaction or contact (with the artist); it generated conversation between several participants afterwards; and it brought one participant much closer to the museum and its art activities.

[61] I am paraphrasing and translating what the teacher wrote me in his questionnaire answers and email from 7 May 2019.
[62] I am translating what the educational manager wrote me in her email from 22 May 2019.

Fig 44: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016.
Photography: Bianca Bernardo.

4 - Conclusion

4.1. *eu-você* 'now'

On a Sunday morning in October 2018 I went to the Glória market for my weekly shopping, as I do almost every Sunday. As I was leaving the market, I saw a group of people dressed in yellow t-shirts crossing the road at the same time that a group in red t-shirts came from the other side, and they met each other in the middle. I don't know who said what first, but soon they were shouting at each other forcefully and I saw someone receiving a punch in the face. Other acts of aggression were exchanged. The police arrived quickly and the groups went their separate ways. Many people stood around with me and watched the scene from a safe distance. There was no doubt about what was going on.

It was voting day; the second round of the national elections. The city had been building up tension for several weeks now. The two groups I saw were easy to identify: the ones in yellow t-shirts were Bolsonaro-supporters, the ones in red were supporting the Workers' Party. In the two years between that moment and my experience with e*u-você*, the significance of the colours of these t-shirts had become a cultural commonplace. The period leading up to September 2016, when we were meeting at the Museu Bispo de Rosário, was largely defined by President Dilma Rousseff's impeachment, finalized by vote on 31 August. During this time, there were large-scale protests against the government and against corruption, that regularly filled the streets with people in the colours of the national flag - predominantly yellow -, or alternatively in red, if they were against the impeachment. The political meaning of these colours was unmistakable. Going out into public space with a red or yellow t-shirt, even by yourself, could be understood as a profession of your allegiance to one of the two camps. There were stories of people who had been harassed on the street just because they were wearing a shirt in a particular colour (RIBEIRO, 2016). The symbolic meaning of colours even continued to inform Brazilian politics in other ways, when in early 2019 there was a social media outrage following conservative comments made by the Minister of Women, Family and Human Rights, Damares Alves, who said that now is the time that girls wear pink, and boys wear blue again (BRASILINO, 2019).

For Erving Goffman (1990, p. 34), clothes form part of what he called 'personal front': the expressive equipment of a performer that we intimately identify with the performer him- or herself, and which we naturally expect will follow them wherever they go. Front also includes

such items as age, sex, racial characteristics, facial expressions, bodily gestures, etc, some of which are relatively fixed and others more transitory. All function as 'sign vehicles' that can tell us much about the performer's social status or about the role he is performing. According to Goffman (1990, p. 36), they are also abstract and general, in the sense that they depend on a similarity of meaning so that observers can quickly understand how to respond to them - as is also the case with the red and yellow t-shirts. There are several studies that analyze the meaning of clothes from a sociological point of view.[63]

Goffman's notion of clothes as 'sign vehicles' certainly resonates with the practice of an artist who has for a long time been investing in 'signs' as media for communication, and who thinks about their embodiment and activation, though I don't believe Basbaum chose the colours of the *eu-você* t-shirts with any political connotations in mind. In the current moment, the politicized presence of red and yellow t-shirts in public space might cause a reaction of confusion if someone by chance witnesses an *eu-você* group on the street. It can influence a critical reflection on the work that connects the efforts of the *eu-você* teams to the polarized population of Brazil. It could even directly affect a new group of *eu-você* participants, who might decide to develop games and exercises that highlight differences or call attention to possible tensions between the teams.[64] Of course, in another time, or even in another place, this interpretative reading of the work will not apply. What do we know about how the project was perceived in China, for instance? What did it mean for the participants there to go out into a public square dressed like that, playing games? What did passersby think? Or if we look ahead, we might wonder if participants in twenty years will think of the same activities, or come up with entirely other games.

In the introduction to this dissertation, I briefly used the metaphor of a 'trap' for an artwork in which things can 'enter and get caught', in which the context can be 'captured'. Maybe this analogy is not entirely suitable to *eu-você*, as it suggests something aggressive and ultimately 'stuck' in one place, but I recall it here to call attention to the way in which outside events enter into dialogue with the work, perhaps rather than getting trapped, can flow through it as time passes by. This consideration of the 'outside world' that interacts with *eu-você* in

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[63] See for example this ethnographic study on police uniforms and performance: DE CAMARGO, Camilla Rebac, 2016.

[64] Here I recall Claire Bishop's critique of participatory and process-based projects, and her interest in practices that also recognized antagonism, friction or unease within social encounters. See: BISHOP, Claire, 2004.

significant ways, in contrast to the 'internal game world' I described in the previous chapter, also returns us to the question of 'art and life', raised at different points in this dissertation, especially in Chapter 2 and 3 where I described the concern of the 1960s avant-garde artists to integrate art and life by thinking of 'unframed' actions.

Although the issue of 'art and life' is an endless cause for discussion in art historical circles (ranging from Peter Bürger's classic writing on the modernist avant-garde's efforts to produce an art that fulfilled a social function in society,[65] to Hito Steyerl's (2011) recent provocative warning that we should be more attentive to the ways in which art 'occupies' and 'invades' life, in the sociological context the notion that there is such a distinction to be made between art and life is already questioned from the start. Art is life, it doesn't exist 'in relation to' it - even though sociologists since Georg Simmel have also been concerned with the 'limits' of the artwork (VILLAS BÔAS, 2017), which can be conceptual or discursive too, as we have seen. In a recent article Basbaum (2017) himself tackled the subject by proposing that we pluralize these terms and speak of 'arts' and 'lives' instead. He claimed that the contact and friction between 'art' and 'life' can only be explored if we differentiate and diversify these terms, which since the 1960s have been appropriated and neutralized by the global consolidation of neo-liberal policies that produce and absorb social relations for purposes of entertainment and consumption. He carves out a place for artists to recover or intervene in the sphere of social relations and subjectivities, and it is not hard to see how *eu-você* might be one such attempt at an artistic social intervention.

When I talk about the outside and inside world of *eu-você*, I think of these just as the 'before', 'after' and 'during' - as functional models that can call our attention to certain qualities of the work. Raising the question of *eu-você* 'now', at the end of my dissertation when I am reflecting on the last two years of studies, is also an attempt to locate and anchor this research project.

[65] According to Bürger, bourgeois art had distinguished itself from sacred art and courtly art by pursuing a representational function that effectively established its separation from the praxis of life. The twentieth century avant-garde movements attempted to counter this process by negating the individual production and reception of art. BURGER, Peter, 2002. pp. 47-48.

4.2. Main dissertation points, drawing conclusions

Throughout this dissertation, I have situated *eu-você* in relation to different temporalities: the 'before', the 'during', and the 'after'. In the previous subchapter, I added the 'now' of the current moment. I believe these phases don't entirely follow a chronological linearity, and are at times co-existing or overlapping in my analysis. However, I looked at these three phases to gain some understanding about *eu-você*'s placement among other artworks and art historical developments (Chapter 1); what 'remains' of *eu-você* and is shared in the form of texts and videos (Chapter 2); and the engagement and interactions of the participants during one particular instance of *eu-você* (Chapter 3). The idea was that, taken together, these three moments at which we can observe and analyze different aspects of the work, could give me insight in the ways in which *eu-você* develops from existing structures, conventions, and relations between people, places and ideas and how it likewise functions as a proposition that provokes new operations, actions and interpretations. Before I respond to this hypothesis, some further comments on my findings from each chapter, based on the research question: what happens to Basbaum's artwork *eu-você* 'before', 'during', and 'after'?

In Chapter 1, looking at the art historical context of *eu-você* highlighted the ways in which the work dialogues with the legacy of Brazilian and international artists who explored performative and participatory practices in the 1960s, especially with their interest in setting up situations that generated new material each time and actively engaged the public in a creative process. Other qualities of *eu-você* reminded me of performative practices that negated function, productivity, and spectacle; which I then brought in relation with Basbaum's experiences as a young artist and his efforts to initiate long-term projects that are not depended on the art market logic. I described how *eu-você* fits into Basbaum's own trajectory of works and his interest in collective interventions, infiltrations in public spaces or mass media, and the embodiment and enactment of aesthetic forms. This chapter located *eu-você* within a history of related practices and artistic ideas, and as such demonstrated how the work builds upon a genealogy of other artists' works and Basbaum's own. I also mentioned *eu-você*'s twenty-year trajectory (and ongoing) and the importance of Basbaum's work to other contemporary artists. Though I didn't enter into great detail here, I believe it is very important to point out Basbaum's influence as it shows that his work and thought also affect many other artists' trajectories.

I opened Chapter 2 with some examples of conceptual performative artworks that start from unannounced, live actions in public space and depend on what Pedro Erber calls

‘discursive framing’; a secondary phase of production with the goal of communicating with an art audience. I argued that this is different from making an art work and then documenting it, and instead is a way of enfolding documentation and narration in the work as part of the creative process. *eu-você* has a similar, two-part creative process, so that the games, choreographies and exercises are not the only inventive element, but the video and texts are a part of the work that reaches out towards a broader audience. The artist’s texts are used to communicate the technicalities of the protocol, to describe the context of the work and to reflect on the work and its mediation. The videos are co-productions with the participants and sometimes other collaborators, that I called ‘lyrical documentation’ as they show a variety of *eu-você* interactions through the eyes of multiple participants handling the camera. Both texts and videos frame *eu-você* in their own way and reveal a lot about the work, but they also withhold certain information about the process. As such the artist still controls what we come to know about the work. The analysis of the visual and textual material of *eu-você* demonstrates that the work provokes several creative outputs that enable it to circulate in diverse ways.

Chapter 3 collected the comments of the artist and the participants, and my own experience, to incorporate personal accounts of the way *eu-você* depends on and creates relations between participants and with a specific context. This chapter was more complex because it involved a variety of perspectives on the work. With Basbaum I discussed some elements that have been conductive or counter-productive to the work throughout the years. We compared different instances of *eu-você* and I used the *practice assemblage* model by Anni Raw to foreground the conditions that enable *eu-você* to develop: the presence of the artist, an introduction to his work, a private space to start and an institutional environment, a certain duration, a focused group of participants, the t-shirts, and the collective engagement in choreographies, games and exercises. It was clear that the artist nevertheless enjoys experimenting with these components and tests their limits.

In my own account of *eu-você* at the Museu Bispo do Rosário I used micro-sociological concepts to make sense of the activities we engaged in together. I described the situation we arrived in at the museum and its surrounding territory, the chronology of our activities and how we entered the process after receiving instructions and putting on the t-shirts. I gave examples of the games and actions and the way they developed from our interpersonal interactions, our encounters with our surroundings, and the presence of the camera. With the help of Erving Goffman’s research on situations and games, I discussed how the work creates a ‘world’ and

how differences between group members are negotiated in this world; sometimes obscured, other times made apparent.

The accounts of other participants that I gathered through a questionnaire focused on the way they became involved with the work and what 'lasted' in their lives or in their memory afterwards. These testimonies gave much information about each participant's relation to the artist, the institution, and the other group members. The participant thus emerged as a figure in a network of relations that in some ways pre-existed, in other ways were fostered during the *eu-você* process. Some new relations were established: some participants got to know the museum and the neighbourhood for the first time, some met the artist and other new people, some took on new roles in relation to familiar contexts. This chapter ultimately showed that *eu-você* each time is dependent on specific conditions and personal relations between people and institutions, but also provides conditions for new relations to develop.

Through these three chapters and the research question of what happens to Basbaum's artwork *eu-você* 'before', 'during', and 'after', *eu-você* comes into focus as an artwork that is embedded in a trajectory of artworks and practices, part of a network of fellow-artists (predecessors, peers, and a new generation) and participants (166 people just counting the video editions), and of intricate institutional collaborations, often involving several components and layers, and engagements with specific places and neighbourhoods. Though it is embedded in and dependent on all these things, the work is nevertheless not easily containable[66] - it extends beyond the collective live moment to include texts and videos, experiences and memories that lead to new personal relations and projects.

All those components that feed and enable the work, are also 'put to work' in the creative process, and the outcome is never completely determined or expressible. I posit that this demonstrates my hypothesis that *eu-você* develops from existing structures, conventions, and relations between people, places and ideas and likewise functions as a proposition that provokes operations, actions and interpretations. *eu-você* can incorporate the ideas and the cultural baggage of every participant, and the time and place in which it's made. Because it starts each time anew, the work keeps mutating and spreading in different directions.

I have approached *eu-você* both as an art historical object of research and as a social situation in which the artist is an agent who delineates some of this situation's contours and sets

[66] As I mentioned in the introduction, Howard Becker already pointed out the impossibility of isolating the artwork, in: BECKER, Howard, 2016.

in motion a collectivized artistic process. I found it particularly helpful to apply a sociological perspective to the work that called attention to the work's 'frame'. I believe that Basbaum's proposal for *eu-você* is to create this frame within which actions can happen. He intentionally leaves the frame porous, makes sure it can be moved around, opened up, played with, so that other people are encouraged to engage in a collective process of shaping the situation in a free manner, and the work can easily travel to different institutional and cultural contexts. The artist sets up a minimal structure that provokes the participants and captures their focused interactions, everyone relating to one another in that place and time, so that the context itself can become the content of the work.[67]

In the case of *eu-você* at the Museu Bispo do Rosário, I see this happened during the four days we spent together. As the proposal involved moving around the museum as well as the historical terrain of the psychiatric institution, exploring and getting to know this site as a group was a very important part of the work that made possible many unique games and exercises. We were relatively undisturbed and the institution facilitated access to a lot of spaces (from the exhibition to Bispo do Rosário's prison cell) and there was a huge diversity of spaces to move around in (from a path along the BRT highway to an open field surrounded by trees). The core of our group was made up by the regulars, who were already familiar with these spaces but had not explored them as part of an artistic proposal. The work's emphasis on very simple physical actions helped to equalize the exchange among these particular participants of which a few weren't as comfortable with verbal communication (some of the regulars and myself for lack of Portuguese skills). Though I didn't participate in other editions of *eu-você*, I can imagine that the process is different when a group only consists of artists, or when nobody knows Basbaum beforehand, or when the focus is on staying inside a museum, or being in a more urbanized area with more reactions from passersby, for example.

Thinking about the context becoming the content of the work also made me decide to add the short section about *eu-você* 'now' to this conclusion. I came to see the work as a social experiment that each time reveals specific details not just about the people and the location, but also about the place and time in which it comes about and about our personal perspective of looking at the work. All of this contributes to *eu-você*'s longevity beyond a singular moment.

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[67] The notion that the context can become the content of a work is one of the points elaborated by Ian White in relation to artworks that call attention to context precisely because they are evacuated of what would be considered 'content', in: WHITE, Ian, 2016. p. 212.

Fig 45: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

4.3. Final reflections

There are many things I haven't covered in my research. Research I wish I could have undertaken but didn't includes collecting more testimonies of participants from different editions and doing more detailed research into the institutional contexts of each *eu-você*, to make comparisons between the different editions possible. It would also have been great to set up an audience-response group to test the reception of the video works and find out what people who have nothing to do with the work have to say about what they see. I also wish I could have had more time to describe the ways in which Basbaum's work is relevant to a younger generation of artists, as I see many of his former students who are working in similar ways, with group processes or diagrammes, for example. And I am aware that my theoretical basis has been quite limited, as it could have relied more on sociological theories of art and on doing fieldwork, and on sociological interpretations of space and duration, for example.

Discussing a single artwork seemed a narrow undertaking at the outset, but it proved a very rich experience. I started this dissertation by saying that I had trouble describing to friends 'what happened' when I took part in *eu-você*. Now I feel there is a lot of territory I haven't even

touched on yet, and I consider it one of the work's strong qualities that there is no singular way of giving meaning to it. And it is only a matter of time before Basbaum decides to revive the work again.

Fig 46-50: Ricardo Basbaum, *re-projetando; eu e você*. Museu Bispo do Rosário, Rio de Janeiro, 2016. Photography: Wilton Montenegro.

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Appendix 1: List of all occurrences of *eu-você*

Note: although the artist has had a look at this list, it is possible that there are some editions of *eu-você* missing.

1. 1997: *eu-você, jogos, exercícios, coreografias*

EAV Parque Lage, as part of a course (no video available)

2. January 1999: *EU e VOCÊ*

X Festival de Verão, Universidade Federal do Espírito Santo e Pref. Municipal da Serra, Nova Almeida, Espírito Santo, Brazil

3. 1999: *ME & YOU*

Cyfuniad International Artists Workshop, Wales, United Kingdom

4. July 2000: *Em torno de eu x você*

32nd Festival de Inverno of UFMG in Diamantina, Minas Gerais, Brazil

5. July 2003: *eu-você (ao vivo)*

XVII Festival de Arte da Cidade de Porto Alegre, Rio Grande do Sul, Brazil

6. 2003: *E: anotações sobre contatos com: re-projetando + sistema-cinema + superpronome*

Instituto de Artes Departamento Cultural CTE / SR-3, UERJ, Rio de Janeiro, Brazil

7. October 2004: *me & you games and exercises*

As part of the project 'A Certain Brazilianness' by Wendelien van Oldenborgh, Hoogvliet, Rotterdam, the Netherlands (no video available)

8. 2005: *Yo-Tú / Me-You*

As part of the exhibition 'Tres Enscenarios', San Antonio Abad, CAAM, co-produced with the Centro Atlántico de Arte Moderno, Gran Canaria, Canary Islands

9. July 2006: *eu-você: +*

Programa Rede Nacional de Artes Visuais, Funarte, Rio Branco, Acre, Brazil

10. September 2007: *Me and You Exercises and Games*

Lisson Gallery, London, United Kingdom (no video available)

11. April 2008: *Me & You, choreographies, games and exercises*

As part of the exhibition 're-projecting (Utrecht)', Casco, Utrecht, the Netherlands (no video available)

12. 2008: *me-you: choreographies, games and exercises*

7th Shanghai Biennial, Shanghai, China

13. 27 and 28 March 2009: *eu você: shopping x praça*

Ipatinga: Shopping do Vale do Aço, Instituto Cultural Usiminas, Praça 1 de Maio, Av. 28 de Abril; Belo Horizonte: Arquivo Público Municipal; Residencias Artisticas Instituto Cultural Usiminas, Ipatinga, Minas Gerais, Brazil

14. October 2009: *Me–You Choreographies, Games and Exercises*

Ludlow38 / MINI Goethe Institut, New York, United States (no video available)

15. February 2012: *eu-você: coreografias jogos e exercícios em: Conjs., re-bancos*: exercícios&conversas*

Museu de Arte de Pampulha, Belo Horizonte, Minas Gerais, Brazil

16. 2014: me-you: choreographies, games, and exercises

Museum of Modern Art, New York, United States (no video available)

17. 2016: *re-projetando, eu e você*

Museu Bispo do Rosário, Rio de Janeiro, Brazil

Fig 51: Ricardo Basbaum, *eu-você, jogos, exercícios, coreografias*, 1997. Installation as part of the group exhibition 'Palavreiro', at Funarte, Galeria Sérgio Milliet, Rio de Janeiro.

Appendix 2: Questionnaire

The following fifteen questions were presented as a questionnaire to the *eu-você* participants. I'm including them here in the original Portuguese and in an English translation. They were printed and emailed in a document of three pages to give space for the responses.

Portuguese:

1. Você lembra a experiência de participar no trabalho/oficina do artista Ricardo Basbaum, chamado *re-projetando (museu bispo do rosário) 2016*, o que aconteceu no setembro 2016? (O projeto com as camisetas vermelhas e amarelas e as palavras 'eu' e 'você'). Você lembra o que aconteceu?
2. Você se lembra de como se envolveu no projeto? Alguém te convidou?
3. Você esteve presente durante as quatro tardes? (A primeira tarde foi uma introdução, o outros três foram dedicadas nas coreografias, jogos e exercícios.)
4. Você lembra os lugares que a gente visitou?
5. Você consegue se lembrar de um dos movimentos / jogos que o grupo fez? Pode descrever ou desenhar um?
6. O grupo usou um câmera para filmar. Você usou o câmera? O que você fez?
7. Você lembra outras coisas específicas da experiência? Momentos marcantes, momentos difíceis?
8. Você conheceu o artista Ricardo Basbaum antes de participar no projeto dele? Se sim, como?
9. Quem dos outros participantes do grupo você já conheceu? Qual é a sua relação com eles? (Os nomes: Aline Bernardo - André Bastos - Bernardo Marques - Bianca Bernardo - Carla Pinheiros Machado - Fabiano dos Santos - Fernanda Abranches - Hellen Portela - Ingrid Lemos - Ivanildo de Salles - Leandro Nunes - Luiz Lindenberg - Mariana Paraizo - Mateus Souza - Pedro Mota - Ricardo Basbaum - Rosemary Fernandes Barros - Rubiane Maia - Sandra de Jesus - Tanja Baudoin - Wilton Montenegro)
10. Você lembra interagir com pessoas vocês não conheceu anteriormente? Você encontrou ele/ela no algum momento depois o projeto terminou?
11. Você conheceu o Museu Bispo do Rosário antes de participar? Como você conheceu o museu? Com qual frequência você vai lá?

E a Colônia Juliano Moreira?

12. Você já participou de outros projetos ou atividades no Museu Bispo do Rosário?

13. Você já participou de outros projetos de arte que envolviam trabalho em grupo (no Museu Bispo ou em outros lugares)?

14. Você trabalha com arte, faz arte ou visita exposições no seu tempo livre?

15. Outros comentários ou observações:

English translation:

1. Do you remember the experience of participating in the artist Ricardo Basbaum's work/workshop called *re-projetando (museu bispo do rosário) 2016*, that took place in September 2016? (The project with the red and yellow shirts and the words 'eu' and 'você'). Do you remember what happened?

2. Do you remember how you got involved in the project? Did someone invite you?

3. Were you present during the four afternoons? (The first afternoon was an introduction, the other three were dedicated to the choreographies, games and exercises).

4. Do you remember any places that we visited?

5. Can you remember any of the movements / games that the group came up with? Can you describe or draw one?

6. The group used a camera to film. Did you use the camera? What did you do?

7. Do you remember other specific things about the experience? Remarkable moments, difficult moments?

8. Did you know the artist Ricardo Basbaum before you participated in his project? If yes, how?

9. Which of the other participants in the group did you know already? What's your relation to them?

(The names: Aline Bernardo - André Bastos - Bernardo Marques - Bianca Bernardo - Carla Pinheiros Machado - Fabiano dos Santos - Fernanda Abranches - Hellen Portela - Ingrid Lemos - Ivanildo de Salles - Leandro Nunes - Luiz Lindenberg - Mariana Paraizo - Mateus Souza - Pedro Mota - Ricardo Basbaum - Rosemary Fernandes Barros - Rubiane Maia - Sandra de Jesus - Tanja Baudoin - Wilton Montenegro)

10. Do you remember interacting with people you didn't know before? Did you meet him/her at any time after the project was finished?

11. Did you know the Museu Bispo do Rosário before you participated? How did you know the museum? How often do you go there?

What about the Colônia Juliano Moreira?

12. Have you participated in other projects or activities of the Museu Bispo do Rosário?

13. Have you participated in other art projects that involve group work (at Museu Bispo do Rosário or in other places)?

14. Do you work with art, make art, or visit exhibitions in your free time?

15. Other comments or observations: