

a to q

by igor santizo

Oct.. 2, 1998

The following is a transcript of the messages left in the Or Gallery's voice mail during the end of August and beginning of September. The initial contextualizing statement was part of the first message. With the exception of the one night when I forgot to do it, every night a message consisting of one or a few "items" read would be left in the telephone voice mail.

Reid, this is Igor Santizo. Following your request for me to drop by the gallery to show you what my recent work is like, I am here choosing to present my latest body of work via telephone. The work is titled: a to q. The following small body of work is in part the result of the material condition of not having a studio at this time. This has forced my activities towards small drawings, small objects and towards plans and ideas. This work has gravitated towards the established avenue of conceptual art. My thoughts are playful, casual and a relatively new way of working for me. They have an ambivalent epistemology as far as having a relationship to the conceptual, a relationship that still needs to be negotiated. Thus bringing up questions regarding stylistic imitations or lessons, the value of such adoptions for an emerging artist today, the relevance of the so called avant-garde revisited,

In the following days plans or ideas will be left as messages on this answering machine. Work that is a trace of my necessity to navigate through this territory.

- a) in preparation for the action, observe the everyday around you. when you are ready to act, pick an object from the world. use whatever criteria. in preparation take as long as you want.
- b) to pour water on an everyday table. an amount proportionate to the size of the drawing desired. a drawing with the water is made. the drawing may be photographed.
- c) action: walk into the kitchenware area of a department store. proceed to the kitchen timers. activate as many timers as you wish to whatever lengths of time. walk out of store. timers will ring.

- d) **action: walk or stand in a street. offer to shake people's hands. shake an indefinite amount of hands.**
- e) **it is a leisurely walk at a beach. perhaps the tide is low. drawings are made on the sand.**
- f) **an action before me unfolds. as running around in this beach in this ground. an action before me: in a circle I run and unfold as my tracks and my laughter are bound in this mold.**
- g) **maybe i will "bird-whistle". an action is repeated, not a loop, but each time to a different person as if they are called. as they look around for the source of the sound, they will find the camera's point of view up on a tree while i record video there.**
- h) **to install various soap bubble producing machines.**
- i) **once they have drawn cleanliness through friction on our bodies, collect soap slivers before they disappear.**
- j) **as a pet project, pick up two cats and rub them gently. (small dogs may be used)**
- k) **reduce a work of writing to a word per page. word may either be especially chosen or by random. a variation on the reduction may be down to a word per book.**
- l) **action allegorical to reductionist painting and sculpture. objects on a table are wiped off table with one clear sweep. a renunciative rejection at the level of the everyday. This may be video taped. a loop may be created that suggests a constant reclearing of the table's contents.**
- m) **action: assume the pose of stepping on your own hands. hold position as long as you wish.**
- n) **action: the action is to unravel one's clothes, to come undone and to let the scattered garments be the piece. white cube contextualization may be appropriate.**

o) action: dance macabre for two in a non-descript place. one wrestles the other who is a personification of death. if action filmed it will then be played in slow motion and in black and white.

p) black confetti.

q) make a halo out of tinfoil.