Anchors and Portkeys:
A short guide to objects and time travel
Department of Fine Art
Master of Fine Art

Anchors and Portkeys:
A short guide to objects and time travel

MA-Degree Paper in Fine Art
Kimi Tayler
260786-3509
Thesis Advisor: Berglind Jóna Hlynsdóttir
Spring 2019
Abstract

In this paper I will investigate how and what we attach meaning to and the way personal relics can become vessels for memory and experience. These objects have the ability to ground us, whilst also transporting us between place and time; they hold a potential for time travel. What do these selected objects say about who we are, where we’ve been and what we feel? Through this research I have also found myself considering how this can additionally be connected with how culture can be accessed as an outsider and what brings on a sense of belonging.

I am also contemplating the key words of grounding and anchoring. I reflect on what grounds me, and how I am anchored to a specific time and place through objects. This idea extends to taking less physically tangible sensory objects like sounds, songs, smells and tastes; and considering them as vehicles for time travel.

I will also analyse the way I use comedy in my work, how I work with absurd elements and relate to Social Surrealism. I will reflect on these key aspects through their connection to my installation practice, subversive interventions and use of performative roles within space.
# Contents

## Introduction
- The Anchor Song 6
- Bonting 8

## Lovely Day

## Hvað með það?
- Is this love? 13
- Safnið um Gagnamagnið/ collection of data 15

## Without breaking any eggs
- Field work 1 / 184 days 20
- Object Orientated Ontology 23
- Ecology 24

## The absurd elephant in the room/ taking comedy seriously
- Social Surrealism 31

## Why I hate Bill Withers and other sonic objects:
- Installation setup for the performance in Kubburinn 34
- Sound 35
- Performance 37
- Reflections 38

## Conclusion

## Bibliography

## List of images

---

To accompany the reading of this paper:

*Anchors and Portkeys: A short guide to objects and time travel (the playlist)*, is available on Spotify.

https://open.spotify.com/user/kimi-kims/playlist/6VHHO1sa3oaslepu9ugp1h?si=lFw_7Jw7QlKhv6T_zSBQA
Introduction

In my artistic practice I am interested in how and what we attach meaning to and how transportive\(^1\) personal relics that we select can become vessels for memory and experience. What do they say about who we are, where we have been and what we feel? Through this object based research, I have also found myself preoccupied with how one accesses culture as an outsider. I am interested in what individuals attempt to connect to; be it language, music, food, humour, history, etc. I also approach these factors by considering grounding, connectedness, and searching for a sense of belonging. How do traces build places and connect us to them?

Formally and materialistically I am making multidisciplinary installations with performative and comical elements. I am interested in presenting objects, subversive interventions and roles within a space. Creatively I have two outlets; one of these is art making, the other is writing and performing stand-up comedy. These two practices can sometimes feel like a seemingly disparate shopping list– unconnected:

- Making things out of papier-mâché
- Queer stuff
- Drawing
- Comedy
- The Eurovision Song Contest
- Seabirds
- Dating
- Geology

\(^1\) Although not technically a word, I will use transportive as a descriptor throughout the text. My definition is, as something that pertains to an object that has the ability to transport between one place and time, and another.
Whilst some of this list actually feeds directly into my visual practice, stand-up comedy, writing and research (pickles included); I sometimes feel like I am searching unproductively for a common ground and place to belong—to situate myself and drop anchor.

I. The Anchor Song

*I live by the ocean*

*And during the night*

*I dive into it*

*Down to the bottom*

*Underneath all currents*

*And drop my anchor*

*As this is where I’m staying*

*This is my home*²

I approach all my practices in a similar way; by smashing together an assortment of outwardly unconnected ideas, questions, and theoretical and material concepts in an attempt to visually and performatively interrogate the absurd space between them, which is revealed and exposed in the process. This space, that is sometimes uncomfortable and strange to inhabit, is where I attempt to lead my audience. I want to find out if I can create

---

a space for all the different sides of my practice to exist together: academically, visually, and performatively? This is where I drop my first anchor.

Writing is effectively what grounds me when I am trying to piece my work together so will I begin by considering the forms of writing I use to aid myself conceptually. Louis Theroux says writing can be “Like hearing an interior monologue of a slightly crazed neurotic person confessing all the insecurities and all the weird intrusive thoughts.” With this in mind, my writing takes on many of my own neurotic forms; through academic texts, notebooks, letters, personal diaries, comedy notes, private unpublished articles and published journalism. I feel all of these have something to say: about me, about the way I progress my visual and performative work, and where I position myself. Some of these texts I see as works in their own right and I am interested in how they can function as art pieces; as sound performances or printed text.

Whilst a written practice is something I consider a tool for grounding, I am also considering the key words of grounding and anchoring visually. Through an object-based inquiry, I am mostly considering what grounds me, and how I am anchored to a specific time and place. I reflect on this through connectivity to the performative objects I surround myself with, and construct. These objects take many forms. They are collected from the land (geological material and sea birds eggs), personal items and gifts, as well as recreations of existing objects made from papier-mâché and wool. This idea extends to less physically tangible sensory objects; like sounds, songs, smell and taste.

---

4 See [Images 1, 2, 3 and 4]
II. Bonting

As a child I had a stone, I carried him like a security blanket or teddy bear. He was flat, smooth and pale grey and I liked how he felt in my hand as I turned him in my pocket. Aside from his physical properties, he was a vessel for meaning—an object of collected memory and emotion. His name was *Bonting*. Although he appeared entirely ordinary, I knew that he was special among all the other stones in the world. Bonting to me is reminiscent of the relationship between the little prince and the fox in the 1943 ostensibly styled children’s adventure book *The Little Prince*, by Antoine de Saint-Exupéry.

> Just that, said the fox. To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world.  

I had a strange dependence on Bonting, and felt we had a sense of belonging to each other even though he was completely inanimate. He held the ability to ground me, but also to transport me. I propose that certain objects have this ability to ground you to where you are situated, but also with all their held memory and meaning, to transport you and tie you to another place and time entirely. An object can anchor you to two places at once.

In contemplating these often seemingly banal personal transportive objects and considering their position in culture and literature, I was drawn into the wizarding world of Harry Potter where this concept exists in the form of *Portkeys*. These are first described in *Harry Potter and the Goblet of Fire*.

For those that don’t want to Apparate, or can’t, we use Portkeys. They’re objects that are used to transport wizards from one spot to another at a prearranged time. You can do large groups at a time if you need to …

‘[What] sort of objects are Portkeys?’ said Harry curiously.

‘Well they can be anything,’ said Mr Weasley. ‘Unobtrusive things, obviously, so Muggles don’t go picking them up and playing with them…’

In the book an old boot transports the protagonists, with the Triwizard Cup acting as a Portkey towards the end of the story. With one touch or moment of connection to a Portkey you are transported to an entirely different place. You can only identify a Portkey if you are aware of it—as with my objects, it is my awareness that they contain meaning that gives them the ability to transport. In the story, being transported can lead to discomfort and letting go too soon can lead to displacement. Portkeys can be experienced individually or you can be transported as a collective. The objects in my research and final project function in a very similar way metaphorically and conceptually.

---

6 To be able to dematerialise and reappear at will. You have to be over the age of 17, pass a test and obtain a license to be allowed to apparate legally.
Lovely day

Writing plays an important role in the developing of my work. Below you can see an example of how an object, which in this case is a song, becomes transportive.

It’s a lovely day and I am driving with my sister. She drives. I am twenty-one, and she is just twenty-four. As always she is the consummate big sister, she is and always has been the grown up in our relationship; she is my protector and I am the untethered balloon who’s string she holds on to tightly.

She is returning home to Oxford and I am going with her for a few nights. This is rare. We never get to be the inseparable twosome we were as children: Zan-Zan and Kimi-Kims. We are now adults- and adults can be separated. Now we have our own lives and paths but in this moment we chat shit and fall into old patterns. The radio is playing. We sing. We point out and shout the “MAN-DEER” as we drive the familiar route through the deer park and see the stags. I drift in and out. The radio is still playing.

My mind is transported somewhere else, preoccupied with the news I have to share with her that I have been holding on to for almost three years. Will it change our relationship? I fear floating away from her. Sometimes I feel we have already started to drift… but will she let go of my string entirely once she knows? I feel like she won’t. But what if she does?


“Then I look at you, and the world’s alright with me.
Just one look at you, and I know it’s going to be a lovely day.”

“I hate this song” my sister says.

“Me too,” I respond, “It is not going to be a lovely day.”

[I am in the classroom. It is a mobile temporary classroom that has probably existed temporarily for thirty years. The room is small, it is Spring and the dust hangs and dances in the sunbeams. I am nine years old. The teacher rolls in the heavy wheeled television. This is a cause for excitement. A treat! Television! The atmosphere is palpable.

This is a different sort of class today the teacher says- a new subject, PSE. No explanation. Just an awkward sympathetic smile as she places the VHS in the player and presses play, and slips away to the back of the room avoiding eye-contact. The top of the screen glitches, tinny sound rings out from the old speakers and a dated 1980s documentary starts. We watch with confusion. A small child runs out of her bedroom and opens a door.

But whatever could be inside the darkened room?

“Then I look at you, and the world’s alright with me.
Just one look at you and I know it’s going to be a lovely day.”

A bored sounding British accented voiceover joins the smooth vocal stylings of Bill Withers.

Now we get to see what is lurking in the darkness of the doorway. A naked man emerges from the shadows, and freezes,

“This, is a penis.”

“Lovely daaaaaaaay.”

This is how I learned about (heteronormative) sex.]

Figure 1. Lovely day text (2018). Bill Withers, “Lovely Day,” by Bill Withers and Skip Scarborough, released December 1977, track 1 on Menagerie, Columbia.
I look at my sister wide-eyed. Her expression similarly shocked.

“YOU TOO.” I exclaim.

“IT WAS NOT A LOVELY DAY.” She burst.

She was transported back to the same sex-education class in that dusty classroom with those same two silkily harmonized words. Lovely. Day.

We had never talked about this experience.

Horror turned to hysterics, in our shared knowledge of a horrendously awkward rite of passage. We are both nine years old again, squealing, silly and crying tears of laughter. Zan and Kims. We have never felt closer than in our loathing of that song. That night I told my sister I was gay... and it changed nothing. Not one thing. She still holds on tight to my string when I need grounding, and she knows that I can always lift her a little off the ground should she need it.

And we still hate Bill Withers.

This, is truly **lovely**.

---

This for me is a prime example of what I mean when I say a song has the potential to be a **transportive object**, and within my practice how writings can exist as the work itself. When I hear the first few bars of that bloody song, it not only has the ability to transport me back to the original site of incident, the classroom, but to the shared collective experience of the day in the car with my sister. Maybe her memory of this moment is different. Maybe it does not quite tie together in the same way it does for me. But I know on some level, this song still has a transportive effect on her too. When considering the difference in how memory is experienced, Claudia Hammond highlights the elasticity of recollection and distortion of time in her book Time Warped:

> We know that time has an impact on memory, but it is also memory that creates and shapes our experience of time. Our perception of the past moulds our experience of time in the present to a greater degree than we might realise. It is memory that creates the peculiar, elastic properties of time. It not only gives us the ability to conjure up a past experience at will, but reflect on those thoughts through autonoetic consciousness- the sense that we have of ourselves as existing across time–allowing us to re-experience a situation mentally and to step outside those memories to consider their accuracy.

---

As stated by Hammond, in the re-experiencing of a memory it is important to acknowledge potential inaccuracies within them. Memories cannot be entirely trusted. The *Lovely Day* experience was personal, but also a shared memory with my sister. In each instance of remembrance, memories alter and in reminiscing with others we also have the capacity to alter each other’s recollections. When we build collective mythologies about something, our memories become more and more prone to alterations; the other person’s memory has the capacity to shape and alter our own as the story builds, stretches and exaggerates.

Although *Lovely Day* was our story, functionally, this sort of sonic transportation is not unique to my sister and me. Through further examples I would consider that there is an ability to be transported to another place and time through *objects*, be they physical, sonic or sensory.
Hvað með það?

I didn’t know this feeling was a feeling I was capable of feeling.⁹

I. Is this love?

In March 2018 I made an installation in the LHÍ Spark Plugs series, exploring previously unpursued and untapped possibilities for performance within my work. It became apparent during this project that by utilising the tools of my comedic practice, I could make big departures and leaps within my visual and performative work. I was able to access the absurd space between all the areas of my research.

In considering what anchors us to a specific place and time, and what gives us our sense of belonging within that space, I had up until this point been using acquired objects from the land (eggs and rocks) as starting points; but in the work Safnið um Gagnamagnið/collection of data, I explored how this could be applied to a particular moment, or specifically, a song.¹⁰ I am interested in how music and sound can relate to memory and experience, potentially defining what we give personal meaning to. What has the capability to ground us when we are unsettled, untethered or unstable? Could people, music and objects have these capacities?

During my first few months in Iceland, one song formed a soundtrack to social situations, working days, road trips and hikes. The song in question came second in Söngvakeppnin (the Icelandic song competition which is the national precursor to the Eurovision Song Contest) in 2017 - Hvað með það?/Is this love? by Daði Freyr Pétursson and his fictional performative band Gagnamagnið.¹¹ Those three minutes of gloriously

---

⁹ Daði Freyr Pétursson, “Hvað með það?/Is this love?,” released January 2017, track 5 on Söngvakeppnin, Ríkisútvarpið, iTunes.
¹⁰ See [Image 5]
¹¹ See [Image 6]
upbeat electropop (which through their staging and choreography) began to contain and hold meaning, memory and experience for me.

1. I am in a bar in Akureyri. The chairs are old car seats and we are playing a card game that nobody knows the name of. Sóngvakeppnin is playing on the big screen and everyone in the bar engages like they are watching football. The tall man in the green sweater doesn’t win, but he is captivating enough for us to stop playing cards, much to the infuriation of one in our party who storms off into the night.. “Is this love?” (*probably not, but maybe).

2. It’s me, Jonathan and Yasser in the kitchen. Washing up and listening to music. This is our nightly ritual. We Are the Champions¹, We are Biting the Dust², Dancing Queens³ in a Circle of Life⁴, it is 8:45heaven⁵ and when Daði Freyr comes on I instinctively turn it up. Jonathan is the only one with some sense of Icelandic, but we sing along regardless of our inadequate language skills. We laugh and run out into the snow and make angels, warming our Cold Little Hearts⁶. It is the first snow that Yasser has ever experienced. I am feeling feelings that I didn’t know I was capable of feeling. And Yes⁷, this is love.

3. It is summer and I am on a research trip. One year since Akureyri, since dancing in the kitchen and I am alone. I have one CD. I have been driving for ten hours. It is the CD Jonathan made for me and I have been listening to it on repeat for most of those 10 hours, slowly going mad. Each track holds a memory and a time and I am transported. Yes, I am a lonely Dancing Queen, not quite a Champion, almost Biting the Dust, in a Circle of Life, and as I approach Stöðvarfjördur, my first home in Iceland- my home from home.- at 8.45, my Cold Little Heart is warmed, as a familiar beat begins. “It’s awkward to say but, I just saw you for the very first time.⁸ It takes me back to the very first time and to all the times after that; to Akureyri, to snow angels, to my friends and to all the feelings I was capable of feeling in those precious moments. It got me thinking about all the traces left behind in this space that made it a place of attachment. Heima. I found myself in this place, in these people and in this song. Hvad með það?/ What about that? This was love.


Sparked by my personal encounters and recalling of feelings and experiences, I decided to turn the exhibition space into a museum dedicated to this one specific transportive song.
II. Safnið um Gagnamagnið/ collection of data.

The work took the form of an installed pop-up museum that contained objects, made by me and loaned by Daði Freyr. It is interesting to consider fictional museums in a wider context, and how they might be realised. For example the *Museum of Innocence*, which is based on a fictional novel with the same name written by Orhan Pamuk. The museum itself endures outside and independently of the book, but would not exist without it; through a constructed narrative the museum came to be in reality. In a similar way my museum came to exist because of the mythology I had created around a fictional band, and a song, but ended up being less about that in itself. The museum existed not just as a tribute to band and song, but as more than that; to my relationship to Iceland.

There was also a performative aspect–during the opening I assumed the role of the artist, curator and performer within my own collection. Performing *Hvað með það?* in Icelandic with a backing track and video of *Gagnamagnið* performing, for two hours. It is important to mention that I speak very little Icelandic. Language is such an important tool to access a culture, which is why I felt it was essential to sing the Icelandic version of the song even though I knew the English version well.

In the context of the strangeness, multiplicity, connection and disconnection that can be felt and applied within language (whether it is that of your mother-tongue or when learning another), I feel drawn to the Swedish artist Olof Olsson. In *Does Bill Gates Like Puns?* he recounts the frustrations he felt as a child whilst confusing the slang Swedish word for vinyl records with the word for tiles during a trip to his family summer house. Believing there was only one word for each thing he was sorely disappointed by the

---

12 See [Image 7]
15 See [Image 8]
stupidity of words, when he realised there were no records, only tiles to play with during their stay. This event has, for him, led to a fixation on how language can sound the same, but mean two very different things; the pun\textsuperscript{16}.

Despite learning the song phonetically I was still very disconnected from the language even though I understood some words and knew what it was about from the English translation. In one way I had found an access point to a culture, but in another I was still completely on the outside of any form of understanding. This reflects my experience of living in a different country and those moments where you feel or are made to feel like a “foreigner”; or útlendingur.\textsuperscript{17} By performing in Icelandic I was connecting not only to my identity within the country, but the geographical memories that pertained to the song.

I only had feelings of apathy, disinterest, indignation, snobbery and borderline disgust about the Eurovision Song Contest before I moved to Iceland. However, the culturally specific connection many Icelanders have with Söngvakeppnin intrigued me. From that first moment in Akureyri, I found myself engaged, immersed and interested in the on going dialogue in the most unexpected way.

In a wider context Chris West believes the Eurovision Song Contest promotes openness and tolerance as well as the “value of personal authenticity.” as he states in Eurovision! A History of Modern Europe Through the World’s Greatest Song Contest.\textsuperscript{18} This is also an event, which has given a sense of belonging to and been a cause for celebration within historically marginalised groups such as the LGBTQ+ community.\textsuperscript{19}

\textsuperscript{17} An Icelandic term for foreigner, outsider or stranger.
\textsuperscript{18} Chris West, Eurovision! A History of Modern Europe Through the World’s Greatest Song Contest, (London: Melville House Uk, 2017), 306
\textsuperscript{19} Within the LGBTQ+ community the Eurovision Song Contest is often affectionately known as Gay Christmas because of the openness of the competition.
West’s overriding conclusion is that despite the obvious superficiality and oftentimes absurdity of the contest, openness is fostered through *Eurovision*, and “such authenticity releases creative energy which benefits society as a whole.” In support of this statement a study was published in 2017 by scientists at Imperial College London confirming that the contest has been associated with increased life satisfaction.\(^{20}\)

In this work I was thinking about the museum and the eccentricities of something being important enough to have its own curated collection. This fascinates me and stems from a lifetime of museum visits, which also led to a temporary career in museums and archives. For me the museum is a space that not only offers the preservation of historical artefacts and documentation of social history, but is also a place where one can pursue “The study of objects through the prism of art, and through the words of artists, ... [which] allows one to see how complex the world of ordinary and less ordinary objects and things truly is.”\(^{21}\) as Anthony Hudek so eloquently puts it.

I used absurdities, objects, drawings, moments, and a performance about a song and a collection of people, as a means of exploring my own connectedness to Iceland and its history of personal museums. These types of personal collections can be seen throughout the country, from larger collections like that of *Safnasafnid / The Folk and Outsider Art Museum* in Akureyri, to smaller ones such as *Petra’s Stone Collection* in Stöðvarfjördur.

In recognising my bizarre newly acquired super-fandom and deciding to build a museum around it, I was hooking on to something culturally very specific here in Iceland; which was perhaps made stronger because the song in question did not win. I found myself thinking about my relationship to this song and asking questions of how I experience and


identify with the country and culture as an outsider. Do the things we choose to identify with affect and/or solidify our sense of belonging and identify our place within a community? It is here that I will begin to introduce a thread that connects to this question of belonging through the lens of cultural geography; and specifically the concepts of spaces, traces and places.

Cultural geography is the “study of the many cultural aspects found throughout the world and how they relate to the spaces and places where they originate and then travel as people continually move across various areas.”22 I understand a space to be the somewhat neutral area, to which culture and the event can be applied, creating a place; with the resulting marks and residues left behind becoming the traces. In analysing this in relation to Safnið um Gagnamagnið/ collection of data I look to Jon Anderson who argues:

> As traces are constantly produced, they continually influence the meanings and identities of places. In both material and non-material form, they function as connections, tying the meaning of the places to the identity of the cultural groups that make them. Traces therefore tie cultures and geographies together, influencing the identity of both. 23

I would argue that this is what my installations are attempting; in their temporary anchoring of space, and with the application of object and event, leading to a residue and evidence of occurrence. In establishing spaces that foster a sense of belonging through some form of connection I am tying a meaning to a place, which influences its identity, and establishes a cultural identity outside of its geographical situation and reality.

Through music, language, humor and one very special cultural moment, in Safnið um Gagnamagnið/ collection of data, I was forming and performing my own collection of experiences. In turn I was asking myself questions and thinking about my place within the

---

society that I choose to call my home. Within this work and my practice and research more
generally, I am considering the boundaries of the feelings I am capable of feeling.\textsuperscript{24}

\textit{Hvað með það?}

"Is this love?"

\textsuperscript{24} "I didn’t know this feeling was a feeling I was capable of feeling." lyrics Daði Freyr Pétursson, \textit{Hvað með það? /Is this love?}, 2017.
Without breaking any eggs…

What came first- the guillemot, or the egg?

Unlike the chicken and egg idiom, I can confirm the guillemot egg came first. I was given some broken common guillemot egg shells (also known as the common murre and langvía in Icelandic) whilst living on the island of Hrísey. They became precious meaningful objects relating to my memory and experience and sparked my interest in oology\footnote{The study of birds eggs.} and the birds they belonged to. This interest also led me to contemplate all the potential and possibilities of what an egg is; its function, properties, materiality and metaphorical connotations.

I. Field work 1 / 184 days.

I will now consider my installation \textit{Field work 1 / 184 days} based on my three month research journey around Iceland in the context of cultural geography, object orientated ontology and ecology. In making the exhibition I embedded myself in the space to the point of nesting. The installation was formed of two works, \textit{Field work 1}–a spatial intervention, and \textit{184 days}–a video piece; both were bridged by sound.\footnote{See [Image 9]} The space functioned on a multi-sensational level; sonically, olfactory, tactiley and visually.

I installed approximately 8000 chicken eggshell halves covering the entire floor (3.5m x 6.5 m) of the exhibition space. I invited visitors to negotiate their own potentially uncomfortable migration, walking on eggshells through the space in order to watch a video piece.\footnote{See [Image 10]} I had to individually handle each delicate half whilst processing it in preparation for the space. I am drawn to collecting, gathering and caring for, and in this I see a relation to my previous museum based works.
Amongst the other eggshells were my two precious guillemot eggs, lit from within and acting as anchors/beacons in the room. Originally I had considered sacrificing them to the project in one final gesture of letting go of the object. However my attachment remained too strong and therefore they became like miniature monuments; slightly elevated in their specialness and maintaining their occupation as vessels of personal meaning and memory.28

Accompanying the floor installation was the video, *184 days* and a sound work, which was recorded in Rauðinúpur in the north east of Iceland. This is where I studied the guillemot colonies living on the sea stacks, along with puffins, kittiwakes and the northern gannet. I was very surprised by the levels of noise at Rauðinúpur - but the recordings did not produce the same audible results. So I had to edit and layer the sound in order to mimic the level of intensity. I left the sound of the wind on the track to intensify the sensation of being on the cliff.

The video was projected onto a black board with three hens eggs set into it. The projection corresponded with the eggs and took three forms.29 In this project’s original inception I had proposed to create an installation that addressed three different forms of mapping:

- Considering the birds themselves, their migration, colonies and belonging to particular places.
- My own movements and journey throughout the project.
- The possibilities for the eggs as objects to be mapped through their surfaces and patterns.

---

28 See [Image 9]
29 See [Image 10]
The projections took the form of; video documentations taken from field visits to the colonies; layered GPS data of my movements throughout the 92 day process; and photographs of the eggs taken from the blunt end (widest end).\textsuperscript{30}

When the viewers walked through the room there was an extra layer of sound produced as they trod on the shells. There was both tentativeness and directness exercised, which was telling in relation to how each individual connected to the space. Some people chose to only walk through a previously trodden path- whilst others made their own. The residual traces of participation were left behind. The work evolved and changed throughout its duration, and this comes back to what Jon Anderson states further about the traces left within places:

As a consequence of the constant production of traces, places become dynamic entities; they are in fluid states of transition as new traces react with existing or older ones to change the meaning and identity of the location. It is argued, therefore, here that places should be understood as \textit{ongoing compositions of traces}.\textsuperscript{31}

The consequential space was transient, dynamic and very different to what was originally installed. An event occurred, traces were left, and then they were swept away.\textsuperscript{32}

One viewer suggested she could smell the ocean and felt like she was transported back to Vestmannaejar to a time when she was there on holiday as a child. This really supported the fact that I had managed to create ambience with the ability to transport from one place to another; the eggs and the birds in their absence produced anchors.

\textsuperscript{30} See [Image 2]
\textsuperscript{31} Anderson, 5.
\textsuperscript{32} See [Image 1]
II. Object Orientated Ontology

In *Field work 1.* 184 days I became focused on the preciousness of one particular egg. Here I began contemplating the idea of *specialness*. What made my eggs more important beyond their perceived aesthetic value and the meaning I had personally placed on them? Why as objects did they matter more than the hens eggs? In order to understand this, I started to try and view my guillemot eggs through the lens of Object Orientated Ontology.

Object Orientated Ontology, or OOO, as stated by Dylan Kerr for the Artspace article “*What Is Object-Oriented Ontology? A Quick-and-Dirty Guide to the Philosophical Movement Sweeping the Art World*”\(^{33}\) is the “understanding, any “thing” is an object, whether living, non-living, artificial, or conceptual”. With this in mind everything is an object. The coffee cup I drink from is an object; the coffee contained within that cup; the liquid molecules that make up the coffee are all individual objects etc. I myself am an object that is made up entirely of objects.

Whilst I have been sceptical of heavily engaging with Object Orientated Ontology, my bias shifted whilst attending a lecture by leading thinker in the OOO movement, Timothy Morton\(^{34}\) in February 2018. My concern stemmed from the belief that by reducing everything to a non-hierarchical level, it would diminish specialness.

Therefore, with this in mind, my guillemot eggs were no more special than hens’ eggs. However, whilst in discussion with Timothy he explained to me that by levelling objects out, I could use this type of thinking as an opportunity to choose what I applied meaning to in a more selective way. Thus my eggs could still be considered truly special!

---


\(^{34}\) “You’re not making ecological art yet.” Timothy Morton, Safnahúsið, Reykjavik, Iceland, February 2, 2018.
This brought me back to thinking about museums, and the objects chosen and displayed within them. In a collection, the objects brought together have the potential to find resonance with others. The way these objects are able to discharge this resonance is described here by Issa Samb “The more the object passes from hand to hand, the less it will be charged and the more it will discharge, like a briefcase, an object which carries the trace of all the hands that have held it, all the people, all their looks and all the locations.”

Whilst also relating to cultural geography, I would consider that this thinking can be applied to all that the museum has the potential to be and do in the context of OOO.

III. Ecology

It must be reflected on that whilst I negotiate absurdity and humour in my most recent projects, I have also engaged heavily with ecological concerns since coming to Iceland. Making works about geology, and kúluskítur as well as working with seabirds eggs, the natural world has been an inescapable factor of engagement for me.

In being able to engage visitors in their own destructive migration in *Field work 1/184 days* through a participatory sensory experience, I was attempting to shine a small amount of light on the common guillemot, which in my opinion is a particularly unique species. In thinking about ecology and consumption I have become increasingly concerned about how I, and other artists participate in a discourse and perpetuation of fetishisation of the land. There must be a responsibility in how we perform our research in the natural world. I have been very influenced by Anna Líndal’s approach to her research practice in the context of ecology. When making my own journeys I kept in mind how she assumed the role of responsible explorer, collector and researcher, curating her own experience. I

---

36 See [Images 1, 2, 3 and 4]
37 See [Image 12]
consider that she also uses artist books, Context Collections and journals as vessels that
form objects in their own right; bridging a gap between scientific research and art
practice.38

Through my projects I have formed close dialogues with scientists and
researchers, which has been an exciting field for learning, and knowledge gathering. In
collaboration with others my practice has developed an output of documentation and
experiential data. Moving forward I will continue to consider ecological concerns,
specialness, anchoring, belonging and the methods I developed in these projects.

38 Anna Líndal, Samhengissafnið: Leiðangur = Context Collection : Expedition, (Reykjavík: höfundur),
2017.
The absurd elephant in the room/ taking comedy seriously

My practice has always included absurd text in some form, but it is only in the last year that I have really begun to explore the possibilities of text through performance. It is also only recently that I have begun to take comedy, seriously; both in the form of stand-up, and in art making. Therefore I have taken a dramatic lurch in my work that requires addressing. I am hurtling towards absurdity, and in this I feel like I am squeezing the two practices ever closer; like in a Venn diagram- there is a strange space in the middle that I inhabit. Something in-between.

Writing comedy and stand-up is interesting because the main intention is to write in a way that it does not sound as if it has been written down. As Stewart Lee states:

Most of the people watching it as a rule don’t like to think there’s any kind of process at work. They like to believe that ideas are unfolding in the moment...[I] think people watching stand-up like to think that it is happening in real time. The art form depends on the illusion that a spontaneous two way dialogue is being engaged in, when in fact a monologue is being performed in to which usually predictable interruptions from a largely silent second partner- the audience- can usually be incorporated.\(^{39}\)

There is a sense that if this dialogical monologue sounds in any way written, the comedian has failed in their fundamental purpose. Like a magician revealing the workings of a trick.

The magic of stand-up can only be tapped in to when one, as Lee continues, manages to:

Write in the rhythms of cadences of someone who has cornered you in a bar or train carriage continues drinking steadily and determinedly over a two hour period, grows increasing agitated and unhappy whilst holding forth on a series of subjects he really knows little about. And in so doing inadvertently reveals some great truth and/or the real things that are driving him to despair.\(^{40}\)

Humour exposes a kind of truth, as well as creating a space of levelling. Although one’s sense of humour is specific to each individual, there is a commonality in comedy and


\(^{40}\) Lee, “Stewart Lee- On Not Writing.”
absurdity—exposing a shared space in the moment of communal laughter. Finding out what makes something funny is a complex challenge in itself. In its written form it is hard to see, you can predict the laughs but it is not until the sketch is activated and performed that you have an idea if it will work. I gather my material from the absurd things that happen to me. Sometimes I elaborate, but most of what I say on stage in based on the truth. It may take me a while to formulate the stories or build on things that have happened, and there is sometimes collaboration involved as I try to process my writing.  

In its basic form, with all comedy, there is a structure, a setup and a punch line. A series of these can be collected to make a story (or series of one-liners depending on your comedic style) and call-backs are thrown in to sew the set together. The same material can work one week and fail to raise a smile the next. So much is dependent on the audience, timing and delivery. Even small changes can affect your reception. Here is an example of a joke I have been changing expanding and tweaking for 6 months. I have written it exactly as I perform it, but there will be deviations depending on the audience:

---

41 See [Image 13]

42 A call-back in comedic terms is a joke that refers to something previous said within a set, and is often used a punchline. It is also known as an internal allusion, a literary device that helps give structure to the piece of writing.
I’ve been in Iceland for almost two years.
I can pretty much pinpoint the moment I decided to change my life. I’d just turned 30, Brexit happened, I didn’t have a girlfriend, I didn’t love my job.
I was working for a charity for people with asthma and allergies, but they paid peanuts and somebody went into anaphylactic shock.

(pause)

… I was living with my Mum and I was on the floor playing dinosaurs with my friends children when Thomas who’s five turns to me and says.
“Kimi why do you live at home with your Mummy?”

(Awkward extended pause)

And I responded with
“Because I happen to like her Thomas, why do you live at home with your Mummy?”

(pause)

and he said, “Because I’m a child.” (mimes mic drop…pause)

I then spent the rest of the evening in a ball on the floor weeping whilst 2 under 6’s circled me and chanted
“You’re not a grown up, you’re not a grown up.”

(pause)

So I did the grown up thing. I stamped on his Lego house, and I went and told his Mum.

(short pause)

So I said to her,
“Well with the world as it is– Thomas will probably still be living with you when he’s 40.”
And she said, (pulls condescending face)

“I think Thomas will be alright.”

This text is not supposed to exist in a written, readable form but to be heard in a particular context. In art making, even whilst exploiting the concepts of humour, there is no need to
deliver the punchline and wait for the laughter. Therefore there is space for complete uncertainty when removing the structures and rules of stand-up as a practice and applying them within the context of art. Whilst I can make connections with performance works that have comedic elements such as William Wegman’s *Spelling Lesson* (1973-74), Martha Rosler’s *Semiotics of the Kitchen* (1975) and in relation to my interest in museums, Andrea Fraser’s *Museum Highlights: A Gallery Talk* (1989), it is in Olof Olsson’s direct links to stand-up comedy that I find a strong thread on which to draw comparisons with my own concepts.

Having briefly mentioned him in relation to language, Olsson is a Swedish artist who lives and works in Denmark. He has a background in journalism, photography, language, philosophy and translation theory. He was also a radio DJ. As stated on his website, his works take the form of “spoken performances, like lectures, speeches, comedy, talk-shows, and question-and-answer sessions. Or something in-between, or not quite.” This in-between, or not quite is a space I can relate to. He is an artist who is fascinated with puns, humour and its possibilities within both visual, written and performance art. In his performatative monologues structured into the form of stand-up, he is considering the situation of humour both in the body and the brain:

This humour thing is right in between the brain and the body. And at the same time while being right in-between the brain and the body it’s those things separately very very much.

I have been viewing his performances online, and it is important to state I have not had the experience of seeing a live performance. In my analysis of *An Intergalactic*
Phenomenology of the Pop Radio DJ\textsuperscript{49} and Steve Jobs and the Man from Pepsi\textsuperscript{50} his delivery is purposely very dry and in its removal from a predictable stand-up space, seems lacking in much of the laughter and reaction you would expect and crave as a stand-up comedian. He swings between a lecture and a spoken-word performance; however his anecdotes are structured similarly to a standard comedy set. His work inhabits this strange in-between space I am striving to situate myself in. I also find it interesting how he forms text works, such as \textit{BILL}, into performance and written form.\textsuperscript{51} This functions as a dialogical monologue that breaks the rules of showing how the magician does his trick, but manages to bridge comedy, philosophy and aesthetics effectively.

In the context of considering Olsson’s work in relation to my own; I made a series of video performances entitled \textit{Stand-up comedy for inanimate objects/ like playing piano for a cow}.\textsuperscript{52} They took the form of silent films, removing the track of the sound whilst I performed for an audience of objects. I tried to perform exactly as I would for a live audience, pausing in the correct places, leaving room for a reaction that would never come. This voided the whole purpose of a stand-up performance and in its missing reactivity left a strange melancholic place exposed.

As a still predominantly male dominated genre, where I have personally encountered direct sexism and abuse, I am not only interested in the waves being created by female comedians, but in the broadening of the comedic stand-up medium by these performers into spoken word. In 2018 there were genre changing politically engaged

See [Image 17]

See [Image 18]

\textsuperscript{51} Olof, Olsson, \textit{Bill}, 2012, unpublished performance script for monologue.

\textsuperscript{52} See [Image 19]
performances such as Hannah Gadsby’s *Nanette*, and Cameron Esposito’s *Rape Jokes* not only addressing comedy in the post #metoo era but critiquing the function and position of contemporary stand-up itself. *Mae Martin’s Guide to 21st Century Sexuality* (first broadcast 2016) also created an emotionally engaging, educational space to look at gender and sexuality within a humourous framework. Each are expanding the platform and posing questions about the role of queer women within this extremely heteronormative practice.

There are also a number of female artists inhabiting comedic space and challenging it. One of these is Kasia Fudakowski a British/Polish artist with an interest in the philosophy of comedy and who directly references stand-up as a medium. In her performance *Smile* (2011) she plays the character of a stand-up comedian acting on stereotypes and tropes, whilst building an over-the-top staging around her performance. As the performance progresses she lets the audience in on the structures surrounding comedic practice; she is playing with the idea of pretending to be a stand-up performer. Whilst her approach is more philosophical than mine, I like how she combines art, comedy and objects and I see a definite link with how I work with comedy through an object-based practice. In engaging with artists and comedians in my performance research, I believe I can strike a balance between the two mediums and practices as I move forward.

---

57 See [Image 20]
I. Social surrealism

In considering comedy in an art context, I have been searching for a reference point for what I am interested in. I have landed on what the British conceptual, video and installation artist Jeremy Deller refers to as Social Surrealism. Deller often works collaboratively, approaching politically and socially aware subject matters, whilst working closely with his subjects in an attempt to devalue the artistic ego.

In adopting the term Social Surrealism, my understanding is that it is a lens, which can be used to explore the inane beauty in everyday strangeness. This same strangeness is something that I aim to highlight in my visual practice as well as my comedy practice. In a way Social Surrealism feels like a term that denotes the ambiguous space in in-between things where absurdity lives, as I discussed in relation to Olof Olsson’s work. In consideration of this term as an antithesis to Social Realism, Deller says in a recorded interview:

Instead of being social realism, to be social surrealism—'cause everyday life can be very strange and can be very surreal. Especially if you’re walking down a big city centre and you see strange things, people doing things, and I was interested in that element of public life in Britain when you see things happening that you would never expect to see….That has a lot to do with how people react to things and how they approach things and how they look at the world.58

Examples of this approach to beauty and strangeness can be seen in his work Acid Brass (1997), about which Deller says:

I decided to try to get a brass band to agree to perform a repertoire of acid house music…[The] experience taught me a lot about working with the public. I realised that I didn't have to make objects anymore. I could just do these sorts of events, make things happen, work with people and enjoy it. I could do these messy, free-ranging, open-ended projects, and that freed me up from thinking about being an artist in a traditional sense. I had been liberated by a brass band.59

See [Image 21]
Deller’s rejection of the object is the opposite to how I approach my work, but I am attracted to how he creates a space for cultural events, and engages in the traces left behind. I see a clear connection with Deller in the utilisation of sonic and sensory elements; and maybe there is something to be gained in contemplating how this thinking can free the artwork from the art object. Approaching visual practice in this way, and considering Social Surrealism, helps me to see possibilities in my own practice for working with comedy.
Why I Hate Bill Withers and Other Sonic Objects:

In practical terms the work, *Why I Hate Bill Withers and Other Sonic Objects: A Time-Travel Lip-Sync Silent-Disco Performance by the Orchestra of Kimis*, was installed in Kubburinn at LHÍ in February 2019.\(^{60}\) It took the form of an installed, immersive, participatory, 20 minute sound performance consisting of elements of lip-sync and silent-disco. Something akin to an audio-guide, situated in space, whilst also transporting back to other places and times through personally significant sonic objects. These objects were both *Anchors* and *Portkeys*. As I have discussed above and have come to conclude:

*Object is a slippery term.*

*Objects are contrary.*

With this in mind I developed my final project focusing on the sonic object, specifically the song. Songs have a capacity to act as an anchor to the place, time or memory to which they have become tied, but also they can become a *Portkey* with the potential for time travel and navigation of personal history. We build significant relationships and personal-mythology/ folklore around specific tracks. Through memory and the application of meaning these grounding/ transportive interactions with music become markers of time throughout our lives.

I. **Installation setup for the performance in Kubburinn**

You approach a door adorned with the international symbol of a party. Three sad primary coloured balloons sag a greeting and beckon you forward. “Flash photography and filming are strictly encouraged!!!” you are told in bold Comic Sans 72pt. You are handed a set of headphones with blinking lights. The door opens and you step through a multi-coloured be-tinselled curtain. The space is lit with a spotlight and windows shielded by curtains. There

\(^{60}\) See [Images 22, 23, 24 and 25]
is a disco light and a projector. A table stands in the far right hand corner, containing a spread of drinks and snacks being shuffled to-and-fro by the award winning disco dancer. She begins to speak into your ears as she moves into the spotlight. There is a small shelf with an image of a little girl from 1992, spectacularly festively festooned in turquoise Lycra and sparkle.\textsuperscript{61} She would make a superb enlargement. Like the little girl, the dancer is wordless, but she moves her mouth to the shapes of the voice you are listening to. She mimes and performs the track as you listen. Not all the bits fit together, the lights and scenes change, she slips up but the show goes on, until the lights are abruptly turned on and you are told to leave.

For me it was an interesting factor to draw up the mostly empty space with the performance and strategic lighting changes. There were subtle gestures of festivity, however they were somehow never quite enough, intentionally spatially disappointing like the build-up to a party that ends in anti-climax.

II. Sound

The whole experience was in silence except in each individual’s ears; accessible only through silent disco headphones. The sound consisted of three tracks; narrative, descriptive, and musical (both lyrical and instrumental). The narrative swung between personal experience and memory pertaining to each specific song, accompanied by descriptive facts, taken from Wikipedia, relating to the artist and song. The descriptive track used linguistic signifiers to point out changes in instrumentation throughout the tracks. It is interesting to consider the intentionality and role of these three tracks. There

\textsuperscript{61} See [Image 25]
was a truth to the music, and the descriptive track which defined what was going on within the composition; these were both juxtaposed with the narrative parts of the text that related to memory. These remembered anecdotes from my past contained certain elasticity as time passes and details morph and change. I am the only one who can confirm or deny these truths or exaggerations. Wikipedia also contains a certain flexibility in how it presents fact, as an individual can change the content on any page.

I recorded four covers of significant songs that pertained to specific times in my life and became markers for them. They were; *Lovely Day* by Bill Withers, *Hvað með það?* by Daði Freyr Pétursson, *I Don’t Feel like Dancin’* by Scissor Sisters and *Believe* by Cher. I vocalised and simulated all the instrumentation; the drum sounds, strings, synths, lasers, and so on before editing them together. Through this action I became *The Orchestra of Kimis*. I think that this plurality of the self becomes an important aspect of the work.

In the editing process I worked at establishing a flow between the linguistic, the lyrical and the onomatopoeic portions of the audio. By directing parts of the sound specifically into the right or left ear, I hoped to find a way to subtly signify the different tracks. Each time, I performed different parts of the tracks, making each iteration a different performance.

The headphones were linked to a transmitter, leading to a simultaneous collective experience where participants all shared the same audio occurrence. However, more than

---

64 Scissor Sisters, “I Don’t Feel Like Dancin’” by Jason Sellards, Scott Hoffman and Elton John, released September 2006, track 1 on *Ta-dah*, Motown Records
leading to something communal and interactive within a group, I felt it created an insular and intimate moment between performer and individual participant.

The text is built much like a stand-up set but heavily edited so that the narrative does not overpower the other aspects. I felt it was important in creating a sensorial and overwhelming experience where you hear everything simultaneously. An audience member described it to me as: “Not like being inside your head, but having your stream of consciousness transplanted into mine.”

III. Performance
Within the performance I lip-synced and moved around the space in a partially predetermined choreography that accompanied the fixed audio track, but still allowed for flexibility. I wore an outfit befitting of the occasion, a look that I described as subtle discoball.

During the recording process I had to make considerations regarding what I might need during the performance, and also what the attending participants might require. These mechanics and cues became very important, as I repeated the performance over a period of time. They included breaks to drink and a dialogue that allowed me to pass through a potential crowd and to clearly signify the different parts of the performance. In a gesture of giving, during each performance, participants also received a Bonting. A potential register for memory in collaboration with the songs, these specific Bontings were made from paper that had been processed in the washing machine. I felt that it should have the

---

66 In conversation with David Gundry during the opening of Why I Hate Bill Withers and Other Sonic Objects: A Time Travel Lip-Sync Silent-Disco Performance by the Orchestra of Kimis at Iceland University of the Arts, February 8, 2019
67 See [Image 23]
68 As defined in the subchapter II. Bonting, page 8: a Bonting is a pocket sized often meaningful object, which can hold the experience of being in a specific place and time. This potential comes from your own experience of registering meaning and feelings in to an object.
quality of something you would find accidentally in your pocket. Each Bonting had the potential to contain the experience of taking part in the installation and performance beyond the confines of the gallery space.

IV. Reflections

Through critique and reflection I have begun to consider areas for development, and where I am situated within this work contextually. How would a different setting affect the performance, how would it work outside of the exhibition space, if for example it were to be transplanted into a more loaded and nuanced space like a public or domestic space? I am interested to look into the potential of audio guides and walking tours. There is scope through use of innovative Silent Disco technology to leave the gallery space entirely. Janet Cardiff and George Bures Miller did this in her work *Alter Bahnhof Video Walk* (2012).\(^{69}\)

This video guide was developed for the old train station in Kassel, Germany as part of dOCUMENTA (13) using a double image and multiple timelines going on at once in relation to the space.\(^{70}\) In this kind of work and intervention there is an opportunity to explore dynamics of space and time; both past and future. If I do decide to develop the work in this direction, I will continue to explore how to strengthen the personal narrative and emotional registers in relation to the site-specific place and its context.

The role of duration is something I would like to investigate further. This performance was 20 minutes. If the performance was stretched, how much more would I have to guesstimate in terms of the needs of the audience and myself? By extending a performance to 45 minutes to an hour, might it become partially about the endurance required of me?

---


\(^{70}\) See [Image 26]
Both aspects require a lot of predetermination and consideration at the point of recording. What is needed over a longer duration, and within less controlled spaces? In the context of the art space there is a choice to be a part of this action, but once interactions begin to be made with those who are not participating, it shifts the dynamics. Will the intimacy of a space where everyone is wearing the headphones and participating be shattered when taken outside? Will this create a collective tribal feeling of awareness of the performance within the group of participants?

I am also questioning whether there should be more importance placed on the technical aspects of the lip-sync. To manage this kind of technique for such an extended period, with such a complex audio-guide (with the potential to switch focus between tracks from performance to performance) requires commitment. I am considering, is it more interesting to let the mask slip occasionally or should it be as slick as humanly possible? For this I am able to look towards performance artists like Dickie Beau.71 He cleverly edits pre-existing recordings to reflect his own narratives, and in his performances lip-syncs flawlessly to convey a sense of authenticity, emotion and realness.72 In the context of my project, I believe there was a success and sincerity to the moments that I slipped up. Perhaps, the combination of mechanically rehearsed and mastered portions, combined with the flexibility to drop out of it, is where my own authenticity lies.

Additionally, this work has a potential for other layers to be added to the audio; not just to exist within the present and past relating to the music, but to linguistically situate the point of the recording too, writing or reflecting. The recording has the capacity to reflect many moments simultaneously within a coherent flow. There is something about the importance, or insignificance of truth in these recordings; and ultimately does it matter.

72 See [Image 27]
where the truth lies at all? As the performer, narrator and travel-guide, the listener takes the journey with me; I hold the ability to choose where we go within a rehearsed space of the white cube or public space and where we travel within the narrative.

**Conclusion**

As I have discussed throughout this paper, objects can be functionally useless, but still be important emotional vessels. Objects are often kept purely for their ability to contain a memory, meaning and experience. These are the objects that interest me. I am still preoccupied with why we personally choose to elevate, place importance and create attachment to the most ordinary of things.

In this paper I have introduced key examples of how objects function as *anchors* and *Portkeys* for my own practice and within the wider context of art making and in a variety of performance practices. Through this process of research I have begun to disseminate how this has informed the creative decisions I have made within my own practice.

Whilst looking at the potential of objects I am using a very specific lens; through the intersection of visual art making, performance art practice and stand-up comedy. Frequently the attempts I make to inhabit all three areas of research at the same time gesture towards the melancholic, as things become *almost*… but never quite enough. This may feel like a downer, however to me, it feels like a way forward. The by-product of lacking within the combined mediums bridges the more serious side of my practice, with mischief making and absurdity. I can legitimately make works that are fun, and/or funny, whilst still saying something important. In fact the use of comedy gives me much more of a sense of freedom and confidence to expose something more vulnerable. Tragedy and comedy are so often bedfellows; humour is a coping mechanism that strongly roots and
unites us as human beings. I feel that using my comedic practice directly as a tool within the art making process, places me not only within an unusual dialogue, but awards me a unique opportunity to straddle the void in the centre of my Venn diagram.

I have discussed the importance of cues for shifting scenes and signifying what comes next in my performances, so here is your cue; it is abrupt, just like I concluded the performance Why I hate Bill Withers and other sonic objects:

[Flips the light switch] You can leave now. Just close the door behind you.
*Bibliography*


Music


Deacon, John. “Another One Bites the Dust,” Released 1980. Track 3 on The Game. EMI.


Uncited sources


Image list

[Image 1.] Tayler, Kimi — *With Stone*… (2017)

[Image 2.] Tayler, Kimi — *The blunt end.* (2017)


[Image 12.] Lindal, Anna — Mapping the impermanence, (2012)

Image credit http://www.annalindal.com/

[Image 13.] Screenshot of writing process/ Whatsapp conversation (2018)

[Image 14.] Wegman, William — still from *Spelling Lesson* (1973-74)

[Image 15.] Rosler, Martha — still from *Semiotics of the Kitchen* (1975)


[Image 19.] Tayler, Kimi — stills from, *Stand-up comedy for inanimate objects/ like playing piano for a cow.* (2018)

[Image 20.] Fudakowski, Kasia

—stills from performance, *Smile* (2011)


[Image 22-24.] Tayler, Kimi — documentation stills from, *Why I Hate Bill Withers and Other Sonic Objects: A Time-Travel Lip-Sync*
Silent-Disco Performance by the Orchestra of Kimis.

(2019)

[Image 25.] Image of the artist as an award winning disco dancer (1992)

[Image 26.] Cardiff, Janet and Bures Miller, George

— documentation from, The Alter Bahnhof Video Walk,

(2012)


All illustrations and diagrams, by Kimi Tayler.
[Image 1.] With stone...Kimi Tayler. Documentation of collected materials from Keflavík Airport, (2017)


[Image 6.] Still from performance, Daði Freyr Pétursson and Gagnamagnið, Söngvakeppnin 2017. RÚV.is.
Can you think of a word that rhymes with queer but means mediocre?!

Lol

#kimiquestions

Erm

Austère came to mind, but it doesn't mean that

Lacking veneer?

Thanks. See you in a bit.

Image 17. An Intergalactic Phenomenology of the Pop Radio DJ. Stills from recorded performance, Kunsthall Nord, Aalborg.

"I’ve Been The One Who’s Had To Live With Me" Judy Garland.