

6 OCTOBER - 18 NOVEMBER 2017

SixtyEight Art Institute presents a newly
commissioned film by Argentinian
artist *Liv Schudman*

The artistic film *L'Obstruction* centers around a character who constantly finds himself in situations of verbal and physical blockage. *L'Obstruction* addresses the impossibility of critical public speech and the subsequent anxiety it generates. The struggle with language and meaning is experienced by the character in the film - stuck between a strong intent and a delivery of mumbles and sentences - brings his sweating body and emotional state to an absurd point of crisis, pointing with a biting humor to the affects conveyed by the current neoliberal context.

The bodies of the silent listeners join the city's overwhelmingly desirable and literally hot presence. Their gazes, whether apathetic, intense or mocking (depending on our level of paranoia), add to the increasing temperature obstructing the speaker's ability to touch the audience and deliver what he refers to as an important educational discourse. Trying to make sense, he holds on to broken speech, navigating anecdotes about worker conditions and comments on economy, supply and demand, desire and politics.

THE PHARMACEUTICAL INDUSTRY

David has made the decision to fight the Giant. It is a conscious choice and determination can be read on his face. We all know the expression. It's in the canon. But you cannot see it on screen. It is not visible.

Fragments of his colossal legs convey determination and power through Heroic. Sexy. Male. Youth. And judging from the tension in his quadriceps tendon, he is pretty confident. Goliath is about to get his ass kicked. Michelangelo's David is not simply about victory. He is all about strong decision-making, and the way the mind empowers the body. He is communicating power and pending achievement: the epitome of western male beauty and performance. Today, we drink coffee in the morning while we are pep talking ourselves into a productive workday. Be competitive, give an image of success, youth, dynamism and flexibility. Communicating no hesitation. Perform. It's going fast.

Did you know that in Ethiopia, legends surrounding the discovery of coffee include dancing goats? Kaldi, a goat herder and poet, had wandered off the beaten path to find his goats looking bewitched. Once he spotted the suspicious leaves and berries, he carefully joined them. Creativity ensued... songs, and poems. As noted by Lewis Lewis in 1951, coffee causes "an excessive state of brain-excitation which becomes manifest by a remarkable loquaciousness sometimes accompanied by accelerated association of ideas". To the point that in 1674 in London, women called to write a petition against coffee claiming how the "abominable liquor" had transformed their strong men into "effeminate babbling layabouts". Somehow, it was compromising the future of the nation and reproduction. Considerations about drug consumption have historically been at the center of the debates accompanying colonialism - similarly to religion, morals, and science. Narcotics and stimulants have thus been the companions of the definition of modernity as a western concept and as an economical vision of the global world. Prozac, the acclaimed "happiness pill" of the 1990s has just turned thirty years old. It is now prescribed to people without depression issues, to help them control their sex urges, sometimes even when said impulses are perfectly normal, but nevertheless conflicting with the subject's religious and moral values.

Beware! Inner conflict might endanger mental health! Crazy weather, alleged signs of apocalypse, wars, ruthless capitalism, global warming, population increase, work conditions and inequalities are entangled into a GIANT WICKED problem - morphing like a blob over our heads - as soon we pull one of the strings dangling from it.

The flow of images is disrupting our train of thought. More coffee and pop talk... "I need to put David's face of control on". Heat is increasing; urban context and noise are hostile to a desired clear mind. Words, gaffes and stutters come up as a potential direct road to the contradictions, desires, and denials of our own character and history. There is a gap between intention and delivery, the announced goal of the discourse and its reach. Human communication is made of an array of means of expression, anecdotes, metaphors, points, physical cues, and images. A finger, unconsciously rubbing a surface, contradicts our attempts at focus and seriousness. Communication is a beautiful chaos that is all about the expectation and acknowledgment of intentions: not only connecting to the other and affecting their behaviors, but acting on their mental life and own beliefs. Be quick when you make your points. The Renaissance era might be far away, but decisive words are still associated with an appearance of skill.

OFFER AND DEMAND

Regulation and deregulation... How to navigate between desires for heroic individualism, wishful thinking, and the promises of collective organization? Let's take Bahing, beautiful! It can make you think of Elina Ostrom, the only woman yet to land the Nobel Prize of economics. She tackled the exploitation of common-pool resources like fisheries, and showed how they can be organized in a way that avoid excessive consumption. Evolution emerged as a model, suggesting we could learn from the dynamics of species' cooperation. Thinking and communicating positively about governing the commons is tough when you're stuck between the legs of a neo-classical statue. Moss grows on it. Insects are crawling on the hard stone surface. Makes you think you'd love to do the same. Social structures and historical conventions can be visible - and for that matter - invisible mental roadblocks making you sweat. Actually, about moss...they are cryptogams, literally meaning [in Greek] that their reproductive organs are hidden.

This is why Darwin classified them as inferior. Isn't the nudity of these public statues glorious or what? Yet I would say all of this is absurd and makes no sense. There is no point made here. Just a series of invitations to open-ended interpretations, chaotic attempts to get better at finding which words or gestures might make people feel the way you want them to feel for them to accept your demonstration.

Ok. Back to wishful thinking then... Got lost on the Internet: you might find out some research establishing links between positive thinking and poor performance. It seems that, statistically, if you have a crush, then engage in positive fantasies about it, you are less likely to start an actual relationship with them. Damn! Maybe that's fine after all, success isn't everything. Who cares about all those self-help books, and the billions they generate.

WORK, ANXIETY

If you have any respect for etiquette, then subjects like politics, religion, money, and climate change are a no-zone for correct conversations. And you won't talk about sex at dinner or at work either. Breaking the code can lead to anxiety and impulsive and confused backpedaling. That's especially annoying since fluency, and the easiness in which we pronounce information and process it, seems linked to the way we value things. It's all about confidence again. Control. Or even better: making people smile. Bingo! Sometimes that's how misogynist men defend locker room talk though. Don't be an up-tied bitch! Sex rules the world anyway. For real, funny can be good though. It releases tension. Thanks to psychoanalysis we better understand the limits of rationality, and the importance of conflicting emotions

and vulnerability. We know there's a problem but we'd rather not know. You can feel it happening. Anxiety is taking over and you babble. Verbal diarrhea. You're seeing yourself doing it. Shift! It totally makes sense does it? You're trying to clarify what you mean, jumping from an anecdote to another compulsively - trying to make the unpleasant feeling go away. It climaxes. It's funny and embarrassing; so obviously far from business standards. It is exhausting. That's why emotions should be avoided, don't you think? Sometimes everything seems so sexual... so dirty. Maybe the 1990s classic movie Office Space was in fact about sexual fetish? Can't wait for casual Fridays at the Immigration and Customs Enforcement offices of the world, as well as for the application of trans-generational and mixed species workplaces.

WILL, REGULATION

When you jump off a cliff your mind is supposed to clear out. Fear, confusion and self-doubt disappear. You shed modern agitation and social structures. Things become crystal clear for a second. Slow and quiet: a mental orgasm. We're passed that point. Bodies are not bodies anymore. Structures are bare. Nudity is everywhere. The skin is the most important organ. That's how babies first learn about the world, through touch not language. At some point in the embryo's development, brain and skin actually come out of the same thing. Passed the effort of language, beyond craviness and hallucinations, there is clarity. Self-regulation is possible. Universal health care is the next step. Bodies are exhausted, and there is no dominance of the intellect any more. You can feel it. That's the way things work, even if you might think it doesn't make sense. Thankfully, psychiatric practice now includes the office-based management of the "worried well" and Gmail accounts give you a 30-second grace period in which to "undo" a sent message. Unlike David, you can act before your decision has been correctly formulated.

Text by Céline Kopp

This exhibition and new commission is curated by Céline Kopp, director and curator of Triangle France, in dialogue with SixtyEight Art Institute. It serves as an example of the artistic and curatorial experimentation that Triangle France has been conducting in the city of Marseille and reflects a desire to expand the forms of exhibition-making into new conversation changing formats. This is also the artist's first solo exhibition in Denmark, we see this exhibition as the first step in the many conversations that can be drawn from the rich thematics explored in Liv Schudman's work and as a direct form of independent cross-institutional and cross-regional collaboration and exhibition-making in Europe.

Credits:

L'Obstruction / A film by Liv Schudman
Production / Triangle France
With / Jean Charles de Quillacq, Michelle Martinez, Lucilla Duvert & Richard Serrallonga
Cinematographer / Labor Zero Labor
Sound / Pierre Armand
Production management / Pauline Ghemil
Script / Frédéric Blancart and Anne Marchis Mouron
Color Correction / Lévy Lecocteur
Special effects / Ariela Bergman
With the support from / Mécènes du Sud Aix-Marseille, Ville de Marseille, La Mission Cinéma

Special thanks to:

Marseille / Céline Kopp, Guilhem Moncaux, Marie de Gaudjac, Florence Gosset, Benjamin Valencia, Emmanuelle Laine and Jean François Benoit
Copenhagen / SixtyEight Art Institute: Ben Elvén, Christopher Sand-Iversen, and Hugo Hopping

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**National Library of Medicine
(U.S.), Army Medical Library (U.S.)**



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