



Phase 3, 2010, performance and video installation.

Since there's always an element of choice in whether you participate in the work or not, I don't see it as victimizing. And anyway, feeling something is always better than being safe and protected.

M.A.- *With Ideal Viewer you have brought your delegated performative acts out of the gallery and into the private homes of your audience, where awkwardness and the reaction of the public must always be considered. How do you factor such unpredictable variables into the conceptualization of your performances?*

E.A.- *Ideal viewer* tries to contain all the "external" aspects of the artwork within the work itself: the artist and her personal biography and motivations, the art space, the art object, the commercial elements, art criticism, and obviously, the viewer. In this piece there is also an important element of myself giving up control over the piece and handing over the reins to the actors. Beyond a brief character description about their parts, they were free to improvise and interpret their part in any way they chose. I had no control over what they said or did in the final performance, so the outcome was something I couldn't predict.

When I was invited to create a new version of this piece for PERFORMA09, I thought it would be interesting to complete the cycle by spreading the authority even further. Three people who viewed the first performance at the gallery got to invite the characters (an interpreter, an ex-boyfriend, and a crying woman) to their homes and to use them for their own needs for one hour. This experience turned out to be a very significant one for me. It is too early for me to say how it really effected my practice, but it definitely raised ideas in me about ways of working and giving shape to this new material I discovered: the audience.

M.A.- *You have been using video to document most of your performances. How does the complexity of your work translate on video? Is the final result different, and if so why?*

E.A.- With my performances I have been using video documentation in two different ways. One of them is for documentation per se, and the other way is with the intention of creating a new work from it. The decision about the intention of the shooting is always made in advance. Furthermore, I see the videographer and the camera as an integral parts of the piece, when I choose to use them. I always take into account the ways they change people's reactions and people's sense of significance. It's somewhat similar to the way I use plasma screens both as a display method and as objects, with consideration of all the cultural baggage that they carry (symbols of technological progress, luxury goods, home entertainment, etc.) Sometimes the performance itself is the central part of the process. Sometimes it's just another step on the way to a new video.

M.A.- *What are you currently working on? Is there any in-progress (or im-possible) project you would like to talk about?*

E.A.- I am currently working on a large scale performance titled *Enough About You*. I am creating a kind of observation lab for physical encounters, which is controlled by a predetermined template. The work explores meeting as a real action and as an image, from the traditional standing point of two people face-to-face. The premier of this project will be presented by Lilith Performance Studio in Malmö, Sweden, which is the first combined production studio and arena for visual art performance in Europe. The performance will travel to other countries in the near future. ■