

CHRONICLES / Log No.1:

“UTTER

The violent necessity for the embodied presence of hope  
by JAŠA”

NOTES AND THOUGHTS OF THE ARTIST

THE INSTRUMENT

For 29 weeks, 6 days of the week, a group of performers and collaborators orchestrated by the author, spent embedding what through time became a precise and meaningful manifestation of artistic will and resistance within an artwork. An important passage from embodying to embedding occurred as disciplined smearing of the structure’s surfaces, passionate in its strict devotion to continuous execution with clear marks of not only presence but also a powerful message.

UTTER has, as a system, from its very beginning, embodied the notion of passing time and the acknowledgment of its expected end. Therefore mindfully executed (pointless) acts performed in UTTER as a wholesome instrument gained meaning and strength. It is important to point out that it has never been the project’s intention to disclose the process but to use it as its main driving force. Utter was a profound manifestation of a well-planned structure and execution braided into one breathing wholeness or “Togetherness”.

FROM EMBODYING TO EMBEDDING

*It all comes out of mastering the "distillation"; embedding a thought process into an autonomous work. It only works when this process enables an object to obtain its own autonomy, which does not belong to you anymore. You were lucky enough to be the medium and executor – a vicious game of giving and taking, of gaining and losing, of hurting and loving, the moment I call; It feels like tip-toeing on the edge of a euphoric sense of beauty, or more commonly, the creative process.*

In the spirit of the project, uninstalling consisted of two crucial parts, the disappearance of the original structure and conception and fragmentation of singular works of art that now stand as autonomous testimonies of what needed to happen; creation and resistance. Structuring the project was based on the parallel development of

singular bodies of work, that once together formed as one. Up-close, one was able to focus on one singular element in order to grasp the fractal conception of the work (from detail to whole and back).

Chronicles / Log. No 1 focuses on this exact drive of the creative process, comprehending it's totality and fragility. An obsessive or (better) inspired vision to deliver and comprehend singular works (as enclosed micro-environments/ documents of existence) and at the same time to question the resilience of singularity and therefore almost visceral necessity to stitch them into a wholesome breathing organism.

Proportion, the relation of size or medium has always played a very important role in my work, where I highlight the contrast or similarity and this is another important angle within this show. The reality and perception of how this singular works occupy and define space. The space in-between, the gaps, the air is so very important as for the public to seize their opportunity of experience, as for the artist to create the right rhythm of how they work together. And as the subtitle "The violent necessity for the embodied presence of hope" proposes, it can be loud as it can be caressing, but most of all it is necessary.

Chronicles / Log. No 1. is all about precision, elegance, and punctuality. All in the service of the inevitability of one's touch and how it covers the given material with existence.

This is the beauty, the need, and responsibility towards one's creation.

What we need to do on the way to achieve every next step, who we need to become, it's simply like facing a white canvas every morning, this perfect moment of everything and nothing, as one single beat of the heart.

*"Does this floor have a memory? Can it convey to us, what those passing here before me were thinking?"*

*Will this floor convey to others what us here now are doing?"*

*UTTER / the violent necessity for the embodied presence of hope  
(excerpt from book)*

*by JAŠA & Etan Nechin*