

Script

1A In this piece, each person will contradict the person that came before.

B

C

D

E

F

2-9 A

B

C

D

E

F

03.03.2018, 4PM, rehearsal

With

F Julia Barmettler

A Michèle Graf

D Selina Grüter

B Vera Lutz

E Zacharias Wackwitz

C Hannes Zulauf

Transcription by Livio Casanova

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B This piece doesn't have a plan.

C This piece consists of a plan

D Pieces can't consist.

E Pieces are always persistent.

F Work can also be fleeting.

A Work can be fleeting sometimes

B

C You can't flee.

D We all fled.

E That's an ignorant statement.

F Aren't we all ignorant.

A Z is ignorant.

B Z is very attentive.

C Z doesn't exist.

D Hannes doesn't exist, that's why this statement before doesn't exist.

E

F

A Julia's lying.

B Julia sometimes says the truth.

C Julia always says the truth.

D This isn't about Julia.
E It's about Vera.
F But not today, today she has other plans.
A Today is yesterday.
B Yesterday you were saying something different.
C Yesterday she wasn't saying anything.
D
E
F Your ears are gorgeous.
A You can't hear anything on this stage.
B There's a lot of reverb on this stage.
C Reverb comes from the walls, not the stage.
D Walls and stages are the same.
E Stages only exist in exhibition spaces.
F Life is a stage.
A We're all standing and dead on this stage.
B The dead don't stand.
C No one's dead.
D This isn't about finiteness.
E
A I don't have hair.
F I already touched your hair.

03.03.2018, 5PM

With

F Julia Barmettler

A Michèle Graf

D Selina Grüter

B Vera Lutz

E Zacharias Wackwitz

C Hannes Zulauf

Transcription by Livio Casanova

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B I'll rather agree with you

C You can't do that.

D Can't also always means can.

E We have to.

F We should contradict.

A We should be mute.

B We're enjoying the silence.

C I hate the silence.

D Hannes doesn't know what the silence is.

E Hannes loves the noise.

F And what did you think of the silence?

A It was so loud the past five seconds.
B Now everything is silent.
C The audience makes noise.
D I can't see anyone here.
E I see almost everybody.
F I only see you.

A Julia doesn't have eyes.
B Julia has eyes and a mouth.
C You think Julia has eyes and a mouth.
D You're assuming Julia has eyes and a mouth.
E I know it.
F You're talking about the obvious.

A We're talking about the irrelevant.
B We have to confirm everything again.
C That doesn't achieve anything.
D Goals are hopes and hopes are problematic.
E I'm hopeful.
F I can't confirm that.

A I generally reject such things.
B You're very open-minded.
C People with principles are never open-minded.
D A principle has something to do with a context.
E In this context there are no principles.
F Principles keep us in this very place.

A We're not standing on a stage.
B We're not standing on any side.
C I'm not standing on a
D
E Selina is impartial.
F You're wrong.

A I'm standing in the right place.
B Each is its own party.
C You can't be a party by yourself.
D Everyone's feeling isolated.
E You can't be alone in a one-man-party.
F At a party you're usually not alone.

A We're always alone.
B Michel likes to go to parties.
C I've never seen Michel at a party.
D You don't know Michel.
E Hannes always goes to the right parties.
F I can't believe that.

03.03.2018, 7PM

With
F Julia Barmettler

A Michèle Graf
D Selina Grüter
C Toni Hildebrandt
B Vera Lutz
E Zacharias Wackwitz
Transcription by Livio Casanova
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B This piece has more than one rule.

C We don't know yet what the rules are.

D

E

F Rules are there to

A I never disregard a rule.

B Michele doesn't disregard at all.

C Michele is regarding us.

D No one is here.

E We are in solidarity.

F I'm feeling none of that, I'm feeling lonely.

A Julia loves to stand in a group.

B Julia loves to stand in front of a group.

C The group is falling apart.

D The group has fallen apart.

E Toni thinks we'd stick together.

F Is that true?

A The problem is that one doesn't know what a question is.

B The problem is that one's distrusting all questions.

C The problem is that we don't have answers.

D Answers are problems.

E There is no problem.

F The room is full of problems.

A We're standing in the void.

B Michele says we have to think about the disintegration more.

C We've thought enough about disintegration.

D This was never about disintegration.

E You'd have to intensify the topic.

F Disintegration is a necessity, only from the disintegration.

A Luckily we're not generating a text.

B You think the text was generated by someone else.

C The text is generated by someone else, but not our speech.

D Toni can't differentiate between text and speech.

E Toni is a professor.

F He rather seems like the guy next door to me.

A We're stuck in a vacuum.

B Given that it's pretty nice here.

C Because of the reverb I have nothing left to say.

D In this situation I have nothing left to say.

E I'm staying neutral.

F And nonetheless you're speaking.
A We're all mute on this stage.
B Michele would rather be somewhere else right now.
C Michele would rather be a professor.
D Michele has no dreams.
E Toni's dreaming for Michele.
F Michele's living her dream.
A I died.
B We're all here to speak to you.
C We're not present.
D If we weren't present, there would be no audience here.
E You don't know if there's an audience.
F Of course, I can see them!

03.03.2018, 9PM

With

F Julia Barmettler

A Michèle Graf

D Selina Grüter

C Toni Hildebrandt

B Vera Lutz

E Zacharias Wackwitz

Transcription by Livio Casanova

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B In this piece, all people will complete each other quite wonderfully.
C
D There is no piece here.
E You have a different understanding of piece.
F Don't understand this piece.
A You seem clear headed to me.
B I think it's not so easy for Julia right now.
C You just made it easier for her with this.
D That's not the right description.
E That's hitting the nail on the head.
F I find it too imprecise.
A The rule describes the exact rule.
B Can invent a new rule.
C Can we invent something that isn't a rule?
D There are no inventions.
E This performance is an invention.
F This is improvisation.
A That's all predefined.
B We knew nothing of that.
C We'll know some of it later.

D I think you mean we want to know something about it.
E I don't wanna know anything about it.
F Don't antagonize like that.
A Zacharias is very rule-abiding.
B He is not rule-abiding.
C He doesn't exist.
D She doesn't exist.
E He doesn't exist.
F Both exist.
A Luckily we're standing in an empty room.
B We're standing in a room full of p
C That's normal with six people.
D There are seven people here.
E I don't think so.
F I doubt it.
A You're afraid.
B That's not a bad thing.
C I don't understand how it could be something good.
D People standing next to pillars never say true things.
E People next to pillars are beyond good and evil.
F Always with the extremes.
A Yes.
B I'm neutral.
C Because you're not next to a pillar.
D Because you're standing upright like a pillar.
E Toni has back.
F And yet he's leaning with his full weight besides a pillar.
A Toni is a puppet.
B He's searching for to play.
C Found it already!
D Finding something always also means to be disappointed.
E When you lose, you're disappointed.
F Illusions lead to the biggest disappointments.
A Truths lead to the biggest disappointments.
B You're lying!
C That's disappointing.
D It's deceiving.
E It's too transparent.
F I can't recognize anything.
A You're wearing glasses.
B You always talk about the obvious.
C We have nothing to say.
D In the last round you don't say anything anymore.
E In the last round was a lot of talk.
F From now on I'll only remain silent.

04.03.2018, 1PM

With

E Selina Grüter

C Toni Hildebrandt

A Marinka Limat

F Vera Lutz

D Zacharias Wackwitz

B Hannes Zulauf

Transcription by Michèle Graf

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B I only contradict when my opinion differs.

C You can contradict other things than opinions.

D I don't get what you mean.

E "I don't get what you mean.", is not a statement that counts.

F Zacharia's actually speaking about food.

A I don't feel appetite.

B You don't feel appetite, you have it.

C You can't communicate appetite.

D Love goes through the stomach.

E The stomach goes through the love.

F Some people's diet only consists of sunlight.

A Sunlight isn't food.

B Plants' diet consists of sunlight.

C In the case of plants it's wrong to speak of diet.

D I once had a carnivorous plant.

E You were only imagining that.

F Zacharias is a dreamer.

A That's your imagination.

B No, it's my imagination.

C It's an insult.

D You're flattering me too much.

E That wasn't meant for you.

F But it concerns him.

A Zacharias isn't in the center.

B There is no center.

C That's a cliché.

D Clichés are always derived from reality.

E You actually wanted to say clichés are consensuses.

F Consensus doesn't have a lot to do with democracy.

A We'll see today if there's democracy.

B Today doesn't have anything to do with democracy.

C Democracy is a utopia.

D Democracy became a dystopia when it found its name 2500 years ago.

E It's unclear what happened 2500 years ago.

F 2500 years ago there were no weekdays yet.

A There was already light and night back then.

B But not as regularly as today.

C Day and night don't follow rules.
D The succession of days is a dead end.
E The succession of days has a big influence.
F Monday is the most important day of the week.
A There's nothing more important than Wednesday.
B To me, my family is most important.
C Except on Fridays.
D Weekends are family time.
E Baby...
F Selina calls Zacha "baby".
A We'd know if you were a "honey".
B You'd have to tell me for me to know that.
C You always need to hear things twice.
D I'm good at memorizing things.
E You only memorize certain parts of things.
F You always confuse the parts.

04.03.2018, 3PM

With

E Selina Grüter

C Toni Hildebrandt

A Marinka Limat

F Vera Lutz

D Zacharias Wackwitz

B Hannes Zulauf

Transcription by Michèle Graf

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B This is no piece.
C This makes it a piece.
D You're just not sure if it's a piece.
E It can't be defined per se.
F The definition is the piece.
A In the beginning was the definition.
B In the beginning everything flows and nothing stands.
C Everything flows and stands without a beginning as well.
D We're stagnating.
E Every statement adds something.
F We're standing on a heap of statements.
A On a heap of statements without a core.
B Statements don't need to have a core.
C You didn't say this.
D I heard him.
E I heard her.
F You can't prove that.

A It's not about proving something.
B It's about proving who's the best here.
C That's only provable with regards to him.
D That's not provable for anyone.
E Proof is always flawed.
F You're saying there can't be a just judgment.

A True or false isn't the discussion.
B That's nonsense.
C Until now everything has been nonsense.
D Until now everything went pretty well.
E It's been very inconclusive so far.
F That's due to the weather.

A It's due to your inner mood.
B Moods are outer appearances.
C That's cynical.
D Everything is an honest person.
E That's not a true statement.
F Selina is the key.

A And you're the door.
B I'm a space ship.
C I'm not in the mood for metaphors.
D I'm into poetry.
E You're clearly standing on a platform.
F But he's leaning against a pillar.

A The audience is bored.
B I'm only doing this for myself.
C You don't know who you are.
D He's a bit complacent.
E That's an off sentence.
F I think he's faring quite well with the sentence.

A He's not faring at all, he's leaning against the pillar.
B That's only a decoy, not a pillar.
C You wouldn't have said that in the beginning.
D he had planned on saying this.
E He wanted to refrain from it.
F He doesn't make any rules for himself.

A Everything is given.
B Only for uninspired people.
C I found this pretty uninspired just now.
D I'll go back to Berlin filled with inspiration.
E You don't know where Berlin is.
F He knows where it is but will stay here forever.

04.03.2018, 5PM

With
E Selina Grüter

C Toni Hildebrandt
A Marinka Limat
F Vera Lutz
D Zacharias Wackwitz
B Hannes Zulauf
Transcription by Michèle Graf
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B In this piece, we'll all harmonize wonderfully.

C There's no harmony in contradictions.

D Especially in the contradiction there's often harmony, actually.

E Harmony is a matter of rhythm.

F Harmony is a matter of sound, not rhythm

A Harmony is a matter of rhythm and sound.

B That was only true if you'd sung it.

C

D But Marinka doesn't like to sing too much.

E Why would there be a difference between speaking and singing.

F Because it's a matter of potential.

A Hannes didn't sing anything and didn't say anything.

B Internally I'm constantly singing.

C There's no singing if we can't hear.

D Only in silence can the true music unfold.

E Music is written.

F Music happens.

A No one knows if Marinka likes to sing.

B No one wants to know that.

C I want to know if she can rap.

D I know that she can't rap.

E That's a prejudice.

F It's a hidden wish.

A It's not hidden at all when you utter it like that.

B Revealing sometimes is the best way to hide something.

C There's nothing to hide in rapping.

D Rappers who can't rap pretend to be musicians.

E This is actually about the color green.

F Selina says rap is green.

A How can you claim rap is green when you're color blind.

B Being color blind is always self-deceptive.

C The audience would rather be in a picture gallery.

D The audience is at an open mic.

E You're confusing yourself with the audience.

F He's just his own ideal audience.

A There's no division between listeners and viewers.

B When I watch TV I always mute the sound.

C No, you're also turning off the TV while at it.

D Hannes has a new TV.

E A TV is not a new thing.

F Television is the hope of the future.
A There is no future, therefore there's no hope.
B Hope has nothing to do with future.
C There is an infinite amount of hope, just not for us.
D We're the last survivors.
E We're the last alive.
F That's a misunderstanding.
A Either way all nonsense.
B I think everything's good.
C That decision can't be made by you.
D I decide everything will be fine.
E It seems very hard to believe to me.
F You'd like to believe him.

07.03.2018, 1PM

With

E Michèle Graf

C Selina Grüter

A Fiona Könz

F Andrea Raemy

D Christoph Studer-Harper

B Benjamin Sunarjo

Transcription by Lea-Nina Fischer

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B In this piece, agreement will occur sometimes.
C I don't agree with you on this.
D I'll give you this one.
E You're not giving it, you're affirming it.
F You're not giving the affirmation a voice.
A You can voicelessly affirm.
B This piece is about speaking.
C That's not the rule.
D It's a condition.
E Negation only works without condition.
F I don't agree.
A I principally agree with everything.
B Principally, agreement is to be welcomed.
C Principles are condemnable.
D Principles should be tossed.
E Principles are to be written down.
F When we write down principles, they become rules.
A When you write something down, it becomes hard to regulate.
B There are unspoken rules, too.
C Unspoken rules don't exist.

D You can also write a law that's never said out loud.
E Still we're not speaking about laws.
F Laws restrict.
A A certain order enables a harmonic coexistence.
B This isn't about harmony but about contradiction.
C In contradiction I can never find harmony.
D Harmony isn't found, it's generated.
E We generate text.
F If generating text isn't harmonic, what are postcards from the Bahamas then?
A Postcards from the Bahamas rather seems like an empty phrase to me.
B You can find truth even in the most inconspicuous.
C No one ever found the truth.
D Text is an asymptotic approximation to the truth.
E Speech is an asymptotic approximation to the truth.
F Sensory perception isn't the only truth.
A It doesn't have to be true just because I'm feeling it in this way.
B I trust my feelings.
C Feelings are facts.
D Feelings are editable.
E Feelings aren't editable.
F Feelings are like laws, you can't just change them like that.
A A law doesn't remain the same over centuries either.
B I always only find myself again in this moment.
C This moment is always a different moment.
D But the other moment is the standard.
E Existence and void is the standard.
F There are no standards, we're all individuals.
A There's the Gaussian distribution and the standard results from it.
B The standard is only the deviation.
C The standard wants to avoid the deviation.
D The deviation as an exotic element is more than welcome.
E The deviation as a trivial element is more than welcome.
F What does the train conductor think about it, about the deviation?

07.03.2018, 3PM

With

E Michèle Graf

C Selina Grüter

A Fiona Könz

F Andrea Raemy

D Christoph Studer-Harper

B Benjamin Sunarjo

Transcription by Lea-Nina Fischer

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B Well actually, we're just going in circles here.
C I can't see the circle.
D That's because you're standing on the tangent.
E That's because she's lying on the tangent.
F You can't lay when you're awake.
A You can stand, lay or sit when you're awake.
B Wakefulness and realization don't necessarily have anything to do with each other.
C We don't want to connect anything here.
D But we want to link ourselves from one to the next.
E Christoph wants to link himself from one to the next.
F But we're in a circle, we can't link.
A A chain can also be round.
B A chain is only the connection of separate links.
C This is just a definition.
D It's the most common definition and therefore correct.
E The duality of right and wrong doesn't exist.
F That's wrong.
A To every part there's a counterpart.
B Sometimes there are things that don't fit.
C You like bulky things.
D He tolerates bulky things.
E We sometimes tolerate bulky things.
F Bulky things are always tedious.
A I find bulky things quite comfortable, because you have to place them in the center of the room.
B And yet no one wants to speak about the elephant in the room.
C The elephant is in Benjamin's head.
D A part of all of us is in Benjamin's head.
E Someone's sitting at the desk, transcribing, outside of Benjamin's head.
F The tapping of the piano is very much in Benjamin's head.
A Why are we talking about Benjamin's head?
B Sometimes I also just think.
C Thinking always has implications.
D Thinking always pushes something ahead.
E I don't understand the difference between mere thinking and watching.
F The inner space and the outer space always see from above.
A If you think sufficiently abstract, everything is connected.
B The world is disintegrating.
C Our opinions are falling apart.
D And yet our opinions seem to converge again and again.
E But in the last round we left the loop.
F This piece doesn't have an ending.
A The piece is over when no one's speaking anymore.
B Eventually, thoughts are infinite.
C Eventually, waves are infinite.
D Waves are finite in their peaks and lows.
E Peaks and lows are non-identical twins.
F Peaks and lows are only siblings.

- A Twins are siblings.
- B Would the sister of the contradiction be the unification?
- C Comparisons can never fully apply to the things they're trying to compare.
- D A comparison sometimes is more precise than the facts it's depicting.
- E No.
- F Facts are depictions, alas they don't even exist.

07.03.2018, 5PM

With

- E Michèle Graf
- C Selina Grüter
- A Fiona Könz
- F Andrea Raemy
- D Christoph Studer-Harper
- B Benjamin Sunarjo
- Transcription by Lea-Nina Fischer
- Translation of the transcription by Felix Mura

- A In this piece, each person will contradict the person that came before.
- B In this piece, the order might also change.
- C The order isn't given.
- D The order is determined by many variables.
- E Determined is exclusively the not.
- F The not is an abstract structure.
- A The not has something concrete.
- B Concrete is only what has a physical shape.
- C This isn't the correct definition of concrete.
- D The correct definition of concrete is definitive.
- E Nice, how you temporarily defined concrete for us.
- F Definitions are eternally valid.
- A Definitions change over time.
- B Opinions change over time.
- C Opinions are spaces.
- D Opinions are bubbles and bubbles are foams.
- E This isn't about foaming opinions.
- F Foam in spaces makes sense.
- A Too often we're searching for sense.
- B I've lost the sense.
- C You've never been able to reach something with your hands.
- D I've never been able to explain something with my elbows.
- E Apparently you've never heard of gestures.
- F That's because you can't hear gestures.
- A A gesture can be very loud.
- B Nothing abstract can create sound waves.
- C Right, but it isn't about this condition.
- D This is about whatever comes to our minds.

E So clearly not about rhetorics.
F I've learned my text by heart.
A Improvising completely spontaneously is what I prefer the most.
B You can only refer to things you've already experienced.
C Let's agree on the past not being relevant.
D Let's agree on the future playing no role in this.
E Our only consensus is this platform.
F The coffee earlier was tasty.
A That's only your opinion.
B It's also my opinion.
C Opinions, mine too it is.
D This statement is unequivocal.
E This statement needs explanation.
F That wasn't a statement at all.
A Everything anyone says is a statement.
B Sometimes one's just blowing hot air.
C Thirty-seven degrees is not hot.
D Don't tell that to an ice cube.
E States of matter don't exist.
F But global warming is a problem.
A I find it unpleasant.
B I find sweating unpleasant.
C Sweating is healthy and what's healthy is pleasant.
D Healing is a painful process.
E Processes are lies.
F A lie has no legs.

08.03.2018, 1PM

With

D Livio Casanova

C Selina Grüter

E Michèle Graf

F Aldir Polymeris

B Christoph Studer-Harper

A Andrea Raemy

Transcription by Benjamin Sunarjo

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B In this piece, each person will attempt to contradict the person that came before.
C You think this is an attempt.
D Selina thinks this is an attempt.
E Selina thinks this is a test.
F Tests can't be negotiated.
A We're negotiating about tests here.
B We're negotiating about text here.

C Negotiating about text is an act.
D Negotiating acts are no texts.
E Negotiating acts lead to crises.
F We don't know the origin of the crisis.
A Through good crisis-management it didn't turn into a crisis at all.
B Management without crisis doesn't exist at all.
C The management is the crisis.
D I'm for the crisis and against the management.
E You're exclusively against the crisis.
F I'm against everything, including crises.
A You're always affirming everything.
B He's always voting on everything.
C There isn't a vote for every argument.
D There are no votes.
E There's neither the not nor the nothing.
F But there's one thing: bad vibes.
A That was funny.
B This is serious.
C It's not a question of space.
D It's a question of pony farms.
E This absolutely isn't about horses.
F I don't understand what you're saying, all this doesn't make sense.
A It's as clear as spring water.
B It's as clear as a Trojan pony.
C Clarity and unclarity is the same category.
D Categories can't do anything.
E Categories can a single singularity.
F I've never dealt with a more diverse concept than that of the category.
A Category concepts are all exactly the same.
B Category concepts are all created exactly the same.
C That's not true, never was true and never will be true.
D Negative thinking isn't true.
E Pessimism always wins.
F Pessimists are losers.
A No.
B Mono-syllabicity makes this task a lot easier.
C Mono-syllabicity.
D Di-syllabicity.
E Predicate.
F I'd like to contradict but I don't know what predicate means.
A Knowledge is unimportant.
B Rejection at least requires superficial knowledge.
C Superficial knowledge isn't a requirement.
D Many requirements are in depth knowledge.
E I wish I knew something about the premise of this piece.
F Don't you act like that, you very much know it.

08.03.2018, 3PM

With

D Livio Casanova

C Selina Grüter

E Michèle Graf

F Aldir Polymeris

B Christoph Studer-Harper

A Andrea Raemy

Transcription by Benjamin Sunarjo

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B Empirical values promise something else.

C You can never rely on empirical values.

D I always rely.

E You're not daring to come one centimeter in my direction.

F Each of your steps is 10m long.

A You have delusions of grandeur.

B Medically speaking, my madness is entirely within the norm.

C The norm can be a madness.

D The norm can absolutely nothing.

E Nothing here speaks about the absolute.

F That's absolutely upside down.

A Everything's turned on its head.

C You're doing the handstand.

B We're all at eye level.

E I'm sitting on the floor.

D I'm standing.

F I'm not even here.

A This is not a meditation class.

B This is a cloud.

C Clouds can't recognize themselves.

D Romantic?

E Syntax?

F Romantic.

A We're just six people standing in a circle contradicting each other.

B So familiar, so intimate.

C I just joined recently.

D That's not true, you've always been there.

E Fortunately Selina dropped out today.

F I find it completely normal.

A You're completely normal.

B I don't like popular psychology from the 60s too much.

C That knowledge wasn't passed on.

D History is an error in reasoning.

E History sometimes is an error in reasoning.

F Oh, it was all so beautiful, but people said things they shouldn't have said and now we're not where we should be.

A Thanks to things that people said, we're where we want to be today.
B We have no other choice.
C There is no we.
D In English it's called a 'hive-mind'.
E In German it's called 'Bienestockdenken'.
F I have to say I'm glad I didn't have to respond in your place; nonetheless your answer is wrong.
A This isn't about answers.
B This is about bees and flowers.
E I doubt it.¹
D I'm D.
C D is a letter.
F D is a letter and a person and many other things.
A That theory is outdated.
B Overthrown things will have their own value.
C Values are always connected with the wrong criteria.
D Figure skating is great.
E Great is not a valid word.
F It's not prohibited to express yourself invalidly.

(TN ¹unchanged from transcript)

08.03.2018, 5PM

With

D Livio Casanova

C Selina Grüter

E Michèle Graf

F Aldir Polymeris

B Christoph Studer-Harper

A Andrea Raemy

Transcription by Benjamin Sunarjo

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B This by itself doesn't present a moral obligation to us.
C Moral obligations don't apply here.
D Moral obligates.
E We're all against obligations either way, generally.
F Done or what, I expect the sentences to be said until the end.
A But what if...
B Then everything's final.
C After the end there still are other things coming.
D Things that are in the beginning.
E Things that initially are in the beginning.
F Those things don't exist.
A To be isn't illusion.

B That's hard to prove.
C Proof is uninteresting.
D Facts, nothing but facts.
E Loose connections.
F Everything is set in stone.
A Sand stone is something highly perishable.
B A grain of sand is very sturdy.
C Sometimes I imagine how a grain of sand is very sturdy.
D You grew up by the ocean, you know the high tide.
E Flooded by contradictions we resign.
F Flooded by contradictions, only this way we can live.
A For us to survive the flood, sandbags are needed.
B I'm not a sandbag.
C I'm not a performer.
D I'm a glass.
E You're a performer.
F No, he isn't.
A She's a performer.
B I believe her identity is her own decision.
C Identity is never your own decision.
D Boundless freedom.
E Trapped in the rule.
F Motionlessly free.
A Free is the bird flying over the Saane.
B I always pull my poultry through the cream.
C This shouldn't be about spatial up and down.
D This should be about a skyscraper.
E It's definitely not about a skyscraper, it's about a platform.
F It about 120m high and has so many levels that I can't count them.
A From the basement to the ground level there's an elevator.
B It's just stairs.
C This is a step.
D I'm falling.
E I'M falling.
F No one's falling, everyone's levitating.
A My feet are so heavy.
B They aren't heavier than the rest.
C You actually meant to say something else by that.
D He surely said something else by that.
E No.
F Yes.

09.03.2018, 1PM

With

C Livio Casanova
E Michèle Graf

D Aldir Polymeris
A Benjamin Sunarjo
B Andrea Raemy
Transcription by Selina Grüter
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B That's a contradiction in and of itself.
C "In and of itself" is no contradiction.
D "In and of itself" is not even a sentence.
E Since the sentence has a predicate it's very well a sentence.
A You can also communicate without predicates.
B Communication is just about letters and punctuation anyway.
C Grammar is not a language.
D Grammar is my favorite language.
E Grammar doesn't exist.
A Where would we be without rules?
B Rules are exhausting.
C Mountaineering is easy for me.
D I haven't climbed a single mountain, but if I didn't have to be here I might be trying it right now.
E Aldir is not a storyteller.
A Aldir only tells stories.
B It's not about Aldir.
C It's not about a space animal.
D It's not about earthlings.
E It's about me, so it's about earthlings.
A Michèle feels this was about her.
B Feelings are misplaced on this pedestal.
C Feelings are always first place.
D Sandwiches make me indifferent.
E Yesterday you were still speaking about romance.
A Romance can only exist in the here and now.
B Romance is the future.
C The future is everything but romantic.
D The future is definitely not reasonable.
E When I think of the past, I light two candles and look at myself in the mirror. I find that pretty reasonable.
A The candles will be burned down at some point, reason stays alive.
B The gust of wind preempts the end of the wax.
C It's a stiff breeze here.
D Breezes aren't stiff.
E You didn't say this.
A You're all just living in my head.
B Only the elephant is in your head.
C The elephant is in the china shop.
D Not anymore, he just left.
E You didn't see this.
A Who's ever seen the wind.

- B You can very well see the wind, in autumn, when the leaves are flying.
- C The leaves fly in spring.
- D The leaves fall because they want to fall.
- E You're falling because you want to fall, off of this platform.

09.03.2018, 3PM

With

- C Livio Casanova
- E Michèle Graf
- F Marinka Limat
- D Aldir Polymeris
- A Benjamin Sunarjo
- B Andrea Raemy

Transcription by Selina Grüter

Translation of the transcription by Felix Mura

- A In this piece, each person will contradict the person that came before.
- B We're not people, we're animals.
- C We're animals who can speak.
- D No, we're animal language.
- E We speak German.
- F There also are German animals.
- A Animals don't have rights and no naturalness.
- B Humans are animals, animals are humans.
- C I'm no animal.
- D But are you human?
- E You're human.
- F You can never be sure where the border between animal and human lies.
- A Borders are there to be overcome.
- B Borders are there to be stopped.
- C The umbilical cord needs to be stopped.
- D Before the cutting, the umbilical cord can either be clamped or held together.
- E The umbilical cord should be cut off immediately.
- F Animals and humans have an umbilical cord that is cut off.
- A Frogs don't have an umbilical cord.
- B The Frog Prince, he has an umbilical cord.
- D The Frog Prince, he has an umbilical cord, but it doesn't belong to him, since he stole it.
- C The Frog Prince didn't steal anything, you stole my sentence.
- E This is neither about animals, nor about humans, nor about fairy tales, it's about sentences.
- F It's exactly about sentences that bring humans, animals, fairy tales and frogs together.
- A Language is always and only interesting as an abstract structure.
- B In the evening before going to bed you probably read the dictionary.
- C In the evening after going to bed you're quoting from the dictionary.

D That can't be, he wouldn't be able to remember.
E Time and memory don't exist anyway.
F I remember the first sentence of our conversation that came up before.
A I forgot what we're talking about.
B Everything used to be better.
C Yesterday was really shit.
D Yesterday was the best day.
E Which variables are you attaching to the best day?
F With or without variables, the frogs were shitting yesterday and they shat on me.
A You can be unmotivated without bringing up shit.
B A good digestion is, a good digestion is... the key to fortune.
C In the misfortune lies the key.
D The key lies in the shit, but I would call that your fortune.
E The key of the rule lies one one floor above this one.
F The key of all rules lies everywhere.
A Rulebooks like houses of cards tend to collapse.
B Card games, you can only play them with clear rules.
C Board games don't have rules.
D They do, for example: you should turn around the board.
E That's not a statement.
F There was, there is and there always will be only one statement.
A I add my statement to this statement.
B This platform was built with ambiguities.
C This platform wasn't built but screwed together.
D This platform wasn't screwed together but made up. And BOOM: there it was.
E Imagination is overrated.
F And BOOM: this is the end.

Spectator's note

There seems to be no need to emphasize the fact that there are a variety of ways in which one can be presented with conflicting information, but the nature of information itself is so suspicious that we are compelled to thoroughly investigate the general processes that underlie these conflicts. Information cannot be seen to be wholly external, in the usual sense of the term, since our brains are intimately familiar with perjury. We perceive the so-called reality through perjury, and there is no discovered way to rid ourselves of the elusive "a priori" subjectivity accompanying the "rather" well-behaved objectivity. Like many other paradoxes, the logical exchangeability of opposites persists, so that it becomes difficult to separate the label from the "thing".

Expressing such a sentiment in language leads one to question the validity of the structure itself, in this case, Language is being put to question—how is one to question the very basis of a Question? There have been attempts to lift the paradox away from the domain of natural language, and to transform the space of such a proceeding into the mathematical—a more well-behaved form of symbolism that follows strict rules for what is to be considered "True". Mathematics proceeds through injunctions and then uses such injunctions to validate or invalidate certain

statements that are being put to the test. An injunction demands an absolute agreement, and only after such an agreement has been wrung out of the negotiating parties does the process resume.

It must be said of mathematical axioms that they do not demand much from their users. Usually, one is surprised to find that this great wealth of mathematical paraphernalia has somehow been extracted out of seemingly trivial axioms. Nonetheless, if an axiomatic treatment of language is also to be followed, then it becomes impossible to prove or disprove certain propositions in the system that is in "a priori" agreement on some set of axioms. On the other hand, it is possible for such axioms to not be consistent, in which case, any proposition can be proved to be true or false, depending upon the user's prevailing disposition.

In any case, it may do us well to stop tormenting ourselves by the repeated application of "why" based on our prior agreeable experiences with the deceptive little word. Language, too, must be subject to impossible events, and there is no reason to see it as an unassailable foundation for everything resting on top of it—once a while when it surprises us with its nonsensical character, we fail to acknowledge the sensible course of action that is immediately presented to us. It is as much of an invention as any other tool that we employ in our lives, so that when it fails to operate in the advertised manner, rather than being afraid of the chasm that suddenly appears ahead of us, we must discover in ourselves the ingenuity to simply make it vanish. — N

09.03.2018, 5PM

With

F Livio Casanova

E Michèle Graf

C Marinka Limat

D Aldir Polymeris

B Andrea Raemy

A Benjamin Sunarjo

Transcription by Selina Grüter

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B In this piece, each person has already contradicted the person that came before.

C That's no contradiction.

D That's the biggest contradiction I've ever heard.

E We can all be glad then that you don't have ears.

F Aldir's wearing a hearing aid.

A Aldir's wearing an invisible hearing aid.

B Even when something's invisible, it is still there.

C You think that it's still there.

D You know that it's not there.

E You know she's there.

F You think you know.

A Opinions aren't asked for here.

B That's your opinion.
C You don't have an opinion.
D That's not my opinion.
E In this piece, each person will reproduce the opinion of the person that came before.
F People will be reproduced before that.
A The reproduction of people using their genetic material is still illegal.
B Everything related to genetic material is always and everywhere legal and welcomed.
C No laws lie in nature.
D Laws don't lie, they stand, they are written down.
E Selina is the link between audience and platform and doesn't write laws.
F Selina is no link, she is an appendix.
E Selina is no link, she is an apeiron.
A Oh we're all so limited.
B The limitation results in the link.
C Stupidity has never brought us further.
D The way you walk is especially stupid.
E The way you sit is very charming, though.
F A prince charming doesn't sit.
A Sitting charmers don't play ball.
C Charmers can simultaneously sit and play ball.
D No, that's too much.
E Yes.
F I object.
A I'm feeling rather in need of harmony.
B In this moment, harmony is like too many projections in one room.
C You're not speaking of Marc Adrian's exhibition.
D I'm speaking of the things that I want.
E I doubt that, because your options are limited.
F Options are never limited.
A The endlessness of options is an illusion.
B Illusions offer endless options.
C Illusions lead into a dead end.
D Illusions are like big, open windows that you'd love to jump through.
E You're just babbling.
F "Just" has a positive connotation here.
A I'm against the evaluation of positive and negative.
B Being against is an evaluation.
C Either way, everything is just an evaluation.
D I miss Christoph and his dramatic gestures, he probably wouldn't have approved either.
E Christoph is here and says yes to everything.
F Christoph is a no-man.

10.03.2018, 1PM

With

F Julia Barmettler

A Michèle Graf

B Selina Grüter

D Marinka Limat

E Andrea Raemy

C Benjamin Sunarjo

Transcription by Livio Casanova

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B In this piece, each person will contradict the person that came before.

C In this piece people always say the same.

D In this piece people never say the same.

E I say nothing.

F I heard you.

A I heard you!

B You heard me.

C I heard nothing.

D You heard me.

E You're not here at all.

F If Marinka isn't here, then who else is it?

A She isn't there.

B He isn't there.

C This shouldn't be about gender.

D It's only about gender.

E Gender segregation.

F I'm feeling split today.

A Six people stand on a stage and six people are called Julia.

B Nine people are involved here.

C I see ten.

D I think it's eleven.

E Thinking doesn't match the truth.

F The truth is mutable.

A We're all related to each other.

B You don't know what related means.

C Related is a word one could look up.

D One could look up any word, it wouldn't help.

E We need the help of a reference book.

F Why are we ashamed for not knowing something.

A We're not ashamed for not knowing it, we're embarrassed to speak.

B We don't speak.

C This is only about speaking.

D This is only about acting.

E But you're not acting.

F Speech reflexes are also actions.

A Are speech reflexes actions?

B Reflexes and actions can't be correlated.

C People only say such things when they don't know how to react.

D What you're saying is no reaction.
E Reactions and actions are physical movements, like talking for example.
F They have to be abrupt.
A (quiet pause)
B Nothing.
C Maybe.
D Definitely.
E Definitely not.
F Just Thursday I fell.
A Already on Thursday you fell.
B Weekdays don't count.
C I count seven weekdays.
D In a different era, there were eight days in a week.
E Past is past and we're leaving it there.
F But the present is so short, you almost never catch it.

10.03.2018, 3PM

With

F Julia Barnettler
A Michèle Graf
B Selina Grüter
D Marinka Limat
E Andrea Raemy
C Benjamin Sunarjo
Transcription by Livio Casanova
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B This isn't the real description.
C This description is universally valid.
D Universal validity doesn't exist.
E Everything is standardized, so that it's understandable for all.
F The coincidence isn't subject to the standard.
A The coincidence isn't subject to the standard.
B The coincidence isn't subject to the standard.
C The coincidence isn't subject to the standard.
D The standard is subject to the coincidence.
E That's a coincidence.
F Some believe in destiny.
A Some believe in reason.
B Belief has something to do with hope, and hope is problematic.
C Hope is a butterfly giving wings to my soul.
D You're seeing butterflies but you don't have a soul.
E He doesn't see the butterflies, he feels them.
F It's too early in the year to be feeling or seeing butterflies.
A The system is flawed.

B Everything's flawed.
C Our system helps us maintain a certain order.
D This flawed order has a system.
E Order has nothing to do with a system.
F Order has to do with energy.
A That's not true.
B True is false.
C False is false.
A What's happening here is false.
D Anyway it's just an illusion.
E Illusions are false.
F Illusions are subjective.
A The poster in the next room is subjective.
B The example in the next room is subjective.
D This platform is subjective.
C Subjectivity concerns all of us.
E That's not any of our concern.
F It is, cause otherwise it'd be over here.
A It's over here.
B You just said that.
C Selina thinks you just said that.
D I just heard it.
E The wave frequency is too high, we can't hear anything here.
F That touches me.
A We're standing so far apart that we can't touch each other.
B But we're standing so far apart that we can't touch each other.
C We're all touching the platform.
D I couldn't work any other way anyhow.
E There's always an alternative.
A There's always an alternative.
F There's always an alternative.
B Alternatives are always there.
C Sometimes there are alternatives.
D Now there's other alternative anymore.
E My suggestion is that we step off the platform.
F We're staying till the bitter end.
A I'm going.
E I'm staying.
B I'm staying.

10.03.2018, 5PM

With

F Julia Barmettler
A Michèle Graf
B Selina Grüter
D Marinka Limat

E Andrea Raemy
C Benjamin Sunarjo
Transcription by Livio Casanova
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B No people are involved in this piece.

C This isn't about us.

D This isn't about a piece.

E It's about me.

F It's definitely not about you.

A In parts it can very well be about her.

B It's always about her, never about him.

C Everybody has their 15 minutes.

F More like 15 seconds.

D Let me have my second.

A Maybe we should all be quiet for a second.

B No.

C Yes.

E No.

D Why of course!

C Silence is gold.

F Talking is gold.

A Be quiet!

B Be loud!

C Am I not loud enough?

D I almost don't hear you.

E Your whispering is too loud.

F That wasn't whispering, I'm hoarse.

A Don't scream at me like this!

B You're alone here.

D She's with us.

C Everyone here is against everyone else.

F Sometimes I'm also against myself.

A Uno contro tutti.

B One against all.

C It's even better when one is for all.

E But what if one doesn't belong to all?

D We belong to no one anyway.

A I belong to Julia.

F You belong to this universe.

B That can't be right.

A Always with the right and wrong.

C Right and wrong, that doesn't live forever.

F We love judgments.

D We don't love judgments, we need them.

F But you don't do things justice with judgments.

C I'm against justice.

A You're not against justice, I am against justice!

B Only when justice doesn't mean fairness.
E This isn't a sports event.
D It's high performance of language.
B Language is failing here.
A This is no improvisation.
F It's chaos.
E There are precise rules that we're adhering to.
C Rules are there to be broken.
A You can delete that again right away.
D Everything's being recorded anyway.
B Recording doesn't mean confirming.

11.03.2018, 1PM

With

A Julia Barmettler

E Michèle Graf

C Selina Grüter

B Toni Hildebrandt

D Marinka Limat

F Andrea Raemy

Transcription by Benjamin Sunarjo

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B That sentence isn't part of the piece yet.
C The sentence describes the piece and therefore is part of it.
D The description of the piece isn't a sentence yet.
E This isn't a piece.
F This isn't.
A This seems to be.
B These are all dead ends.
C You can back up out of a dead end.
D Michèle can't go backwards, she's kneeling.
E She could get up.
F But she doesn't want to.
A She can't, she's too tired.
B Michèle can speak for herself.
A Say something!
E I'm staying neutral.
F No answer is an answer too.
C Answers don't necessarily answer.
A I always ask new questions.
D That's all been asked before.
B It's all been asked, but not by everyone.
E But what is your question?
F Are you contradicting him?

D A question is not a contradiction.
A A question can be phrased in a contradicting way though.
B The question is absolutely unambiguous.
C Only when it's defined as a question.
A Only when it's posed as a question.
C Only when it's understood as a question.
D Understanding is not an option.
E Understanding is not welcome.
F Reason is the key to this work.
C This work is just part of an exhibition.
B This exhibition is just a part of the work.
D Exhibition and work aren't the same anyway.
A Is this exhibiting art or work?
B This is exhibiting life.
E It's stupid that no one's staying.
A Stupidity lives.
F Stupidity lives forever, unfortunately.
C Classics live forever.
B The piece is forever stupid.
B Do I have to contradict me now?
E It's "do I have to contradict myself now?"
A You and your nitpicking.
C You and your pointy fingers.
F You and your sharp tongue.
E She's definitely not good with the quick punchlines.
A That was quick like a shot from a gun.
B "Punchlines" and "gun", you're full of violence.
C Never mind.
E Do mind.
B Do not mind.
A It does liberate.

11.03.2018, 3PM

With

A Julia Barmettler

E Michèle Graf

C Selina Grüter

B Toni Hildebrandt

D Marinka Limat

F Benjamin Sunarjo

Transcription by Andrea Raemy

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B That's no contradiction but an instruction manual.

C This is no game, but a work.

D Playing is working.
E Playing isn't working.
A It is when you're an actor.
E There are no actors here.
F We're standing on a stage.
C The stage is just serving a function.
A Which would be?
D That's not a contradiction.
E It meant a double stage.
C Double stages cancel each other out.
E This isn't a stage, it's a platform, and what about the audience?
F Double audiences cancel each other out.
A Contradictions cancel each other out.
B We're canceling the audience out.
D We're not canceling anything out.
C We're canceling the audience out.
A We're sheltering it for a moment.
E The audience shelters us.
F We're not in a shelter but in a museum.
E This isn't a museum, it's a kunsthalle.
C It's unclear where the kunsthalle ends.
D The kunsthalle has murals and walls.
A Which need to be broken.
B Then it wouldn't be a shelter.
C Then it would be an experiment.
E It's a version.
B It's the second to last version.
E It's one of 35 versions, and only now we're at about the tenth.
B You miscounted.
F There are more than just numbers that count.
E That doesn't count.
A Numbers can't count.
C If numbers could count...
B That has nothing to do with money.
D That has a lot to do with money.
A That has only to do with money.
C Maybe it's to do with 25.000 francs.
A That's almost nothing.
D Nothing is a lot.
B This isn't about quantity.
A It can't be quality either.
B But it is about quantity.
E Neither can it be improvisation.
B Improvised quantity.
F But more isn't always better.
D Less isn't the solution either.
E We're not looking for solutions.
A We've found the solution already.
B But that's not the better thing.

- F A hot chocolate is better.
- C It's just hot.
- B It's also expensive on top.

11.03.2018, 5PM

With

A Julia Barmettler

E Michèle Graf

C Selina Grüter

B Toni Hildebrandt

D Marinka Limat

F Andrea Raemy

Transcription by Benjamin Sunarjo

Translation of the transcription by Felix Mura

- A In this piece, each person will contradict the person that came before.
- B That's really not a contradiction.
- E That's a loop.
- C We're interrupting the silence.
- D There never was silence.
- B But nothing was said.
- E We can't speak without saying something.
- F Stop!
- A It hasn't even begun.
- E There's only the beginning.
- D But at the end you're always at your end.
- A It feels like being at your end, but it still continues.
- B After the end there's not another beginning.
- F Recommencements are difficult.
- B Recommencements are impossible.
- F Possibility is just a beginning.
- E Stop!
- B Michèle's being authoritarian.
- A Michèle's resisting.
- C I have nothing to say to that.
- D It's about Selina.
- F It's about Selina.
- E In this piece, each person will contradict the person that came before.
- B That's not a second beginning.
- A How you always nip things in the bud.
- F Buds can't only be nipped, they can also be frozen.
- B It remains a mere tree metaphor.
- E But you didn't wanna speak about metaphors.
- B I didn't wanna speak in metaphors.
- A You lack imagination.
- C Imagination isn't needed here.

D Of course imagination is necessary.
E I thought fantasy was written with a 'ph'.
A The rules are liberal.
C But still we're understanding each other.
F I hate monologues.
A So involve us.
F No.
C Space.
A Thicket.
B I'd like to go.
D You're staying.
E Everyone decides autonomously.
D Decisions were made for us.
E It's not your turn.
D it's no one's turn.
B These aren't turns.
D These are chaotic turns.
A A succession, if anything.
C Only in hindsight.
B Only in the projection.
F Only in the translation.
E Only the text.

14.03.2018, 1PM

With

B Lea-Nina Fischer

E Vanessa Gageos

C Selina Grüter

D Varun Kumar

A Fiona Könz

F Manuela Luterbacher

Transcription by Michèle Graf

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B A contradiction contradicts itself.

C A contradiction only makes sense in context.

D Words contradict themselves.

E People contradict themselves.

F Who contradicts themselves?

A I agree with Manuela.

B The voice is an agreeing voice.

C Voice and agreement are a separate thing.

D In this piece, everything is a unity.

E We're six different people.

F We all look the same.

A One person stands out.
B The central point is a viewpoint.
C The example should be the central point.
D An average is always a lie.
E I'm standing in the center of this stage.
F You're standing to the right of the post.
A She's standing to the left of the post.
B The post is moving around all of us.
C That's a question of relation.
D That wasn't a question.
E What's a question?
F To every question there's an answer.
A There are some questions that can't be answered.
B How heavy is a yeast dough bacterium.
C Weight is irrelevant, since it's also a question of relation.
D The question of relation is not a question.
E In relation to the weight of the train it is too a question.
F We're not supposed to ask questions here.
A We are in school indeed.
B The teacher is Michèle.
C The teacher is Lea-Nina.
D The teacher is the stage.
E The teacher is life itself.
F My life isn't a stage.
A My life feels like a theater piece.
B Theater pieces always have a dramatic arc.
C Performances never have a dramatic arc.
D Performance is a word that's used too often.
E Performance isn't a word but an action.
F Today, there's performance as action.
A Today, everything's an action.
B We're an active people.
C You actually wanted to speak about actions.
D She wanted to speak about performance.
E I actually didn't want to speak at all.
F But now you did.
A I won't do it.
B Fiona is an active person.
C You don't know Fiona.
D I know Fiona, Lea-Nina's right.
E I'd like to get to know Fiona, but I have no idea who she is.
F Who doesn't have an idea still has an idea.

14.03.2018, 3PM

With

B Lea-Nina Fischer

E Vanessa Gageos
C Selina Grüter
D Varun Kumar
A Fiona Könz
F Manuela Luterbacher
Transcription by Michèle Graf
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B That's my opinion too.

C You don't have an opinion that counts.

D I do!

E In this piece, everyone is equally important.

F I'm losing my equilibrium.

A You always find your equilibrium again.

B We all stand on this stage with both legs.

C We have only all of two legs.

D I'm leaning against a pillar.

E But Fiona isn't leaning against a pillar.

F While Fiona has two legs, she stands tilted.

A Fiona doesn't stand tilted, the world stands tilted.

B The world doesn't stand, it floats.

C That's unclear.

D Very clearly everything's floating here.

E You can't say what's clear or unclear.

F Cold water is clear.

A Clear is what you assume to be clear.

B Fiona doesn't assume things, she's saying them clearly.

C She does both.

D She does nothing.

E Nothing would she be doing if she'd stayed home.

F She would, she'd be on the toilet looking at her feces.

A I don't believe so.

B Fiona's belief is very undefined.

C Belief doesn't exist.

D I believe the sun is shining.

E I'd wish the sun is shining.

F Your wishes are hopeless.

A To wish you need hope.

B Wishes are unconditional.

C A lot more should be unconditional.

D All together we move along.

E Everyone with themselves moves along.

F Why move along when we can stand still?

A When you stand still, the movement is missing.

B We're all moving in circles.

C We left the circle.

D I've clearly left you.

E By now I'm not understanding anyone anymore.

F I understand everyone.
A This isn't about understanding.
B In this piece, all of us understand everything.
C In this piece, each person will contradict the person that came before.
D In this piece, each person will contradict the person that came before.
E Despite that I don't want to contradict you.
F If there wasn't contradiction, there would be no discussions.
A Discussions don't necessarily require contradictions.
B Discussions can be compulsive.
C Only when they were forced.
D There's no discussion here.
E Still there's a conversation here.
F Can anybody say something for once?

14.03.2018, 5PM

With

B Lea-Nina Fischer

E Vanessa Gageos

C Selina Grüter

D Varun Kumar

A Fiona Könz

F Manuela Luterbacher

Transcription by Michèle Graf

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B I will nothing.
C You don't have to become anything.
D All of us have to become something.
E Something can still be nothing.
F But nothing is black.
A We weren't speak of black at all.
B Black isn't a color.
C It is, when you add a little white!
D Without light there's only black but no color.
E There are many shades of black. ¹
F There's mainly many shades of grey. ²
A In the end everything's still monotonous.
B The world is totally crazy colorful.
C You say the world is totally crazy colorful.
D This stage is so ugly and grey.
E Not only the stage is grey, but also the big city.
F I don't know what you're talking about.
A I can understand her quite well.
B 'Quite' doesn't define a clear quantity.
C That's not the goal.

D The goal is to live without limits.
E Why should you need goals?
F Because goals are important for an organized work method.
A You can have goals and still be disorganized.
B In all chaos there's also order.
C We've already objected this some time before.
D You say I have to find clear ideas.
E I find you should search for clear ideas.
F The search for goals devoid of ideas begins now.
A Temporally, no beginning is precisely defined.
B The End is always a beginning too.
C Ending and beginning aren't located in the same spot.
D This piece begins and ends with somebody who contradicts the person before.
E However, the piece will never be over, since the contradictions will keep continuing.
F Everything has an ending, only the sausage has two.
A Worn out quotes have no place in here.
B Everything has a place on this stage, even an elephant.
C The stage is rather a matter of time.
D This grey and ugly stage is timeless.
E I've talked enough about this grey and ugly stage.
F I like grey.
A I don't like anything.
B Fiona's euphoria is overwhelming.
C Her euphoria can't overwhelm anybody, since she's standing here by herself.
D You're right. There's only Michèle.
E You're not right, there's also Vanessa.
F The ones who are right should sit down now.
A Following the rules of a game, um... is no fun.
B Chase like Sophie Calle is infinite fun.
C Sophie Calle was chased.
D Who the fuck is Sophie Calle? ³
E You should speak more politely, we're on a stage here.
F Politeness alone makes no one a do-gooder.
A This isn't about being a do-gooder.
B On this stage are only good people.
C The stage turns everything around.
D -
E You should rather contradict than drawing a line here.
F Silence is golden, speech is silver.

(TN ¹shades of black, ²shades of grey, ³who the fuck are unchanged from transcript)

15.03.2018, 1PM

With

B Julia Barmettler

A Michèle Graf
D Selina Grüter
C Toni Hildebrandt
F Varun Kumar
E Aldir Polymeris
Transcription by Fiona Könz
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B No way, the opposite is the case.
C The opposite is the contradiction.
D Opposites aren't necessarily contradictions.
E In this case I think they are.
F That wasn't a contradiction.
A It's definitely negation.
B Well, contraries aren't negative.
C They are, contraries are negative, if you were a positive person you didn't have contraries.
D That doesn't apply to the situation.
C Selina's idealizing the situation.
F Selina set the exhibition up, the exhibition is concrete.
A Concrete is only on the second floor.
C Concrete is only in the basement.
D We don't know anything of the basement.
E The basement isn't concrete, it's made of wood.
D A concrete shape can be made of wood.
B The tangible bores me.
C The basement itself is the shape.
D Each person contradicts the person that came before.
C The person before the person before is a person too.
B My skin is coated with a pelt, thus I am a peach.
F You weren't the person before the person before.
A We aren't a group.
C We're a crowd.
A We're a collective.
F We don't know each other and improvise.
A All of this is scripted.
D I forgot the script.
B I never received it.
E I have it with me and am holding it between my hands.
F You're lying, I see it.
A If anything, the next room is a lie.
D The next room is the example.
E The next room is the main act.
B It always remains untouched.
A The audience sits in the next room.
F Which audience?
C The audience of the next room.
D The room next to this platform isn't the next room.

C But you're saying it was the example.
F We're a group.
E That was a repetition, not a contradiction.
A That's not the rule.
F It is.
A No.
C Maybe.
A Yes.
E Never.
B The opposite is the case.
C We're going in circles.
B We're standing rooted.
C Metaphors again!
A That's no metaphor, it's an allegory.
C An allegory is a metaphor.

15.03.2018, 3PM

With

B Julia Barmettler

A Michèle Graf

D Selina Grüter

C Toni Hildebrandt

F Varun Kumar

E Aldir Polymeris

Transcription by Fiona Könz

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B A group of people contradicting each other will never be able to develop something meaningful.
F That was prepared, not improvised.
C That too.
F We should change the rule, why aren't we building a communist group?
D That's a lot of words for a statement.
C The content of the statement was clear.
A Can we repeat it again?
D In this piece, each person will contradict the person that came before.
A That wasn't the statement I wanted to hear.
F In this piece, each person will contradict the person that came before.
C The first sentence isn't a contradiction, we have to practice the piece without the first sentence.
E I don't know why you're saying the first sentence is the most important in the piece.
C The first sentence is the rule, the first sentence is authoritarian.
B You're a mole and subverting the system.
A I don't know if this is a system.

C I hope that I'm not a mole.
C Not just a mole.
D When you're a mole you're always also something else.
E Moles are just and only moles, otherwise they'd be called something else.
A That's a question of language or of denomination.
C The mole is a mythical creature.
A The mole is an actor or an actress.
E The male mole is an actor, the female mole is an actress.
C It could be the other way round as well.
A The order is fixed.
B We're not standing in a row, so the order can't be fixed.
C But now it's someone else's turn.
B And it wasn't yours.
A It was mine.
C That can't be undone, I'm sorry.
E You're not sorry.
B Maybe something like regret can indeed be seen in your face.
F Toni has no face.
A Toni has no face.
B Toni has back.
F We knew that already.
C Only we knew that.
E Everyone knew that.
C Not everyone can know that, since not everyone was there.
F When?
D That's not a question of time.
A That's not a question of patience.
—
A Now it's a question of patience indeed.
B Patience can be practiced.
C Patience is what remains.
F You remain hyperactive.
A Toni was hyperactive a long time ago.
B Toni's been hyperactive since forever.
A This isn't about Toni.
E It's about Toni, Toni's hyper-passive.
C No, I only have a little patience.
F You still need to practice, my dear.
A Now it's over.
D Let's begin.
F In this piece, each person will contradict the person that came before.

15.03.2018, 5PM

With

B Julia Barmettler

A Michèle Graf

D Selina Grüter
C Toni Hildebrandt
F Varun Kumar
E Aldir Polymeris
Transcription by Fiona Könz
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B In this piece, contradictions aren't tolerated and whoever doesn't like it can leave.
F Then I'll leave.
C We can't get out of here.
A We're standing outside.
D I can't see the sky.
E There is no sky.
F You're in heaven.
A We're not talking about heaven here.
C We don't know whether we want to speak about theology or meteorology.
E We know exactly what we want to speak about.
B Still the conversation doesn't get going.
A There will be no conversation anyway.
E There will be a conversation, we'll speak about birches, pears and pineapples.
C It was so nice when we were still speaking about birches, pears and pineapples.
D When I said birch, the conversation ended.
F Which conversation.
F I was speaking by myself here.
C A soliloquy is a conversation too.
B That's no soliloquy, I suffer from...
C To Varun it's a soliloquy.
A We're in dialogue with Varun.
F I don't even know you.
B You don't want to know us.
F I want to have a coffee with Toni.
E If you didn't know him, you wouldn't know his name either.
A And he doesn't know his name, he's calling him C.
D C is just his function.
F Toni once was a professor, speaking about birches, pears and pineapples.
B I think he's a pastor.
F We already knew that.
E I didn't know it, I'm deeply surprised.
F As always.
A Something like this has never happened before.
B So little has never happened before.
E So much is always happening.
D You act so often.
F He said too often.
E She said "soft".
C I'm bored by this sentence, like I was by the seven, eight before it.
F You look pretty surprised.
A I'm bored by it.

D You intervene.
C I'm siding with Michèle.
B You're victims of your own idleness.
C We aren't victims, we're herons.
A What's the female version of heron?
C Hero, in English.
A Villain.
D Hermit.
A Swarm behavior.
D Exclusion.
C Medea.
F Why did you invite Toni?

15.03.2018, 7PM

With

D Vanessa Gageos
E Michèle Graf
A Selina Grüter
F Fiona Könz
B Alizé Monod
C Benjamin Sunarjo
Transcription by Manuela Luterbacher
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B I agree.
C That wasn't a contradiction.
D One could see it as a contradiction.
E One could hear it as a contradiction.
F Seeing and hearing mean the same thing in this case.
A That's too general.
B That's very precise.
C Precise is how the slats are put together here.
D I only see chaos down here.
E I only see chaos around us.
F Everything's very orderly in this room.
A All elements contradict each other.
B All elements are one.
C Unity isn't asked for here.
D We all stand in a big room.
E And still we're trapped in the rule.
F Rules also give you freedom.
A He's secondary.
B I don't think so.
C I do think so.
D It'd be interesting if Fiona also thought something.

E Fiona is standing in a group and lets herself be carried.
F This isn't about me.
A We don't have a topic.
B We are the topic.
C Solidarity is outdated.
D And still we're standing on this stage today.
E This is no stage.
F We have to be standing on something.
A We don't have to stand.
B But I do get up nonetheless.
C Certain people are sitting too.
D I believe all this doesn't matter in this performance anyhow.
E All this is too explicit for me.
F I like explicit explanations.
A Texts can also be generated without explicit explanations.
B No.
A Sometimes.
B Rarely.
E Yes.
A And.
C Mono-syllabicity is too simple for me.
F Simple things are very nice.
E Concrete things are very nice.
C It shouldn't get too explicit here.
D Now you didn't say this.
B Now you didn't say this.
E Now you didn't say this.
A You didn't say, now you didn't say this.
E I say, in this piece, each person contradicts the person that came before.
C I say, in this piece, each person contradicts the person that came before.
B It'd actually be your turn.
D I didn't want to contradict anyone.

15.03.2018, 9PM

With

D Vanessa Gageos

E Michèle Graf

A Selina Grüter

F Fiona Könz

B Alizé Monod

C Benjamin Sunarjo

Transcription by Manuela Luterbacher

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B So we're starting now?

C It already started a long time ago.
D Still the whole audience stayed outside.
E The whole audience didn't stay outside.
F The audience is still in the museum.
A Since when do museums have no collection anymore?
B I don't have an answer to this.
C Since when do museums have no answers anymore?
D Museum always only asked questions.
E I wished museums had only ever asked questions.
F This isn't about Michèle's wishes.
A But it's still about museums.
B It's also about us, does this mean we're museums?
C I'd actually agree with this, but I say no.
D When I say yes, I mean yes.
E When you say yes, you're wrong.
F When a museum says yes, it's wrong.
A Museums don't lie, they were built.
B What if I'd rather respond to the sentence before?
C You can't do that. Because when a museum says yes, it's wrong.
D YES.
E Wrong.
F No.
A Museum.
B But this is a Kunsthalle!
C I find that pedantic.
D I find she's actually right. It was haphazard.
B (stomp)
E I've hardly ever been caressed this tenderly.
A That was indirect.
B That was targeted very precisely.
F Very precisely doesn't exist.
D Very precisely are two words.
E But that were five just now.
B Five is a name.
A Numbers don't have names.
C Do numbers have a significant value?
F Numbers have the value they're given.
A Numbers can switch their value through combination.
E Words can switch their meaning through combination.
B People can switch the number through combination.
A How many combinations of people make a number?
C I think people don't have a combination, but rather locks with the fitting key.
E Alas I have to disagree.
D I'm not sorry when I disagree with you.
A No in the museum.
B Outside.
C Museums too have spaces outside.
E The question is just if this piece works if the audience is in the space outside.
F In the space outside you can still read the piece on the pad.

- B In the space outside you can hear the piece.
- A In the space outside you can't see the poster.
- C The space outside always represents the invisible anyway.
- E The space outside doesn't represent the invisible anyway, still we should go.

16.03.2018, 1PM

With

E Julia Barmettler

B Vanessa Gageos

D Michèle Graf

F Selina Grüter

C Varun Kumar

A Alizé Monod

Transcription by Manuela Luterbacher

Translation of the transcription by Felix Mura

- A In this piece, each person will contradict the person that came before.
- B But I'm not into contradicting people today.
- C Me neither.
- D Me neither.
- E I definitely won't get involved.
- F I already got involved.
- A I don't want that.
- B It's much more important to know what Varun wants.
- C I can't even contradict that.
- D You already contradicted it.
- C I don't think so, no.
- E This doesn't get us further.
- F It also doesn't get Varun further.
- A It gets me further.
- C If it gets Selina and Michèle further too, we can also extend this exhibition to June 25th.
- E I'm not gonna assist in this.
- D Your help isn't even wanted.
- B I find it important that we help each other.
- A I find it's important that there's an audience.
- D You think you find it important that there's an audience.
- E The exhibition is also happening without an audience.
- C What do you mean?
- E I was there.
- B But I haven't seen you yet.
- A I felt you.
- B You were far apart from each other.
- E She probably meant it in a figurative way.
- F Every word transmits.
- D There's no transmission here.

C Manuela is sending messages to friends.
B Manuela is sending this conversation to the website.
A The website is a friend.
F You won't think that anymore by tomorrow.
A Friends are forever.
E There's no eternity.
F There shouldn't be eternity.
A Nothing is temporary.
E This exhibition is pretty temporary.
C The website is a friend for ever¹. The website of Fri Art.
D The website of Fri Art was hacked.
C It already happened two years ago, but we'd found a solution.
B Solutions are temporary too though.
C Nothing is temporary.
F That's too general.
D That's too explicit.
A I don't find that very clear.
E Only keeping silent is concise.
F You're defining the opposite.
A Do we want to do this with tempo?
E I want boredom.
B But there's so much happening here.
D We talk about nothing.
F We turn thing around.
A We stand still.

16.03.2018, 3PM

With

E Julia Barmettler

B Vanessa Gageos

D Michèle Graf

F Selina Grüter

C Varun Kumar

A Alizé Monod

Transcription by Manuela Luterbacher

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B But I don't want to argue.
C You have to argue.
D No one has to argue.
E I also need harmony and still sometimes it's worth it to argue.
F Arguing always means stop.
A Go!
B Why did you say this now?!
C Because she wanted to end the performance.

D She wanted to change the context.
E That effort isn't worth it.
F It's worth looking at the structure.
A Which structure?
B We're supposed to define the structure.
C Yes we're supposed to define the structure.
D The structure is already defined. Let's speak about painting.
E I can't recognize patterns.
F We can only see the surface of a pattern.
A I see us as a pattern.
B I don't.
C You still have to participate.
D Nobody's being forced: What I'm wondering about is how you all feel about this sculpture?
E I'm weary from looking at things.
F I'm weary from looking at different versions. I want one version.
A I don't understand these versions.
B But you don't have to understand it, you just have to participate.
C Nobody's being forced.
D At least five of seven people are forced.
E At the moment, I'm still here voluntarily.
F It's unclear what's here.
A What's clear is that Manuela is forced to stay here.
B If she was forced, she'd probably cry.
C Manuela only cries when she wants to.
D Selina cries.
E But she's not crying out of sadness, but out of happiness.
F To me both are the same.
A Different.
B Same.
C Unrecognizable.
D Vague.
F Describable.
A I can't describe what's going on here.
B Still I do understand what's happening here.
C I think there's nothing to understand.
D Due to your sharp wit you're standing on this stage here.
E Wit makes arrogant.
F We're absolutely not arrogant.
A I don't understand this.
B I understand we're absolutely nothing.
C I just don't understand either.
D We're going in circles here despite actually having agreed that this isn't about understanding.
E This is boring. I want to dance now.
F That was a quote.

16.03.2018, 5PM

With

E Julia Barmettler

B Vanessa Gageos

D Michèle Graf

F Selina Grüter

C Varun Kumar

A Alizé Monod

Transcription by Manuela Luterbacher

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B It'd be better if we screamed at each other.

C It'd be better if we both spoke at the same time.

D It's a total chaos if everyone's speaking at the same time.

E Everything's on its regulated course.

F Courses can also be criss-cross.

A But then they're lines.

B Lines can also be parallel.

C Sure, but courses can also go along several lines.

D It's really not sure if courses can go along several lines.

E I think Varun means, courses can run along several tracks.

F All tracks lead together.

A No, all lead to Rome.

B Tracks or courses or lines... doesn't matter. It's all leading nowhere anyway.

C I know exactly where I want to go and how I can do it.

D I'm wondering if you know where you want to go. Because what you're saying is the opposite.

E I think I'm floating with no destination whatsoever.

F I'm letting myself float with no destination whatsoever.

A I think you guys got that wrong.

F Lets release those destinations.

B But they were said already.

D Speaking is prohibited here.

F Using words is prohibited here.

D Language is prohibited here.

B How else should I contradict then?

C Contradictions aren't prohibited.

B Sayings are prohibited.

D Everything's allowed.

F Not everywhere.

B Only at Fri Art.

C That's utopian.

A That's very realistic.

C Fri-Art isn't very realistic.

D That's all very pragmatic.

F Only that no one saw it.

D You saw it.

B She heard it.
D Felix read it!
E Felix is offline.
A Felix is translating.
F Felix is changing.
E Felix is made up.
D I'll meet Felix on Sunday.
A We're talking to Felix now.
D We're talking to the translator now.
E Felix can't speak, he's laughing.
E We're summoning ghosts.
D We're not summoning them, they're here. If you sit them in front of another projection, you can read the translation.
C The audience doesn't know that.
D The audience knows that very well.
A The audience stays here.
F The audience comes back.
B Ghosts stop moving.
E We as well won't leave the room.

17.03.2018, 1PM

With

C Vanessa Gageos

B Michèle Graf

F Selina Grüter

A Toni Hildebrandt

D Aldir Polymeris

E Andrea Raemy

Transcription by Fiona Könz

Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.

B In this piece, one person will contradict another person sometimes.

C I only want to contradict Selina.

D I want to contradict everybody, also those who aren't here.

E No one isn't here.

F That's a question of perspective.

A That's a question of overview.

B That's a question of consensus.

C That's not a question at all.

D That were about five question just now.

E You know-it-all.

F You expert.

A You serious people.

B You comedians.

C You contradictors.

D You agreement-seekers.
E We always try to put people into categories.
F You did that with this statement.
A This isn't about statements, this is about people who contradict each other.
B This is about statements, this isn't about people who contradict each other.
C This is about contradicting people making statements.
D This is about disgusting plants that are opening their eyes.
E Fortunately something's opening our eyes.
F I heard but didn't see you.
A Because you can only contradict what you hear but not what you see.
B But.
C And.
D You say no, close your eyes and rotate three times in a circle. Why?
E With body rotations you dance ballet but don't contradict anybody.
F Making a body rotation could be contradicted with the words body rotation.
A (makes a rotation)
B Making a body rotation could be contradicted with a body rotation.
C I can't dance at all, would that mean that I can't contradict at all?
D No.
E Clear answer, unclear statement.
F I always clearly interpret you.
A Do we have to interpret now too?
B Me? I forgot it.
C But there are very precise rules here that we have to consider.
D I'm just making sure I don't stumble off this platform.
E Why is it you're letting yourself be limited by this platform?
F Why does this platform supposedly have a function?
A The platform functions as a platform.
B The platform functions as a stair step.
C The platform is a stage.
D The platform, it's six stages.
E Haylofts.
F Spaces without function.
A The space itself is the function.
B I'd rather claim the time is the function.
C I don't think so.
D I think about it all the live long day.
E A thinker has never changed the world.
F Because he wanted to change it from the outside.
B Of course he changed it.

17.03.2018, 3PM

With

C Vanessa Gageos

B Michèle Graf

F Selina Grüter

A Toni Hildebrandt
D Aldir Polymeris
E Andrea Raemy
Transcription by Fiona Könz
Translation of the transcription by Felix Mura

A In this piece, each person will contradict the person that came before.
B In this piece, each person will contradict the person that came after.
C I think we need a dice.
D I think we have too many edges already.
E Edges and corners are very pleasant.
F The areas enclosed by edges and corners are pleasant.
A Geometry isn't about feelings.
B Astrological images are depicted geometrically and it's very much about feelings.
C It's about precise calculations and that's where we're all robots.
D It's about the taste of things.
E Our sense of taste is numbing.
F Everyone told me earlier how good the food tasted.
A I was sad during the meal.
B I actually wanted to say something about the society of good taste, happy as I am.
C I actually wanted to say something about the grouping of robots, cold as we are.
D I actually wanted to say something about the melting of iron in a specially made oven, hot as it is.
E Hot air.
F Balthazar couldn't hear you, can you say it again?
A That question isn't funny.
B Selina does always make me laugh. Or so we're often saying.
C If I give you five more minutes, you'll probably get really insecure.
D Each passing second contributes to all of our general security.
E Each passing second contributes to all of our general security.
F Each passing second contributes to all of our general security.
A I'm dying here and you're in denial about it.
B You died already and are in denial about it.
C That would mean we all died and are doing a ghost performance.
D I felt my own pulse. It's very steady.
E Twitching nerves.
A That's twitching nerves and the pulse of robots.
F You measured the wrong thing.
B No one has to measure anything, we've assessed everything already. Measured. Assessed.
C We always have to re-measure everything, because there are no correct assessments.
D It's indeed highly ingenious, that there are robots with a pulse, this way we don't have to measure twice, because we already know it beats half a time per second.
E There's nothing I can add to this.
F There's still a blank to be filled.
A Courage to have blanks!
B We're standing in one big blank here, so there's no need for courage anymore.

C Still we need courage to get out of it.
D I find it infantile and oafish that you keep bringing up this robot.
E It's completely normal, robots are getting increasingly humanoid.
F From the robots' perspective, yes.
A What does the word robot mean?
B It's a metaphor.
C Robot isn't a metaphor but an artistic object.
D Robot isn't a metaphor but a peculiar dialect.
E Robot isn't a metaphor but a neoliberal concept.
F The script of robots is a neoliberal concept.
A The script of robots is our last hope, they say.
B I'm for a change of topic, I just can't come up with something.
A I have something, it's just not my turn.
B Toni is very rebellious, he doesn't play by the rules.
F By now we've become rules.
B That's not the last sentence.