

BREAK

A RE-ENACTMENT

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SHEDHALLE

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And if one asked her, longing to pin down the moment with date and season, but what were you doing on the fifth of April 1868, or the second of November 1875, she would look vague and say that she could remember nothing.

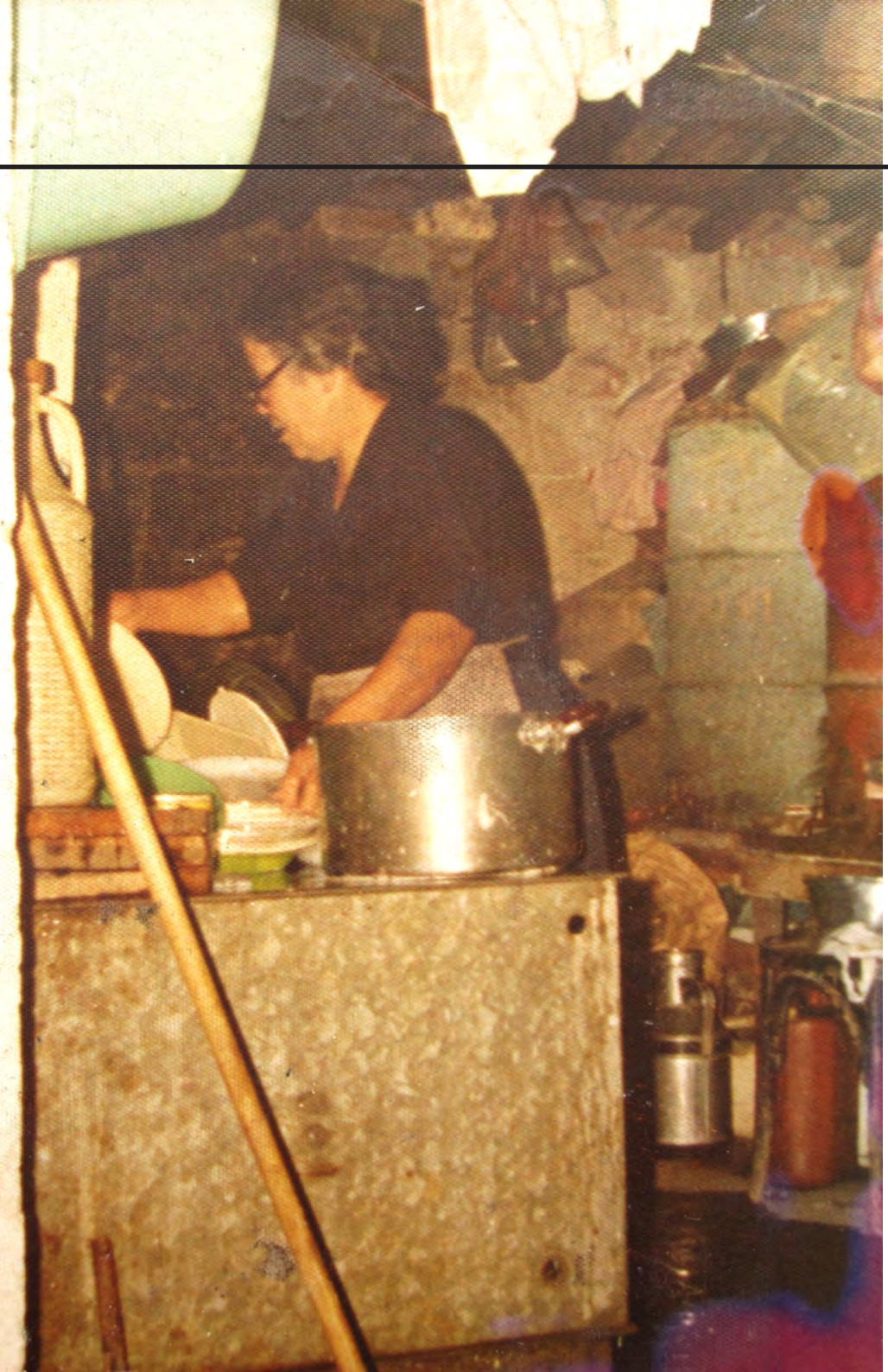
For all the dinners are cooked; the plates and cups washed; the children sent to school and gone out into the world.

Nothing remains of it all. All has vanished.

No biography or history has a word to say about it.

And the novels, without meaning to, inevitably lie.

[Virginia Woolf, *A Room of One's Own*, 1929]



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About re-enactment

“If you re-enact an event, you try to make it happen again in exactly the same way that it happened the first time, often as an entertainment or as a way to help people remember certain facts about an event.”
[Cambridge online Dictionary]

The past is porous, entirely dependent for meaning on the experience of the present; our understanding of history is constantly reshaped and never repeated. [...] events never repeat exactly.
[http://www.frieze.com/shows/review/history_will_repeat_itself/]

In general, a so-called re-enactment is a historically correct recreation of socially relevant events, such as important battles or other historical events. [...] Unlike popular historical re-enactments, like e.g. the re-enactment of historical battles, artistic re-enactments are not performative re-stagings of historic situations and events that occurred a long time ago; rather, events (often traumatic ones) are re-enacted that are viewed as very important for the present. Artistic re-enactments are not simply affirming what has happened in the past, but rather they are questioning the present via repeating or re-enacting historical events that have left their traces in the collective memory.
[<http://www.hmkv.de/en/programm/programmpunkte/2007/Ausstellungen/History2007.php>]

“The need to re-examine and question passive consumption of ideas and historical narratives unites many re-enactment projects. ... *'(T)he copy never reproduces the original completely. And this shortfall is where the real emerges, where understanding can begin.'*

... 'In the last five or ten years, there has been a growing interest in the strategy or logic of re-enactment, which means taking things out of history books and making them happen again to allow for a different kind of experience that is neither reading nor looking at images. It has to do with the fact that, in a media-saturated society, you are more and more unable to relate to what's been going on' ... *'(T)he repetition of an act, unlike the reproduction of an object, does not diminish its cult value, as the real Walter Benjamin wrote in 1936. Instead, this repetition turns event into private ritual.'*
[http://www.kollectiv.co.uk/Art_Papers_feature/reenactment/retro-necro.htm]

My grandma

born in Thessaloniki, in Greece, in 1925

she was an adult during the fascist occupation of Greece and during the civil war

she was one of those who fought for social justice
she was one of those who lost

1980's

a woman, at her late 50's

everybody in a state of euphoria, wellness and prosperity

the future was promising

and she was lucky

God gave her 3 children and 7 grandchildren

her children were healthy and prosperous

and her grandchildren too

and she could take care of them

and she could spend a lot of time with them

and

yet, something was totally wrong.

'BREAK' IS A PROJECT THAT WILL UNFOLD IN 3 EVENTS.

**THE FIRST ONE IS A RE-ENACTMENT
OF A MOMENT IN THE LIFE OF THE ARTIST'S GRANDMOTHER;
A MOMENT IN A WOMAN'S LIFE**

**A MOMENT OF A RUPTURE IN HER EVERYDAYNESS
A MOMENT THAT EVOLVES INTO A PERSONAL RITUAL**