

statement: Joshua Schwebel or Michelle Lacombe

We are informed that misinformation will be the subject of the work. I am a conceptual artist working with performance and drawing.

This divulgence opens a paradox. If the curator is lying, then there In my practice, I (conf)use body, language, mark marking and gesture will be no further misinformation: the event will proceed directly from to explore issues that relate to desire, longing, loss and absence.

curator to performer to document without detour. In this case we Throughout my practice, I have accumulated a series of performance have been lied to by the title and there is no other misinformation. Or works evoking various forms of dialogue such as the confession and else we must be prepared for the unexpected...

the apology, through action. In these works, I dislocate and accumulate I see in this paradox the potential to be very generous, or very decep- banal gestures to suggest meaning related to emotion and/of commu- tive, or both, or neither. Where does that leave us? Open to question- ization. The works are somewhat minimalist, usually involve an ing the form of communication that frames the project. My intention exchange of material, and occur primarily at the sites of communica- is to create uncertainty and misinformation in advance of the event, tion- the hands and the mouth. For Misinformed Informants, I propose during the event, and subsequent to the event.

to continue in this vein with a work entitled the argument. I applied to misinformed informants by sending my dossier to the I will spit onto the floor until I have created a line that divides the wrong address. This was my application. I did not inform the curator exhibition space in half (approximately).

of any further course of action – the endpoint or destination of my This work explores the fleeting nature of dialogical exchanges and the proposal was unknown. My (non-) application was accepted, how- emotional atmospheres within which they occur. Spitting, like arguing, ever, I requested and received a rejection letter. This catalyzed a to map a divide, to separate. Building it becomes an invested and trajectory, from which followed a course of action. Yes and no.

obsessive action, but no more than an expanded gap between intention Michelle Lacombe also applied to misinformed informants, however and loss.

her application was not accepted. She received a rejection letter, The proposed action is intended to occur over a period of time in an identical to the one I requested. I asked her to perform her proposed informal and unspectacular fashion encouraging the mistaken, the action at the event as my contribution. I proposed this course of unseen, the missed. The traces, the line, may or may not be visible action to the curator. Yes and no. I sent the other artists accepted to following the performance, as it will depend on the surface and the the event a rejection letter. Yes and no.

public's relationship to the trace. I will create a dossier to return to each successfully rejected appli- cant.

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