

Mistake in Action / Jeune Femme sérieuse

Seung hee Lee

“The ignorant because of their attachment to existence, seize on signified or signifying. Harmony, so called, is a forced abstract vertical relation which blots out the spontaneous transmitting nature of each of the sounds forced into it. It is artificial and unrealistic. Form, then is not something off in the distance in solitary confinement: It is right now. Since it is right here right now. Since it is something we say about past actions, it is wise to drop it. This, too, giving himself.” –John Cage

“The mistake – the thing that apparently goes wrong – as the unofficial, unexpected, unwelcomed. Apparent mistake as the intervention of that which the discourse seemed to deny – ineptitude instead of mastery, slippage, fracture and weakness instead of control, strength and singularity – like the English comedian Tommy Cooper perhaps – a means of mastering the stage by apparently falling apart on it, or a Zen model of weakness deployed as a strength.”- Tim Etchell

The project *Mistake in Action* | *Jeune Femme sérieuse* wishes to investigate and develop the performative mistakes potentially hidden in the contemporary-capitalist working conditions, gathering together people from various fields to perform a shared task. Bringing in the practice of art, we hope to succeed in multiplying the signified mistakes and transforming them into materials for a staged performance.

‘Jeune femme sérieuse’ (I am a young and serious woman) is a very common expression in French society, while applying for different positions in the everyday life: for employment, a part time job, even a private interview for finding a flat. This way of self-expressions (or it's similarities)- such conditions to inform, to sell, to search, to apply- have emerged as a global phenomenon and can often be found in newspapers ads, on advertisement boards, and on the Social Networks on the Internet. Such "public application" can be engaged by anyone- all interested parties can take the contact information in order to make an appointment. For me, the moment when one realizes one's interest to get in contact, (e.g. a moment of ripping off the little piece of paper of contact number, or the moment to take a number to call) is a performative act in the choreographed society, a key point into art.

On this basis, the *Open call for participants and performers* for this piece, is published in the public domains- as a Part time Job opportunity: an add is published on billboards, Internet sites, Newspaper and Journals, in the vicinity of Frankfurt and Giessen, in order to reach participants from different fields and backgrounds. Each applicant is then invited to a Skype interview followed by a personal meeting.

The statistics of the candidates, such as personal-descriptions, self-expressions, disciplined identities (e.g. women/man, 23-33, bachelor PHD, Korean, Language abilities and communication, social skills, experienced, responsible, considerable etc. as well as their Mistake story and theme) will then be -profiled and categorized for the selection process. Out of all the interviews, a number of Participants and mistakes will be chosen to join the working process, during which all performers would share their Mistake experiences, relevant identities, self-expressions, as well as the materials of the research. Then they will possibly explore them as elements for an art project.

In order to make the financial reliance of MA students of art for a final project transparent, regarded as a part time job, attempting to create similar working-conditions, the performers will work regularly for a certain period of time on an art project. These working conditions (an amount of performers, duration of rehearsal time, a rehearsal space, etc.) would be depending on the financial support of the project.

As a choreographer and a co-worker of the team, I expect to be driven by the stories and their transformations into scores, as well as each performer's psychological transformation on their own perception of the mistake which would help to find a way to open the process of multiplying the significance of Mistakes. As numerous choreographic elements would be captured during the process and materialized to create scores based on the subjective mistake stories of performers, the scores would keep differentiate themselves through the each performer's work, embodiment and execution.

At the end of the process, I would like to consider a performative event, which opens the research and work process' to the audience, exposing on stage not only the adapted mistake scores, but also the recruiting and selection process', enabling the audience to actively interpret and project their subjective perception of Mistakes.