

Contribution to the book:

TransActing as Art, Design and Architecture: A Non-Commercial Market,

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Process as Work

Engaging with values that exist within social relations formed the basis of a series of micro events titled *Five Minute Conversations*. My inquiry was to pursue a set of dialogical interactions, and their potential contribution to the liberation of the production of an artwork.

The work functioned as a platform to examine how a combination of informal dialogues and sound experimentations could lead to alternative representations.



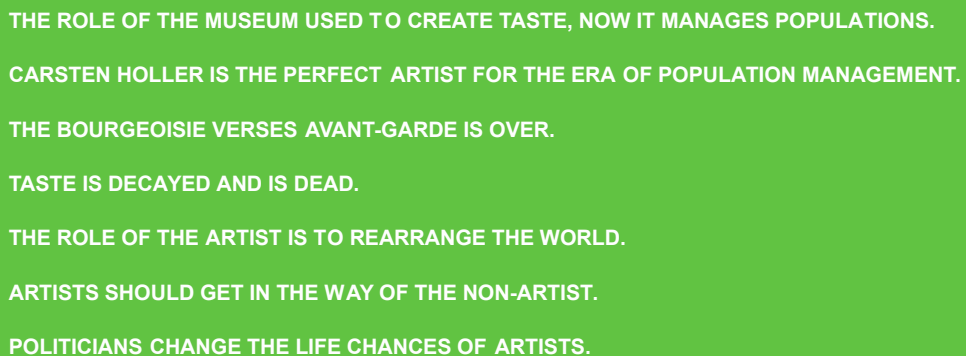
Mohammad Namazi, *Five Minute Conversations*, 2015, participatory sound installation. Photo credit: Metod Blejec

Constraining the time of the conversations to five minutes, the stall lent a non-critical ear to the participants' views on art and the role of artists in the twenty-first century.

Through transcription and software, a text-to-speech application read out the resulting scripts, while the participant performed with a Monotron (a simple synthesizer). Thus, the stall expanded into a sonic space, echoing values important to each participant.

The project strove to reduce the role of the artist *as maker*, opening space for the artist *as collaborator* or *system-orienteer*. By directly engaging with participants, I attempted to investigate how *work* can emerge out of a collective activity, both within the event and within its post-production online. In the process, HTML programming translated the sonic information into data and codes, interfering with the documentation — introducing other layers of inter-relation.

Through the iteration of data (dialogue→text→digital speech→performance), the physical *artwork-event* united with the plasticity of electronic and digital media, suggesting the notion of *process*. Once online, this transition iterated the work indefinitely within the network and manifested the event into new entities — where multiple encounters are possible, and discrete events are accessible simultaneously.



THE ROLE OF THE MUSEUM USED TO CREATE TASTE, NOW IT MANAGES POPULATIONS.
CARSTEN HOLLER IS THE PERFECT ARTIST FOR THE ERA OF POPULATION MANAGEMENT.
THE BOURGEOISIE VERSES AVANT-GARDE IS OVER.
TASTE IS DECAYED AND IS DEAD.
THE ROLE OF THE ARTIST IS TO REARRANGE THE WORLD.
ARTISTS SHOULD GET IN THE WAY OF THE NON-ARTIST.
POLITICIANS CHANGE THE LIFE CHANCES OF ARTISTS.

Mohammad Namazi, *Five Minute Conversations*, 2015, transcription of a conversation with one of the participants. Image copyright: Mohammad Namazi

To make art *live* and to construct it as a *live-event*, is to: highlight its actual experience in real time, and to represent the transitory aspect of life in the artwork.

This aspect of a *live-event* can democratise the notion of encounter, transforming audiences into participants, shifting the emphasis towards a momentary experience — that can present art as something earthly and not sublime.