Art a Format, a Platform, a Plane of Embodied Sensate Being, Voices Singing
I see myself looking at art and art practices as very much a format itself and am interested in a performative problematization or elaboration of languages of material and form in art practices.

I believe in the capacity of art to create – through its form its own Truth. A Truth as opposed to information, objectivity, circumstance, context, conditions, correctness, historicism, documentation, opinion, journalism, criticism, morality.

Thomas Hirschhorn

Over 50 people from 35 different countries, currently living in Tel Aviv, Israel, were invited by Dana Levy and Marc Lafia to sing a song from their homeland. The result, *Sing to me and tell me your story*, is a multilingual collage, which by grouping the idiosyncratic experiences of the dispersed, unconnected immigrants, points to a potential for their political empowerment and self-assertion through song.

A first person film, confessed and narrated by a subject. Singing is often done after funerals. In times of joy it is very often an intensely personal expression or social ritual that expresses an emotion that cannot be expressed alone by words.

I admire Hirschhorn’s engagement and his work’s formal qualities, but I am also suspect of such Truth with a capital *T*. The long list of things that his Truth is opposed to is very much a good and positive description of the work he does. Under the format of art, his list above can be discussed and contested, enacted and performed. Just think of Rirkrit Tiravanija: art as a social practice.

In this sense the conversation of form, abstraction, painting, the expanded field of sculpture, and embodiment is far away and long ago. But in fact it underlies and gives permission to much of contemporary art.

From object to embodiment to social and human relations. The medium of art is any and all forms of social discourse: sociality.

An embodiment into the self, as odd as that sounds, as embodiment is already into and unto the self’s sensate, cognitive being. The artist ask for the embodied to be fully sensate: self-aware, not simply contemplative or distracted, but present to itself. Hence Marina Abramović’s *The Artist is Present*, an asking in fact of each of us to be present to ourselves, the situation, our surroundings.
Sing to Me and Tell Me Your Story 2002