

The following document contains the same items as the online application form.

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### Artist's statement

My work stems from the activity of the Idle Institute (est. 2017) – a storytelling lab: a collective of writers, filmmakers, sound-artists and engineers founded together with Bruno Klopott and Eliot Allison. Combining theories of the public sphere with quantum physics, we investigate the potentialities of the story – seen as virtual matter and a precise political tool. This emerges from the presumption of an unstable narrative field, in which we examine unexpected couplings and clashes between narrative particles. Through narrative experiments: poetic traps in urban space, phone pranks, impersonation games, sci-fi installations and interactive online platforms, the institute has been exploring narrative entanglement, technologies of storytelling, narrative mechanisms of politics and the local ‘narrativescapes’. Our research has combined elements from the arts, philosophy, social sciences, quantum physics and neurosciences. We cheat occasionally, but only when it makes a good story.

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### Work #1

*The Itches: a gym for public embarrassments* centres around five bespoke machines designed to practice instances of minor public embarrassment. The viewer is introduced to the works via an iPad with narrative manuals embedded in an online shopping interface (<http://show.idle.institute>). Using the language and voices of customer service labyrinths, motivational talks, helplines and public transport alerts, the work engages with the seductive yet dystopian narratives of self-optimisation and self-protection. Prior to the show, the machines were photographed in a manner mimicking hypersexualised gym advertisements. The photographs were uploaded to Instagram with hashtags such as #sisyphuswasjustworkingout and #adamconnect alongside standard fitness tags #gym #workout #push, attracting gym enthusiasts and gurus worldwide.

<i>Item</i>	#1, Video URL
<i>Title</i>	The Itches: a gym for public embarrassments
<i>Link</i>	<a href="https://www.bernac.org/assets/media/show-idle-institute.mp4">https://www.bernac.org/assets/media/show-idle-institute.mp4</a>
<i>Size</i>	N/A
<i>Date</i>	2018-06-23
<i>Medium</i>	Installation, narrative shopping website
<i>Comment</i>	Collaborative work of the Idle Institute. Please <b>open the link above</b> to view a screencast of an interaction with the website.



Item #2

<i>Item</i>	#2, Image
<i>Title</i>	The Itches: a gym for public embarrassments
<i>Link</i>	<a href="http://show.idle.institute/">http://show.idle.institute/</a>
<i>Size</i>	N/A
<i>Date</i>	2018-06-23
<i>Medium</i>	Steel, powder coated apparatus • faux leather pillows and belts • resin weights
<i>Comment</i>	Collaborative work of the Idle Institute.

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## Work #2

The Trials of Mosquitoes is a political fairy-tale addressing questions of otherness, the banality of evil, and western influence in China. This was made as part of the Red Mansion Art Prize residency, based in Fei Jia Cun — a small (now demolished) migrant village in the north-east corner of Beijing. This work is the first in an ongoing series of political fairytales. In The Trials of Mosquitoes, a disgruntled villager comments on the arrival of a fair Prince and Princess, who contrary to the villagers' will, save the village from the annual Plague of mosquitoes.

The work was first displayed at the Red Mansion Art Prize Exhibition, 2018.

<i>Item</i>	#3, Video URL
<i>Title</i>	The Trials of Mosquitoes
<i>Link</i>	<a href="https://vimeo.com/261660380">https://vimeo.com/261660380</a>
<i>Size</i>	19m50s
<i>Date</i>	2018-03-23
<i>Medium</i>	Video
<i>Comment</i>	Collaborative work of the Idle Institute.

<i>Item</i>	#4, Image
<i>Title</i>	The Trials of Mosquitoes
<i>Link</i>	<a href="https://www.bernac.org/idle-institute/the-trials-of-mosquitoes/">https://www.bernac.org/idle-institute/the-trials-of-mosquitoes/</a>
<i>Size</i>	N/A
<i>Date</i>	2018-03-23
<i>Medium</i>	Film footage • film-score • narrative in subtitles, projected on a stretched copper mesh screen • PVC curtains • copper shelf
<i>Comment</i>	Collaborative work of the Idle Institute.



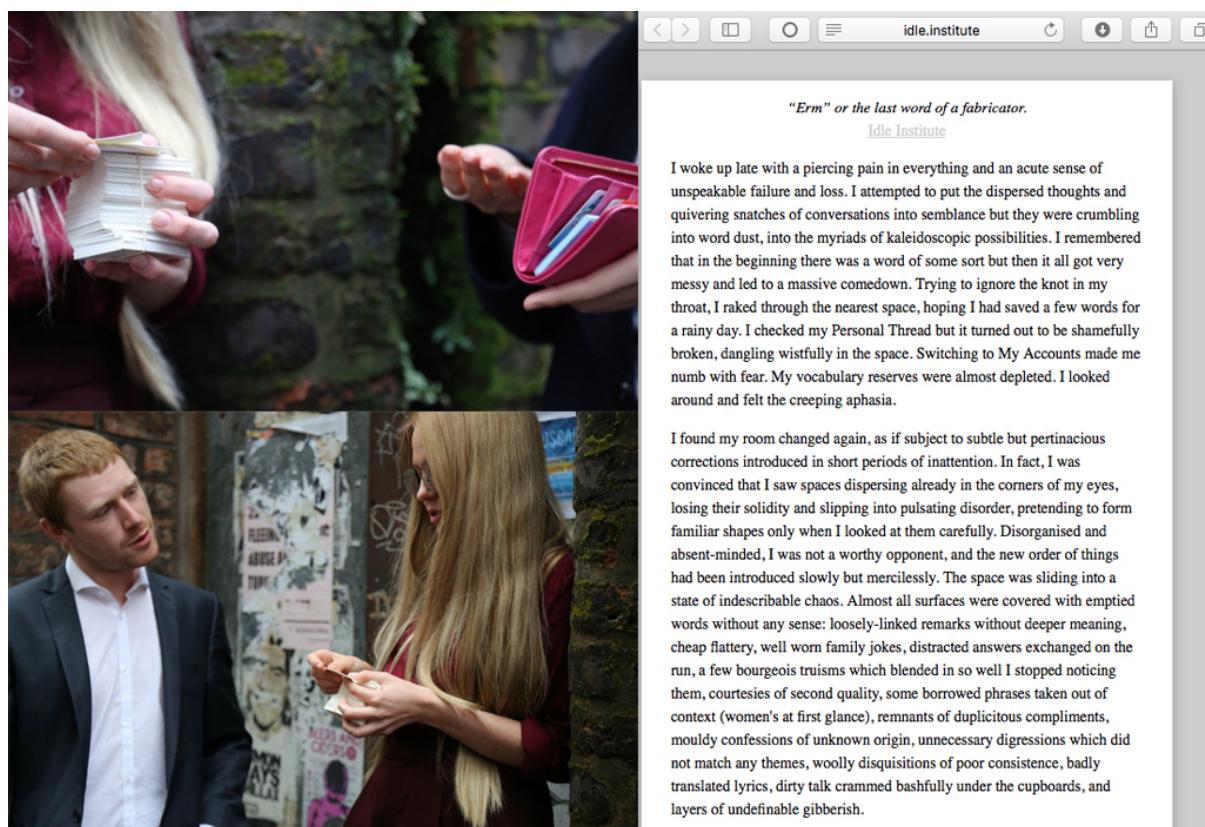
Item #4

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### Work #3

Selling words and phrases from a short story on the streets of Liverpool. The narrative is a sci-fi dystopia presenting a world in which words of diverse quality become currency and a precious substance in a perpetual deficit. All the sold cards with phrases had a link which got activated after a few days, making the whole story available online.

<i>Item</i>	#5, Image
<i>Title</i>	"Erm", or the last word of a fabricator
<i>Link</i>	<a href="http://idle.institute/erm/">http://idle.institute/erm/</a>
<i>Size</i>	N/A
<i>Date</i>	2018
<i>Medium</i>	Performance • handmade 'business' cards • online publication
<i>Comment</i>	Collaborative work of the Idle Institute.



*Erm* or the last word of a fabricator.  
Idle Institute

I woke up late with a piercing pain in everything and an acute sense of unspeakable failure and loss. I attempted to put the dispersed thoughts and quivering snatches of conversations into semblance but they were crumbling into word dust, into the myriad of kaleidoscopic possibilities. I remembered that in the beginning there was a word of some sort but then it all got very messy and led to a massive comedown. Trying to ignore the knot in my throat, I raked through the nearest space, hoping I had saved a few words for a rainy day. I checked my Personal Thread but it turned out to be shamefully broken, dangling wistfully in the space. Switching to My Accounts made me numb with fear. My vocabulary reserves were almost depleted. I looked around and felt the creeping aphasia.

I found my room changed again, as if subject to subtle but pertinacious corrections introduced in short periods of inattention. In fact, I was convinced that I saw spaces dispersing already in the corners of my eyes, losing their solidity and slipping into pulsating disorder, pretending to form familiar shapes only when I looked at them carefully. Disorganised and absent-minded, I was not a worthy opponent, and the new order of things had been introduced slowly but mercilessly. The space was sliding into a state of indescribable chaos. Almost all surfaces were covered with emptied words without any sense: loosely-linked remarks without deeper meaning, cheap flattery, well worn family jokes, distracted answers exchanged on the run, a few bourgeois truisms which blended in so well I stopped noticing them, courtesies of second quality, some borrowed phrases taken out of context (women's at first glance), remnants of duplicitous compliments, mouldy confessions of unknown origin, unnecessary digressions which did not match any themes, woolly disquisitions of poor consistence, badly translated lyrics, dirty talk crammed bashfully under the cupboards, and layers of undefinable gibberish.

Item #5

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## Work #4

A video, a floor print and a wall piece were meant to act together as a pseudo-scientific spatial diagram of a dissected situation in a public space. All elements had very basic, pseudo-utilitarian aesthetics. The narrative was an attempt in sense making, an inner monologue of a person struggling to find a narrative in trash constellations of rubbish found in a space marked as 'public'. Each object was digitally simulated and displayed against the squared paper grid in the video. The narrator was trying to put objects in different sequences in attempt to find 'a formula of a sense'. The inner dependencies between objects turned out to be ephemeral and impossible to capture. The objects from the film appeared on the floor print as well, embedded in a grid made out of pavement stone. Resembling a hop-scotch, pavement stones were given letters and numbers in a map-like manner. The third element of an installation was a wall piece. Each fragment of the wall text was marked with a little pictorial footnote corresponding to the objects on the grid. The wall text consisted of deconstructed overheard conversations on the public transport. The phrases and one sentence stories were manipulated in a way that they formed a narrative whole with the end of last sentence marking a beginning of the next.

<i>Item</i>	#6, Video URL
<i>Title</i>	On the revolutions of things
<i>Link</i>	<a href="https://www.bernac.org/assets/media/on-the-revolutions-of-things.mp4">https://www.bernac.org/assets/media/on-the-revolutions-of-things.mp4</a>
<i>Size</i>	11m55s, excerpt: 3m55s
<i>Date</i>	2018
<i>Medium</i>	Video installation • floor game

<i>Item</i>	#7, Image
<i>Title</i>	On the revolutions of things
<i>Link</i>	<a href="https://www.bernac.org/on-the-revolutions-of-things/">https://www.bernac.org/on-the-revolutions-of-things/</a>
<i>Size</i>	N/A
<i>Date</i>	2017-01
<i>Medium</i>	Video installation • floor game



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Item #7

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## Work #5

For the Sink: a series of attempts at beginning and endings, the Idle Institute have selected five 3D models of animal artefacts from the digital museum collections. The objects were approached as triggers with narrative potential becoming themes/dingsymbols/characters in five short stories. Material for each story was gathered through poetic prank calls, online chats and absurd email threads. The theme of a parasite (each animal was selected for its parasitic qualities) is an excuse to naively initiate difficult questions of political urgency through awkward online and phone conversations. The website, currently working only as an online publication, will be transformed into a narrative computer game featuring elements of the short stories and fragments of recorded interactions.

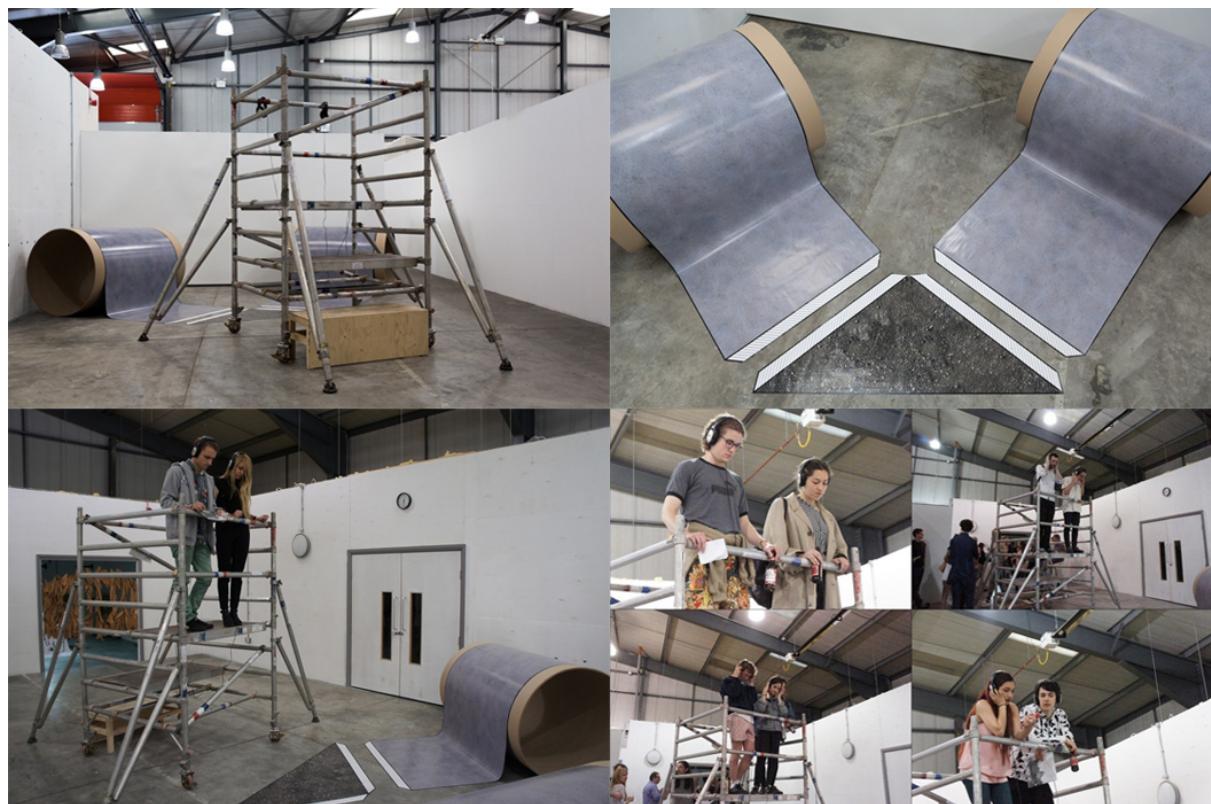
<i>Item</i>	#8, Video URL
<i>Title</i>	Sink: a series of attempts at beginnings and endings
<i>Link</i>	<a href="https://www.bernac.org/assets/media/sink-idle-institute.mp4">https://www.bernac.org/assets/media/sink-idle-institute.mp4</a> <a href="http://sink.idle.institute">http://sink.idle.institute</a>
<i>Size</i>	N/A
<i>Date</i>	2018
<i>Medium</i>	Online publication

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## Work #6

Rot in building construction is an installation based on an error in urban planning. The architectural mistake resulted in the creation of a useless, triangular area ‘in between’ where two buildings were supposed join. My work is an attempt to reconstruct this space. The looped audio piece, based on conversations with builders, and a print on the floor construct a fragmentary narrative in an attempt to formulate a theory of the place.

<i>Item</i>	#9, Image
<i>Title</i>	Rot in building construction
<i>Link</i>	<a href="https://www.bernac.org/rot-in-building-construction/">https://www.bernac.org/rot-in-building-construction/</a>
<i>Size</i>	N/A, 6m34s audio
<i>Date</i>	2015-06
<i>Medium</i>	installation • aluminium scaffolding, cardboard tubes (1.2m diameter), prints (10m × 1m, 1.4m × 1m), audio player, headphones



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## Work #7

Cyclone Xaver also known as the North Sea flood or tidal surge of 2013, was a winter storm that affected northern Europe. Force 12 winds and heavy snowfall lead to storm surge causing coastal flooding along the coasts of the North and Irish Seas. In Sztutowo (Poland) a big concrete slab was washed up on a beach. A thick layer of a polystyrene foam enabled it to float. Examining the ambiguous legislation measures regarding flotsam, jetsam and beached objects, I conducted a series of performances, trying to gain ownership over the washed up piece of territory. After living on the concrete slab for three weeks I wrote a letter to the city council requesting permission to gain ownership over the concrete slab. I did not give the precise dimensions of the object and they granted my request. After a month the council's decision was changed. The document presented is the first letter from the city council confirming my temporary ownership.

<i>Item</i>	#10, Image
<i>Title</i>	Stabilisation of fluid sites
<i>Link</i>	<a href="https://www.bernac.org/stabilisation-of-fluid-sites/">https://www.bernac.org/stabilisation-of-fluid-sites/</a>
<i>Size</i>	N/A
<i>Date</i>	2014
<i>Medium</i>	Performance

