

Te Adam  
Pātaka Art  
Toi Gallery

# WHAT HAPPENED?

TAHI MOORE

I was running to the disco and fell over.

So I had to find something that wasn't art somehow. That's not even a good phrase to use, it's too broad, it doesn't make enough sense.

I wanted to escape this idea I seemed to have, of some historical genre of performance, in order to do something that might still feel open when it was finished. The problem that came out of this is that if you escape from one genre, you end up in another one.

At the time, No. I'll talk about *Lust Caution*. I don't think I liked the movie much, but I thought it was asking what the point of all the noble acts and important work are. I mean they're to preserve these essentials of life, there's this idea of the sacred love or just of love and so what's the point of being in the resistance if it obliterates that? Wouldn't it be more essential, especially politically, to live how you wanted or just to have some kind of life.

Why even try to escape performance? I don't even know what it is. I didn't want to be taken over by it. I wanted to ask questions. Maybe the same questions I've already been asking, even though I don't know what they are really. I mean a lot of stuff gets done to find out what it is. I like curiosity. It's good.

For me, I'm not sure if there is something that is art. That's a broad phrase again. I think of understood things, which I guess form some kind of tradition or pile of stuff and all the conversations you had and that stuff you read and what you did afterwards even still on Sunday morning going to the dairy, waiting for the television to start showing something interesting. Maybe that's a part of this general mass of stuff that comes into the genre, say of let's pretend art history or a particular experience of it that I hope is general enough to

allow enough people to understand what's going on when you. Okay, so you come up with something that isn't completely understood yet, it isn't historical. It isn't in the tradition, but it has a relationship to it, and at some point you'll have enough of a feel for what it is for it to be a part of the tradition as well. But at some point there have to be these things that aren't of the tradition, but stand in relation to it in such a way that something is being said.

Maybe you might say that all art is about art history. You could say that once something becomes art, it becomes art history, and that there's this constant movement from surprise and intuitive comprehension or feel, to conceptual comprehension and a lack of surprise. I don't know if that's universal in any way. Perhaps not. But if it isn't just my personal experience, it's my take. I can only see things the way I do. So I try to explain that a little and hope it makes some sense.

Things seemed to set themselves too quickly. In the process of trying not to perform for a day, I found my self hanging around. A few things made me suspicious because they turned into performances. I spent the day getting footage for a movie. That turned into a video document of the show and some bootlegs of video performances. I don't know. Can you shift stuff out of it's idea of being art or whatever in order to be able to see it move back in? I don't like these broad ways of talking. I think you can find yourself doing something and then someone calls it performance. Okay. But it seems hard to start with an idea of performance, do something that isn't performance, and then have it become a performance. I think the something that isn't a performance becomes something else. If you start with the performance idea, you just gotta perform.

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