

tween joy and sadness, concern and light-heartedness, drama and irony. The artist seeks to create an emotional relationship with the public. As he stated in an interview on the occasion of his performance *Schumann's "Dichterliebe"* at the last edition of Manifesta: "I don't want to make sense. The art world today strives so much to make sense, and I think it is more interesting to leave some free space for an individual, emotional approach. What is art about? I want to create a momentum, a sensational moment. To create to bit this out-of-body experience. And it is such a sensitive and vibrant breathing poetry with this fantastic music."¹⁹

Reproducing a set moment and freezing it in the memory are also the aims of Crispin Gurholt, who creates *tableaux vivants* in which professional models hold the same positions for hours in representations of various real situations. The performances are the result of analysis in the social, political and psychological spheres, and can be carried out in both private and public settings such as apartments, art galleries, muse-

ums, ferryboats and shops. In addition to documenting the *tableaux vivants* together with photographs, Gurholt's films of his performances become distinct and independent works of video art. His critical and detached attitude toward the immediate data of experience emerges still more in the slow and detailed film recordings of his "frozen" vision.

One performance can also become the starting point for another, as happens in the work of Lilibeth Cuenca-Rasmussen. In *A Void* (2008) she "re-enacts" in various galleries performances staged in the past by famous artists, including Yves Klein's *Anthropometries of the Blue Period* (1960), Ana Mendieta's *Blood Signs & Body Tracks* (1974) and Janine Antoni's *Loving Care* (1992–1996). Here the artist's body lends itself to the execution of one performance after another in a single event with the aim of examining the idea of the authenticity of the work of art and the history of art as well as the identity of the artist. This type of approach to performance actually explodes



Lilibeth Cuenca-Rasmussen, still, *Re-enact of / of*