

Öszan Saraç: Space and Time

The performance is placed in a theatrical setting: a back box, a clock strapped to a mic stand, a spotlit chair. We see a serious young man entering the stage, he sits down with his back to the audience. He announces the start of the performance and continues to announce the passing of time: 5 seconds, 10 seconds, 15 seconds – you get the idea. The performance ends with him announcing its end and leaving the stage.

Initially, the performance plays with a palpable tension (will he make a mistake, how long is this going to go on etc) but soon there's a suspicion that this is all a bit too much and yet not enough: Big topics (space and time) combined with big gestures (conceptual reduction) which leave you wishing for another entry point, an added level of complexity.

Öszan Saraç's simple idea would have profited from a simple, more everyday setting, which might also have taken it out of its historic minimal performance context. Imagine the same procedure happening in a cafe, a man announcing a performance, counting the seconds on his watch - I'd like to see 100 different versions of this performance.