

GUILDOR

Adopting performance and often expanding it into other media, my work investigates intersubjectivity in the context of contemporary communication and subtly but sturdily attempts at subverting societal unwritten rules. I use the 'almost unnoticed' as a disruptive element constituting a valid alternative to shock and, more broadly, as a much needed antidote to the spectacularization of everything. My work is grounded in the everyday and blends in with its context, leveraging humour and absurdity to estrange the familiar and expose its flaws. Accepting the need for structure while acknowledging of not fully belonging to any, with my practice I constantly challenge normativity in order to loosen its conventions and make room for the weird and the other.

Guido Tarricone
Timesheet
To: Adecco

GT

Dear Sir/Madam,

I hope this email finds you well. Despite my assignment being cut off, I am still under a 0 hours contract with you, so I thought it would make sense to still share the timesheet for the week.

Monday was strange: for the first time in a while my first thought wasn't to get up and prepare for work. Well, to be fair, my first thought is actually always coffee, be it weekday or weekend, it never changes. However, I couldn't lie in bed for too long, as I had to help a friend translating a text into Italian. I have done transcription – as it is sometimes called – before, but since this was an artistic text and moreover it was for a friend, I grasped for the first time how big of a responsibility it is to understand what a person is trying to convey, extrapolate it from its original context, and reshape it into a new language so that within its new context the original meaning will be conveyed.

A lot of trust must be involved too, since the original writer won't be able to check the result. But I think I did a good job!

By the time I finished it was time for lunch. I quickly ate a salad because I wanted to be at the studio in the early afternoon. I am planning to take more time for my meals and to experiment a little more culinarily soon, though.

It was a while since I had time to go to the studio, so I spent most of the time tidying up my stuff, and catching up with some project I left hanging in the last couple of months. I then went back home and prepared dinner for Tom, a former colleague of mine during my assignment who also is employed by you.

I didn't cook anything fancy, but a well done pasta always do the trick. After dinner we went to the cinema to watch the Sisters Brothers: the film was ok, although during the first part I was almost falling asleep.

Once back at home, I wasn't sleepy at all and I rolled in bed for a while before finally closing my eyes at around 4 am.

Tuesday I woke up at around 1PM.

Not ideal, I know. Not that I was late for anything, anyway. Plus, sleeping is great and dreaming is a nice diversion to be thinking all the time.

After a quick lunch I worked on my art projects: a video about shared emotional responses on social media, which I am about to complete, and another one which I recently started and is about captcha. I didn't work for long, but I managed to get a lot done. I then left to meet Tom, again, and his friends. It was a nice night, with a few too many beers, but a lot of interesting topics discussed, like art, irony and nostalgia (yes, that was me, of course).

I went home a bit drunk and had dinner at a very late time. Before going to bed I played FIFA and I worked a little more on the captcha project, since the following day I wanted to send out the files for the prototypes to be done.

Wednesday I woke up late again. It took me very little to completely change my routine. Nevertheless, I sent the files for my art project as planned and discussed the details over the phone.

Now we will have to wait for the prototypes.

When somebody else manufactures something for you, I feel it is a little like shopping online. You know what you are getting, but you will only understand if that item really suits you only when you have it is physically with you. Nevertheless, I like the little impatience that keep building before the arrival, and the element of surprise when you unbox.

In the afternoon I played some more FIFA and then worked on the video project.

At around 18 Tom and I went to meet Laura, another former colleague from our assignment, although for a brief time. She was also employed by you!

We had some laugh, a beer and food. I left earlier than them, and went home where I read a few pages of Capitalist realism, by Mark Fisher.

Usually I would too busy or too tired to do so in the evenings, and the only possible reading time would be during the morning commute to work.

Finally I watched a few episodes of a new tv series before falling asleep quite late again.

Thursday, surprisingly, I woke up earlier than the previous days. Around 10.

However, after the coffee, I realized that I wasn't feeling that well, so went back to bed. And inevitably I fell asleep for a few hours.

It wasn't my intention to mislead you, but please believe me if I say that I tried, at least, to have a more productive day.

This is kind of a transition week, from the next I'll recalibrate.

I also realised that spending time with Tom as we used to do at the office, where we became close friends, helped me to feel less lonely.

I don't know if it is because of the creative environment, but I do prefer when at work relationships are not just at a professional level.

Of course it is not possible to do so with everybody, but having friends rather than just colleagues helped me to trick myself into thinking work as of a place where I can spend time with like minded people, distancing myself from the inner loneliness that follows me everywhere.

The other side of the coin is that when you are not working, you are going to miss it.

I was unemployed for a long time only once, if we exclude when I quit and moved to London to attend an MA, and I must admit I am not sure of how well I am able to handle this new post-assignment condition where most of the time is spent by yourself!

Luckily, on Thursday, there was the opening of a friend's exhibition in Peckham and I took advantage of the long trip to continue reading my book. My friend's work was quite good, so it was worth the visit, and I met friends and fellow artists, while also having random chats with strangers-and-now-acquaintances.

I went back home, had some pasta, watched another episode of that TV series that I started and went to bed.

Friday I had to finish the editing of my video project, as during the weekend Eleonora, a long time friend of mine, would have helped me with the color correction.

I worked on it till the afternoon, and then I went to meet Tom for a quick beer before

Alexandra landed in London.

She's great! I met her for the first time in Hamburg, when I went to see my friend Eleonora - she was spending some time there for a freelance - and Tom was there with her.

Later in the evening we had dinner together, but they wanted to go to an Italian restaurant, and I agreed because didn't want to be too much of a pain. We had a good time although the food wasn't excellent. For dessert, I really wanted a panna cotta, but they didn't have any.

Since I was then already in the mindset of having a dessert I chose an affogato, which is a cup of coffee poured on ice cream. As you will easily believe, I couldn't fall asleep until the morning. Luckily the weekend had just started.

Best,

Guido

Guido

Adecco
RE: Timesheet
To: Guido Tarricone

SR

Thanks Guido, however this is unnecessary.

Please do let me know if you have any questions.

Kind regards
Sylvain



Letters to Adecco

2019 - Performance, installation. Installation view, video still. Click [here](#) to read the emails and [here](#) to watch the video

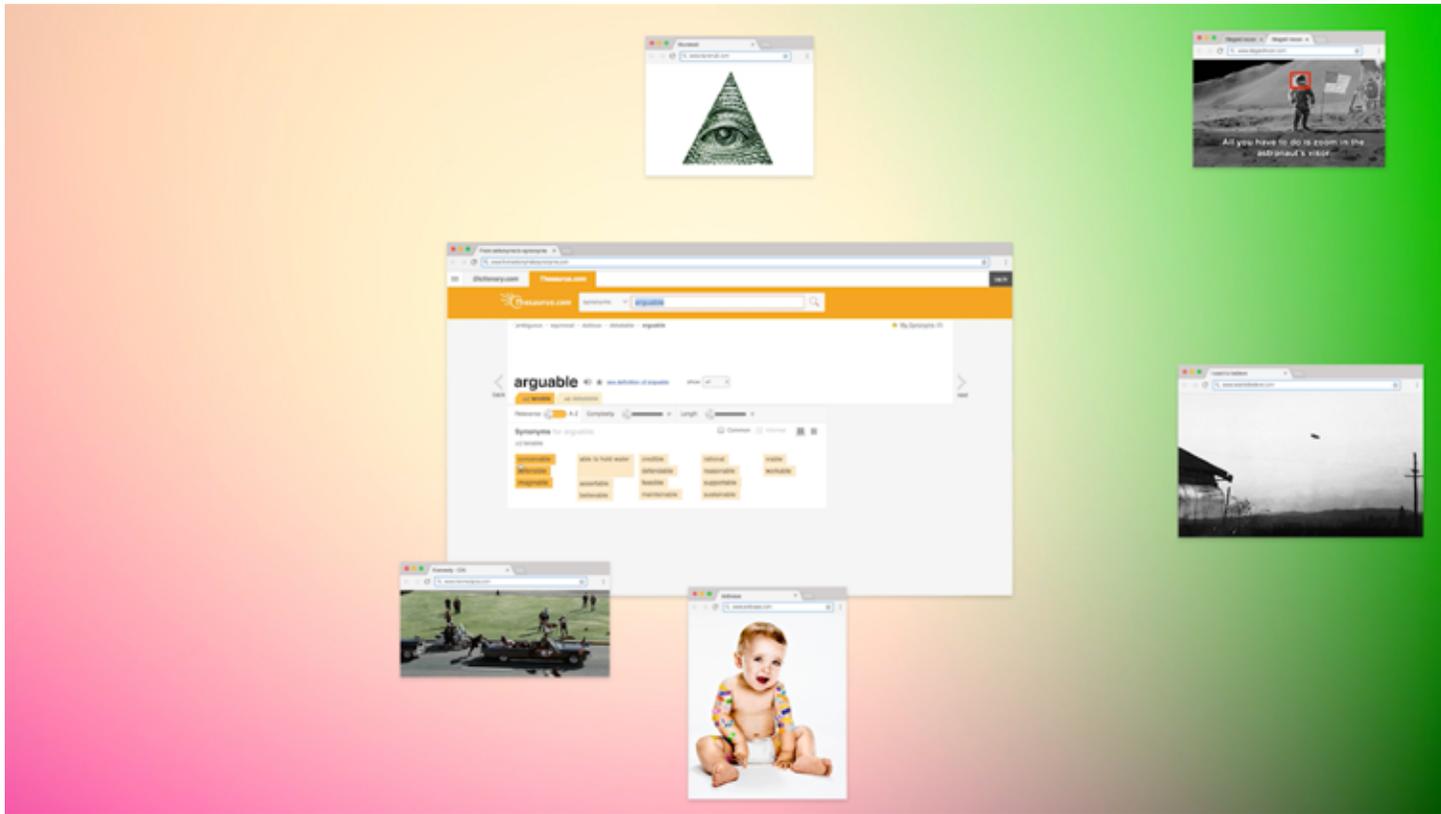
After finishing my long term assignment I was still employed but without an actual job, thanks to a 0 hours contract. I then started this project as a reflection on fragmented labour and, more broadly, on what work and productivity mean to us. “Spare Timesheets” is the first part of the project, and it is the transcription of the email exchange with my employer in which I share my daily tasks and activities in my now free time. This became a way to investigate how the professional sphere has crawled deep into the personal one. The second part of the project is called “Unresigned Resignation” and is the video I filmed to formally end my working relationship with my employer.



This political statement is a suggestion on how political statements should now be

2019 - Performance for the passer-by and for the camera, 58 seconds. Video stills, click [here](#) to watch the video

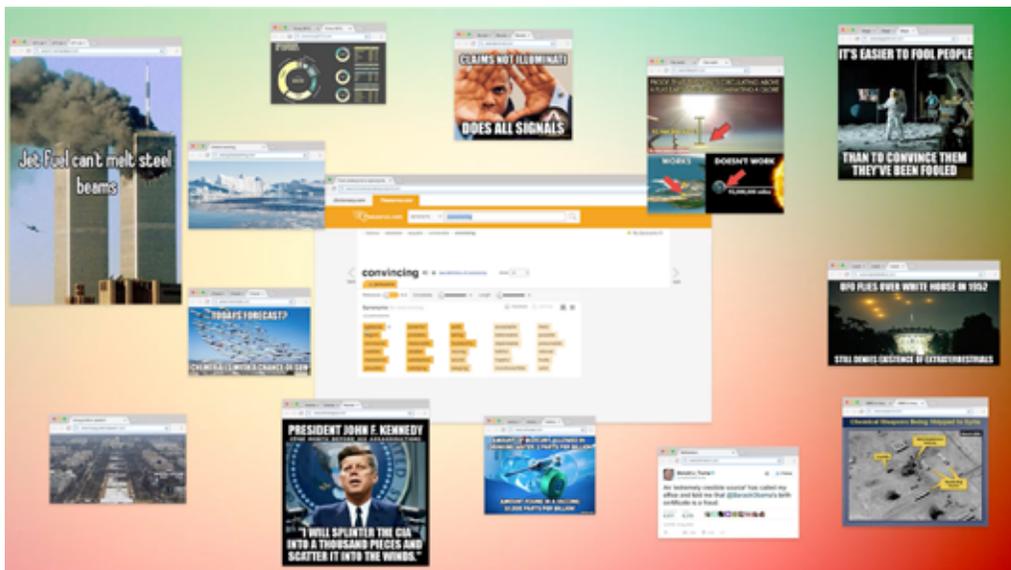
If the work is encountered live in the public space, its focus will be the dissociation between the action and its unexpected result. However, when experienced as a video, the focus shifts on the spelling of the letters that, at a second look, almost become visible. In so doing, and thanks to the accompanying title, the work adds to its original critique and suggests a viable alternative. Both the live action and its extension are equally important for the work: the public realm confers the authenticity it needs in order to be significant while the video broadens the discourse in a way that would have been impossible otherwise.



“Inverting” commas

2018 - Video, 5.21 minutes
 Video stills, click [here](#) to watch the full video

Inverted commas were introduced in philosophy to take distance from every risk of dogmatism. Half a century later, this work examines the consequences of hyper relativism in a post-truth era and the implications of an irony based culture. The work is made entirely with virtual found objects which populate the screen at an escalating pace, while an invisible performer oscillates between antonyms through synonyms.





Get even (Odd one out)

2017 - Live performance, 6 hours. Photo documentation

The performance consists in keeping an even number of people inside the gallery at any time and is achieved by moving the performer in or out of it. For example, if three visitors enter the room, making the number of people in the gallery odd (3), the performer will enter the room to bring the total to an even number (4). If a new person enters making the number of people momentarily odd (5), the performer leaves the room so that the total number is evened again (4). This process is repeated for the whole duration of the performance and puts the performer in the ambivalent condition of being in control while also being subjected to this, questioning the double nature of structures from a personal point of view – as affected by obsessive compulsive disorder – and a wider, collective one, where the boundaries between social order and individual expression need to be constantly and actively renegotiated.





**Outdoor scent (Lillies,
lavander, and sweet
pea)**

2016 - Performance for
the passer-by, 4 hours
Photo documentation

Performed in the
Oxford botanic garden,
the work questions,
and in so doing
reveals, different layers
of artificiality and how
we got to perceive
them as authentic
instead.

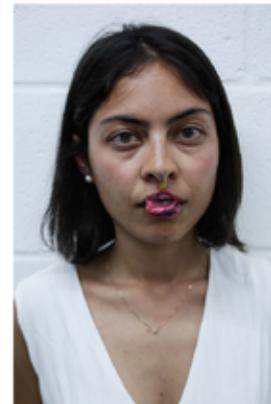
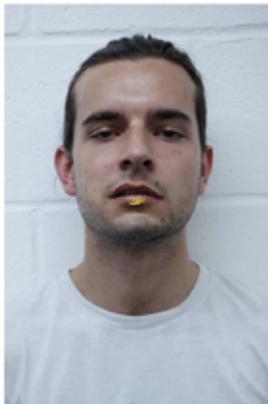




At the speed of Feelings

2017 - Live performance, variable duration. Photo documentation, click [here](#) to watch the performance excerpts

Five performers apathetically hold a smartphone in their hands while chewing and then blowing a coloured bubble gum. After blowing them in a predetermined order, the performers leave the space to reach a changing room where they receive a new bubble gum in a different colour and then come back to the room where they start chewing again. In an otherwise sterile environment, the only display of emotion happens through the colourful bursts of the bubble gums. The colours have been arranged so that they spread from one person to the other, in order for the group emotions to be constantly uniform. Hinting at the social media realm, the work highlights how the formation of shared emotional responses has shaped and ultimately driven online communication, putting us at risk of an emotional overdose.



In 2018 I have expanded this work into a 3 channel [video installation](#)



IRL is what happens to you while your phone is busy buffering

2017 - Performance for the passer-by and for the camera, 1.40 min
Video stills, click [here](#) to watch the video

The performers walk in circles and enact the buffering icon while waiting for the traffic light to turn green. Their restless movement, which also constitutes a physical hindrance to the other pedestrians, and the camera point of view which is continuously obstructed by the traffic, instill a sense of uneasiness and question how our perception of time - and especially of downtimes - has dramatically changed, and the impact of portable technology in making us ever more impatient.



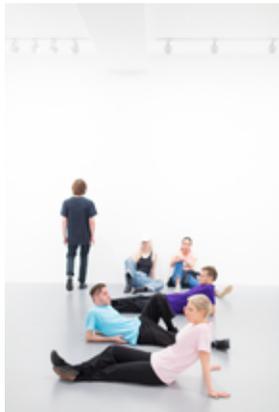


Welcome to the context

2016 - Live performance, 6 hours

Photo documentation

Eight performers wear plain coloured t-shirts, and act casually within the gallery space. One by one they continuously go to a changing room where they swap the solid coloured t-shirts they were wearing in exchange for one in a different colour. As a rule, they can only wear a t-shirt in a colour present in the room at the time they left to change, therefore creating different compositions according to their changing surrounding. In doing so, the performers and the audience contribute together to the shaping of the artwork. The process which brought the audience to realise their active role has been reflected in the way documentation was taken, as the nature of the performance was not disclosed beforehand with the photographer.



Studies and experiences

Royal College of Art - MA performance, London (2015-2017)

Between 2017 and 2019 I have worked at Google shaping the personality of their A.I.

Selected group shows and performances

2019 - The Wrong Biennale, Press Refresh pavillion, curated by David Quiles Guilló

2019 - Crit @ ArtVerona, Verona, Italy, invited by Castro Projects. Special mention in the independent spaces section.

2019 - neo:artprize @ Bolton Museum Gallery, Bolton, UK

2018 - There was nowhere to sit, I'm falling between two stools @ Platform Southwark x Merge Bankside, London, invited by Marco Miehl

2017 - Interstitial Practices: Extruding Performance @ Royal College of Art, London, UK

2017 - Royal College of Art degree show @ Royal College of Art, London, UK

2017 - Revolve festival @ Uppsala Konstmuseum, Uppsala, Sweden

2016 - Performance art @ Labyrinth gallery, Lublin, Poland

2016 - Parlour arboretum @ Oxford botanic garden, invited by Parlour collective

2016 - ME/YOU YOU/ME @ Sensei Gallery, London, UK curated by Jeroen Van Dooren & Despina Zacharopoulou

2016 - I am NOT tino sehgal @ Nahmad Projects, London, UK Curated by Francesco Bonami

2016 - Lime-In-Aid, @ Limehouse Town Hall, London, curated by Linda Rocco & Jeth Reyes

2016 - Performance festival @ Light Eye Mind, London, UK Curated by Light Eye Mind

2015 - CityLeaks @ Cologne, Germany

Residencies and workshops

VIR - Via Farini, Milan (2020)

Q-rated performance, organized by Quadriennale di Roma and held at Hangar Bicocca, Milan (2019)

Awards

neo:artprize - Finalist (2019)

Arte Laguna prize - Shortlisted (2019)

Almacantar prize - Shortlisted (2017)

Publications

[wwwunderkammer - On the tip of the Tongue](#)

[Q-rated - Video interview](#) (Italian)

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