

A ONE DAY PROJECT

A PLATFORM FOR THE INFRA-ORDINARY

THE STARTUP

'I'm thinking in a 'one day project' it's about doing each day something "interesting" and photograph it, or take some video of max. 30 sec. What is interesting? Maybe something out of the common? What makes things being interesting?' (...) 'So, what do you think? Worth it?' (Mayra Morales)

'SO WORTH IT.

Let's do it. One day project.

Ok, I started :)

ONE DAY PROJECT:

1. Building a Fort in my room.

I also made a wordpress address: aonedayproject.wordpress.com' (Andrea Coyotzi Borja)



DEFINING QUALITIES FOR THE PROJECTS.

LINEAMENTS FOR A PRACTICE.

ESTABLISHING SOME GROUND RULES.

- The name of the 'game': A-One-Day-Project. Even if it was not possible to post it everyday, it had to happen. One project for each day. Doing something every-day.
- Not repeating the projects.
- There is no duration established. Something will happen.
- There are no limitations as to what is a project. Questioning the project itself.

AN ELEMENTAL DIFFERENTIATION BETWEEN GAME AND PLAY.

“Play, of course, is at the heart of experimentation. Elsewhere, I’ve pointed out the crucial difference in the English language between playing and gaming. Gaming involves winning or losing a desired goal. Playing is open-ended and, potentially, everybody “wins”. Playing has no stated purpose other than more playing. It is usually not serious in content or attitude, whereas gaming, which can also involve playing if it is subordinated to winning, is at heart competitive”. Allan Kaprow



NON REPETITIVE PROJECTS.

**A NON PLANNED SPECIFIC AESTHETIC
PRACTICE.**

RELATED PROJECTS, SIMILAR NARRATIVES.

- Even if there is the intention of not repeating the projects/actions they seem to eventually carry a similar aesthetic quality. And some of the projects even form series. Meaning: series or projects instead of unrelated isolated projects.
- Examples:
 - The landscapes (<https://aonedayproject.wordpress.com/?s=landscape&submit=Search>)
 - Video narratives
 - Video documentations / actions
 - Statements / text
 - The dead animals series (<https://aonedayproject.wordpress.com/?s=animals+so+far&submit=Search>)
 - Audio works



THE EVERYDAY.

THE HAPPENINGS OF ALLAN KAPROW
AND JUST DOING.

ALLAN KAPROW AND THE EVERYDAY HAPPENING.

- What is the everyday for A. Kaprow?
 - The relationship between the everyday, the happenings and the events.
 - **Happenings** have a purpose and a place in art. This means that they are (or were) a legalized form of art. It has been accepted. It is a discipline, and thus for, it creates an **art event** when they happen to happen. They belong. They create art events with the acknowledgment of their existence necessary for them to create this belonging within the art event. As Allan Kaprow would say: *'Happenings are events that, put simply, happen. Thought the best of them have a decided impact - that is, we feel, "here is something important" - they appear to go nowhere and do not make any particular point...'* But how these actions or situations happening relate to The everyday, and how they don't relate to everyday.

~~"To the extent that a happening a one day project~~ is no a commodity but a brief event, from the standpoint of any publicity it may receive, it may become a state of mind. Who will have been there at the event? It may become like the sea monsters of the past or the flying saucers of yesterday. I shouldn't really mind, for as the new myth grows on its own, without reference to anything in particular, the artist may achieve a beautiful privacy, famed for something purely imaginary while free to explore something nobody will notice". Allan Kaprow

DIFFERENTIATIONS CONCERNING THE A ONE DAY PROJECT

- A conceptual differentiation between The everyday and everyday:
 - It is very clear to me that the first and main differentiation between the everyday and every day is the element of the event. The everyday is a mechanism for art production started the moment that specialization began to disperse into the undoing possibilities of the artist to not be only a painter or a sculptor. It was in the broad sense of being an artist that the everyday helped as a dancing veil. The use of everyday objects, the de-contextualization of these into a broad conceptual sense of the art event, took the everyday as a tool for compromises made between life and art.
- It is the specification of the context and/ or circumstances what The everyday, as a mechanism of art production is based on. There is the in situ quality of the production of an art practice.



WHAT HAPPENS WHEN NOTHING HAPPENS?

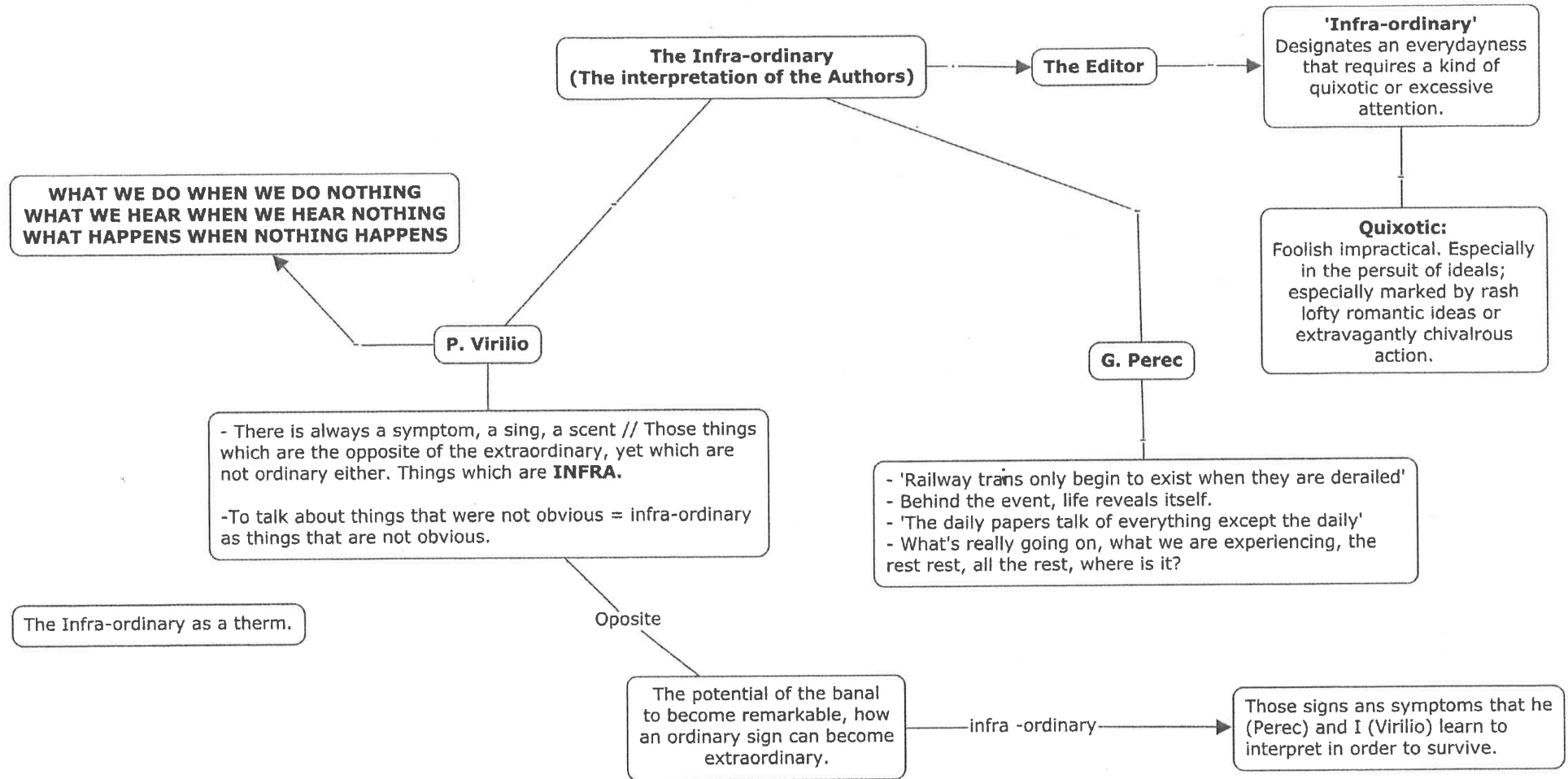
SHIFTING AWAY FROM THE EVERYDAY
TO THE INFRAORDINARY.

(...) Hence our approach to the city, for instance, no longer connected to traditional notions of urban geography (cadastral survey, social classes, concentration, density and other phenomena); rather, it connected to what we termed the 'infra-ordinary', i.e. what we do when we do nothing, what we hear when we hear nothing, what happens when nothing happens. Outside of the city nothingness can perhaps exist (...) but it certainly does not exist in the city. In the city there is never a void. There is always background noise, there is always a symptom, a sign a scent. So we were interested precisely in those things which are the opposite of the extraordinary yet which are not the ordinary either – things which are 'infra'. (...)

•

- Paul Virilio, On Georges Perec // 2001
The everyday. Documents of Contemporary Art.
Co-Published by Whitechapel Gallery and The MIT Press.
- First published 2008.

- The infra-ordinary is what the concept of The everyday was for me 4 years ago. However with the days passing by, and the projects unfolding in an unplanned direction, I realised that there were projects I was working on that didn't enter the conventional lineaments of an artistic practice as the one defined by Kaprow as the 'Happenings' that in fact belonged to the everyday. Hence the everyday wasn't what I thought it was. This project started going further and further away from an establish practice of the everyday and its collaboration with an art event.
- I find now close to four years since the project started. and I find myself with questions that didn't had a visibility then. I wonder about those actions and how my practice now depends on this online platform that allows me to give meaning to ordinary actions that are not ordinary but yet not extraordinary. They are infra-ordinary, regardless of the platform in which they now belong.





48 REMAINING

1,457 AND COUNTING

ENDING THE PROJECT THE DAY IT STARTED 4 YEARS LATER

- The project will end the 25th of May 2015.
- "Maybe the infra-ordinary is just another drawer where to store experiences. Those kind of experiences. Maybe sometimes when we are asking what something is, what we are really asking is: where does it belong to?"
- I believe these projects are related to the infra-ordinary. But I seem to lose the definition of what the infra-ordinary could be the moment this practice has no real confrontation. I make a project and I store it automatically without hesitation.
- The decision retrieve the drawer. Where I am going to store those experiences? those projects? What will those projects then be?



THANK YOU

ANDREA COYOTZI BORJA
2015