

*Mouthpiece*

2017

Live broadcast, audio narration, plexiglass, cue cards,  
permanent marker

20min

*[The stage is empty. Lights are off. Audio 1 begins. Camera is blacked-out but audio is audible.]*

*[Dial tone]*

A phone rings calling for a verbal signature: ‘Just so that I’m sure you understand what is expected of you, could you please explain to me what you think we’re asking you to do?’ the voice requests. Three days later, confused, my grandfather says he didn’t order a twelve-month Internet plan. But it arrives on his doorstep nonetheless, with a postwoman waiting patiently for his signature. His neighbour receives something in the mail too: a lawyer from overseas or some other legal official sends a letter, typed in black, signed with ink. They tell her that a person sharing her family name has died and left behind a vast amount of money. The lawyer is administering the inheritance and has been unable to identify any of the dead person’s relatives. As a result, the money will go to the government. The lawyer suggests that, because she shares the same family name as the deceased, he could pay the inheritance to her. She would just need to pay a small amount of taxes, legal fees and banking fees, so that the lawyer can release her inheritance. She could then split the money between the family herself, rather than handing it over to the government. Picking up a pen, inaudible to all signs, she resigns to replying.

*[End of audio. Lights turn on, and then Audio 2 begins playing. Meanwhile stage is slowly set up in preparation for the broadcast. Camera is moved to the centre facing the audience. Performer is positioned in the frame with hand-held microphone. Cue card holder and plexiglass holders also assume position. Camera remains blacked-out]*

Document: Broadcast Agreement Form

I Isabelle Sully (hereafter referred to as ‘Artist’) grant permission to The Dutch Art Institute (hereafter referred to as ‘Broadcaster’), to broadcast the following content over the air and over the internet, solely through the Dutch Art Institute website ([www.dutchartinstitute.eu](http://www.dutchartinstitute.eu)) for the purpose of artist promotion and free commissions and/or royalties payable to the artist or other performing rights organisations.

## Content description:

A live broadcast on the occasion of the artist's final assessment for her Master in Art Praxis, officially accredited by the Dutch Government through the Dutch Flemish Accreditation Organisation with services provided by the Dutch Art Institute. The broadcast has a running time of 3 minutes, in which a speaker transmits a verbal inscription via monologue. The monologue delivered within the constraints of this time frame, done by an actor standing-in for the artist, is considered to be an artwork.

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2) The artist attests to being the sole copyright owner of both the sound recordings as well as the musical compositions of the said materials. Furthermore, artist attests to being fully authorized to grant this release, and the artist is doing so for their own free will without coercion of any kind.

3) Artist hereby agrees to indemnify and hold broadcaster, its offices, directors, employees, volunteers, agents and assigns, harmless from any fees, penalties, liabilities, losses or damages arising out of a third party claim incurred by the broadcasters within the terms of this agreement.

4) Neither this agreement nor portions within, convey to the broadcaster any ownership, copyright, trademark, or other intellectual property in the musical compositions and sound recordings embodied therein. All rights not expressly granted herein are hereby reserved by artist.

Printed name: Isabelle Sully

Date: 24th of June, 2017

Signature:

*[At the completion of the agreement the live broadcast is signalled to 'begin' by the cue card. Reporter presses play on audio player and begins repeating what the audio file is saying. With the same signal the cameraperson reveals the shot to reveal the reporter. The plexiglass is framing the whole broadcast.]*

*[Reporter voice]*

Good morning. It's currently just past 10am on Saturday the 24th of June and reporting in local news is a story beginning on the 14th of February 2015, when Rik Fernhout, Co-ordinator for Study Trajectory and Student Affairs writes, on behalf of course director Gabriëlle Schleijsen, that it is their great pleasure to inform Isabelle Sully of the Admissions Committee's decision in regards to her application to the Dutch Art Institute, Master of Art Praxis, and that after careful consideration the Admissions Committee has arrived at a positive conclusion. Upon signing, Schleijsen notes that an energetic two-year trajectory is to follow.

*[Pause]*

Now, two years on, the graduating students gather for a final assessment. Each student is required to commence in two parts. To commence a presentation and, through so doing, to reach the commencement of their studies. Upon completion, the students inescapably remain students in perpetuity; the school becomes biography. They are students indebted for services rendered, made ambassadors via proximity to a name. Yet their practice will potentially go on to traverse the chronology of student work, graduate work, post-graduatework. It will become retroactively signed, no longer by a student – once inscribed as educational subject – but by an artist, with the mode of self-representation inscribed in and characteristic of the work of art afoot. Therefore...

*[Pause briefly. Clear throat. Change tone to casual and informative.]*

A note for public record,  
i.e.

An inscription, in partial fulfillment,  
For DAI –

*[Pause]*

The sound of a signature.

*[Change cue card to 'point microphone'. Draw in permanent marker how you imagine my signature to be with microphone pointed toward plexiglass to pick up the sound of the marker on the plexiglass. Resume repeating audio when it begins.]*

Recorded in several spelling forms including:

So-lly  
Sow-ley  
Soo-ly  
Sool-ey  
Sull-y

*[Pause]*

The inscription of memorable utterances on durable materials, inscribing themselves with an institutionally audible voice – to render historic – as if we could perhaps leave behind a lasting impression.

*[Pause]*

So that a proper name may carry with it a proper implication – the subject of its signature.

*[Pause. Clear throat. Return to reporter voice and smile at the end of the following line.]*

This has been Tirza Kater for Isabelle Sully, now signing off.

*[Broadcast ends. Camera returns to black then cue card changes to the final one and performer follows instruction on cue card. Once the performer is seated, Audio 3 begins. Meanwhile, cameraperson, glass holders and cue card holder begin pack*

*down.]*

‘Signifying the essentialist yet imaginary identity of a unified ego, the proper name establishes the subject as such, in language, under the law. Through the proper name, individuals are inscribed within power relations and come to identify with and be identified by positions therein. The conventional organisation of art practices around a signature—everything which allows a work of art to be identified as a “Pollock” or a “Warhol,” etc.—institutes the proper name as interior to the art object; thus, artists are locked in a structure of institutionalised subjectivity.’<sup>1</sup>

*[Pause]*

‘It evinces the violently homogenising logic with which rational procedures justify themselves by equivocating all living particularities. This process of confinement and erasure manifests with particular force in the administration of culture, where an artwork’s contingency, singularity and delayed unfolding is effaced by the perfunctory operations, standardised schedule, and market-driven publicity of institutional work.’<sup>2</sup>

*[Pause. Tone change to more casual]*

‘In spite of her aspiration to operate with the transparency and instrumentality of pure information, the administrator exposes herself in discarded lists, spreadsheets, invoices, and ephemera. Traces of her work accumulate in a dense and spectral materiality, leaving layers of sediment, residues, and stains. Externalising her actions in these materials of her practice, the administrator is estranged from herself.’<sup>3</sup>

*[At the end of the audio a hang-up tone plays. End of presentation]*

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1 Andrea Fraser, ‘In and Out of Place,’ in *Art in America*, June, 1985.

2 Kylie Gilchrist, ‘Errata: The Ends of Administration,’ in *Notes: On Administration*, eds. Kylie Gilchrist and Megan Stockton, Publication Studio Hudson, 2016, 119.

3 *ibid.*, 124.