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## Guava: A conceptual platform for art-actions

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1. Inhabitants are affected by the barriers the state imposes on their surroundings. Borders between countries or within a country restrict not only the possibility to physically move between places, but they also add to a stagnation of how people can imagine conceptual movement of their manners of living.
2. Imagination in art practice is not merely a fantasy representing something illusionary or unreal. Rather, it is a constructive element that aims at searching for new ways to connect a person with their surroundings.
3. Art practice can be a response to the socio-political surroundings an artist is part of. On the *Guava Platform* I refer to these actions as *art-actions*. *Art-actions* take part and respond to the surroundings they perform in; this differentiates them from *art-works* that act as commodity objects.
4. *Art-actions* can initiate physical and conceptual movement. ‘All actions’ instigate something new—put in motion—something that was not there before; *art-actions* initiate this movement from within the art field and add an imaginative conceptual notion to it.
5. Art practice does not **directly** change or affect the socio-political environment it takes part in. Instead, it widens the possibilities to articulate how one relates to one’s surroundings, and to practice different modes of living.
6. There is an ongoing conversation between art practices and theoretical, philosophical explorations: they can affect and transform each other in order to explore, understand, and develop tactics and techniques for alternative modes of living.

7. The prefix **re** implies something that one does once more, anew, with frequent or intensive force. In artistic research it stands for a pursuit, a constant search of alternative ways to articulate and understand one's art practice in relation to the surrounding one lives in.

8. In a century that is over-flooded with images, moving-images and sounds that surround people's everyday life, art practices should infiltrate all the bodily senses, to be experienced through one's body as well as inside it.

9. Art practices are able to penetrate a body through all the five senses — seeing, hearing, tasting, smelling and touching— and they can act within the digestion and olfactory systems of participants.

10. Food and art are different ways of receiving nourishment, they are both produced to enrich ourselves and to allow the continuance and wellness of our state of being. Although both can be practiced self-sufficiently, they can only flourish through relationships with other people and other beings like animals and plants, land and objects.

11. Conversation is one of the most influential and unexpected interrelationships to enhance, incite and learn from relationships with others. Therefore, practicing, learning and teaching art should be based on conversation.

12. A death or a loss of close people and the loss of expectations in one's life rearranges and shifts one's priorities and emphasizes the precedence of living.