

UNIVERSIDADE DE LISBOA  
FACULDADE DE BELAS-ARTES



**LINGUISTIC PERFORMANCE**

**(Vending fragments)**

**ANEXOS**

Magdalena Jobst

Dissertação

Mestrado em Multimédia

Especialização em Práticas Transmídia

Dissertação orientado pelo Prof. Doutor João Onofre

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## Introduction

In the following section of this work, we will delve into the documentation and archiving of the practical aspect of linguistic performance. This chapter aims to elucidate the criteria that governed the sales process as well as the parameters established for effective archiving. We will examine the resulting Excel sheet that systematically records key data related to the performance and its outcomes. Furthermore, the artistic work will be presented in one of its various forms, alongside proposals for conceptual exhibition strategies.

This documentation serves not only as a record of the performance itself but also as a means to engage with the underlying themes of transparency, accountability, and artistic intention. By including tangible artifacts such as contracts and a visual representation of a stock of one-euro coins, we highlight the multifaceted nature of the project and the potential for these elements to be exhibited. The exploration of these components will illustrate how the act of documentation transcends mere record-keeping, evolving into an integral part of the artistic process that invites ongoing interpretation and interaction.

Through this chapter, we aim to demonstrate how effective documentation can contribute to a deeper understanding of the artistic practice, fostering a dialogue between the artwork, its context, and the audience. The careful consideration of how these documents are presented not only informs our understanding of the performance but also raises questions about the nature of art and its relationship to archiving in contemporary practice.

The *Linguistic Object*

a) Installation



Fig. 14/15. Magdalena Jobst, *Linguistic Object*, on the 10.02.2023

Preparation of 14.800 sheets by the brand *Xerox*, weighting in total 64.39kg.



Fig. 16. Magdalena Jobst, *Linguistic Object*, on the 12.02.2023

Process of straightening the single sheets, elaborating on the light to visualize the different single packages (because of the shade of different colour).

b) The first final form

In its final form, *Linguistic Object* is installed by precisely wedging the paper into a doorframe without the use of glue or adhesive. This precision allows the structure to support the weight of a human, creating a delicate yet stable surface. The use of paper, an otherwise fragile material, transforms into an architectural object capable of bearing significant weight through its meticulous arrangement.



Fig. 17/18. Magdalena Jobst, *Linguistic Object*, photographs with single use camera, captured on the 12.02.2023

To document this potential chaos, photography with a single-use camera got chosen, capturing the moment when two human bodies stood on the unglued structure. This method of archiving mirrors the concept of the piece itself — static yet alive, capable of supporting human presence yet ephemeral in its materiality. The stillness of the photograph echoes the stillness of the *Linguistic Object* in its precarious balance, bringing the performance into a fixed, visual form.

*The Linguistic Performance*

a) The real fragment

This is one real fragment (no.189) of the sculpture *Linguistic Object* with this printed content on it.

## b) The contract

<p><b>Contract of Sale</b></p> <p>This paper settles the sale of 1/14.800 part, in the following called "partial work", of the conceptual-sculptural work "Untitled" (dimension: 0.21m x 0.297m x 177.6m) of the artist Magdalena Jobst, which was exhibited on January 7, 2023 in the University Belas Artes, Lisbon (Portugal) on the second floor of the spiral staircase in the west wing of the main building.</p> <p>The sculpture "Untitled" of the year 2023 by the artist is a paper sculpture, made of exactly 14.800 commercial, standardized, white, 80g, A4 printing paper from the series "Performer" of the brand "xerox", purchased in December 2022.</p> <p>The contract of sale, in the following referred to as "Contract", regulates the sale of the partial work "paper n° _____" (numbering of the share, name of the partial work) and is concluded on _____ (date) between Magdalena Jobst (name of the artist), hereinafter referred to as "Artist", and _____ (name of the buyer), hereinafter referred to as "Buyer".</p> <p><b>Description of the partial work</b></p> <p>Title: paper n° _____ Medium: sculpture Dimension: 21 cm x 29.7 cm x 0.012 cm Material: A4 printing paper, white, 80g Year: 2023 Signature: _____ Magdalena Jobst</p> <p><b>Purchase price, delivery</b></p> <p>The purchase price for the partial work (1/14.800 of the artist's sculpture "Untitled" which is described in the beginning) is:</p> <p style="text-align: center;">- 1.00 - € (in words: one euro)</p> <p>The buyer agrees to pay the purchase price of 1.00€ for the partial work described above. The artwork will be delivered no later than two weeks after the payment. If the partial work has to be sent, the postage is paid by the buyer. The postage in this contract is _____ € (shipping costs).</p> <p><b>Terms of payment</b></p> <p>The purchase price of the work is to be paid in Euro, possible is a bank transfer (in case of shipping) to the following account or cash payment at personal delivery of the artwork.</p> <p>Account holder: <b>Magdalena Jobst</b> (artist) IBAN: DE81 7109 0000 0205 2014 97 BIC: GENODEF1BGL</p> <p><b>Transfer of ownership and risk</b></p> <p>Ownership of the artwork passes to the buyer as soon as the full purchase price has been paid. The risk of damage or loss of the part work passes to the buyer as soon as it is delivered.</p> <p><b>Warranty</b></p> <p>The artist warrants that the partial work is free from defects in materials and use.</p> <p><b>Right of return</b></p> <p>The buyer has the right to return the partial work within 14 days after delivery, provided it is in its original condition. The cost of the return shipment shall be borne by the Buyer.</p> <p><b>Rights of the artist</b></p> <p>The artist reserves the right to use the artwork in her advertising and the concept for exhibition purposes.</p> <p>The parties have signed this contract on _____ (date) in the following:</p> <p>_____ Artist</p> <p>_____ Buyer</p> <p><i>The artist reserves the right to keep a kope of the contract.</i></p>
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Fig. 19. Magdalena Jobst, *Linguistic performance*, ^ first version of contract, created on 30.05.2023

## Contract of Sale

This paper settles the sale of 1/14.800 part, in the following called "partial work", of the conceptual-sculptural work "Untitled" (dimension: 0.21m x 0.297m x 177.6m) of the artist Magdalena Jobst, which was exhibited on January 7, 2023 in the University Belas Artes, Lisbon (Portugal) on the second floor of the spiral staircase in the west wing of the main building. The sculpture "Untitled" of the year 2023 by the artist is a paper sculpture, made of exactly 14.800 commercial, standardized, white, 80g, A4 printing paper from the series "Performer" of the brand "xerox", purchased in December 2022. The contract of sale, in the following referred to as "Contract", regulates the sale of the partial work "paper n° \_\_\_\_\_" (numbering of the share, name of the partial work) and is concluded on \_\_\_\_\_ (date) between Magdalena Jobst (name of the artist), hereinafter referred to as "Artist", and \_\_\_\_\_ (name of the buyer), hereinafter referred to as "Buyer".

### Description of the partial work

Title: paper n° \_\_\_\_\_  
Medium: sculpture  
Dimension: 21 cm x 29.7 cm x 0.012 cm  
Material: A4 printing paper, white, 80g  
Year: 2023  
Signature: \_\_\_\_\_

Magdalena Jobst

### Purchase price, delivery

The purchase price for the partial work (1/14.800 of the artist's sculpture "Untitled" which is described in the beginning) is:

**- 1.00 - €** (in words: one euro)

The buyer agrees to pay the purchase price of 1.00€ for the partial work described above.

The artwork will be delivered no later than two weeks after the payment.

If the partial work has to be sent, the postage is paid by the buyer. The postage in this contract is \_\_\_\_\_ € (shipping costs).

### Terms of payment

The purchase price of the work is to be paid in Euro, possible is a bank transfer (in case of shipping) to the following account or cash payment at personal delivery of the artwork.

Account holder: **Magdalena Jobst** (artist)  
IBAN: DE81 7109 0000 0205 2014 97  
BIC: GENODEF1BGL

### Transfer of ownership and risk

Ownership of the artwork passes to the buyer as soon as the full purchase price has been paid.

The risk of damage or loss of the part work passes to the buyer as soon as it is delivered.

### Warranty

The artist warrants that the partial work is free from defects in materials and use.

### Right of return

The buyer has the right to return the partial work within 14 days after delivery, provided it is in its original condition.

The cost of the return shipment shall be borne by the Buyer.

### Rights of the artist

The artist reserves the right to use the artwork in her advertising and the concept for exhibition purposes.

The parties have signed this contract on \_\_\_\_\_ (date) in the following:

\_\_\_\_\_  
Artist

\_\_\_\_\_  
Buyer

*The artist reserves the right to keep a kope of the contract.*

Each contract associated with the sale of a fragment is printed only in the moment of a sell, to include all necessary details.

However, the most important spaces, such as name and number of the fragment are left free and need to be filled analogue with a pen, to emphasize the process of “putting down language”; with the doubled signatures, it not only documents the interaction between two humans, it can be also seen as a critical element of the sculpture (because it multiplies: 1 contract for the artist, 1 for the owner). The language used in the contract is deliberately chosen, as it forms a significant part of the *Linguistic Performance*, every now and then it changes by occasion.

Through this transition into the formal, rigid structure of a contract, the fluidity of the performance becomes fixed in language, marking a unique intersection of art and legal formality.

### c) The artpiece



Fig. 20. Magdalena Jobst, *Linguistic Performance, fragment 1*, photoshooting on the 19.02.2023

A paper of the brand Xerox (series Performer) is composed of 86% wood pulp of cellulose fibers; the primary ingredient in this paper, this cellulose content gives paper its strength and flexibility. Wood pulp is often derived from fast-growing trees, which are processed to break down the wood into fibers that can be reformed into paper sheets.

The second most important component are fillers, such as minerals, typically calcium carbonate or kaolin clay) with an appearance of around 5-10% to give the paper a smoother

surface, brighter whiteness, and better print quality. For about 3% the compound are sizing agents, such as alkyl ketene dimer (AKD) or rosin, added to make the paper less absorbent to water-based inks and to improve print quality. Less than 1% of the Xerox Paper are bleaching agents, often chlorine-based or increasingly oxygen-based, used to make the paper white by removing natural pigments in the wood pulp.

Each paper from the sculpture is sold individually, transforming the artwork into an ongoing performance that unfolds with each transaction. This process creates the potential for a lifelong performance, as the sale of each fragment forms a moment in the piece's evolution. After all fragments are sold, the contracts or ownership records themselves could theoretically become objects for resale, extending the performance indefinitely, for example with a *Linguistic Archive*.

This approach reflects the ethos of *Fluxus*, whose "never-ending" artworks — such as Performance Instructions by artists like Yoko Ono and George Brecht — were designed to be repeatable and reinterpreted indefinitely, ensuring that the artwork continues to exist as an ongoing process rather than a static object.

Although finite in the number of fragments, the artwork's completion is theoretically far off; selling all 14,800 pieces could take years, if not decades, allowing the piece to evolve over a prolonged period.

The timeframe creates a sense of perpetuity, aligning with the Fluxus ideal of art as an endless, participatory act rather than a finished product. As each transaction is completed, the artwork shifts slightly, making each sale a fresh iteration of the piece and inviting viewers and buyers alike to take part in its ongoing narrative.

In this way, the project embodies the Fluxus concept of „never-ending“ art. The act of continuous selling and reselling extends the life of the work indefinitely, allowing it to remain fluid, evolving, and participatory.

The piece becomes not just a performance but a living artwork, kept in motion by the lives and actions of those who interact with it, challenging the boundaries of time, ownership, and the art object itself. A picture of every sold paper is included here, preserving its visual form as part of the archival process. The rest of the sculpture remains intact in its original location until a new sale occurs, at which point I return to retrieve the next paper. This cyclical act of selling and retrieving reflects the dynamic life of the piece, as it continuously evolves through its dispersal.

#### d) The artwork and the contract

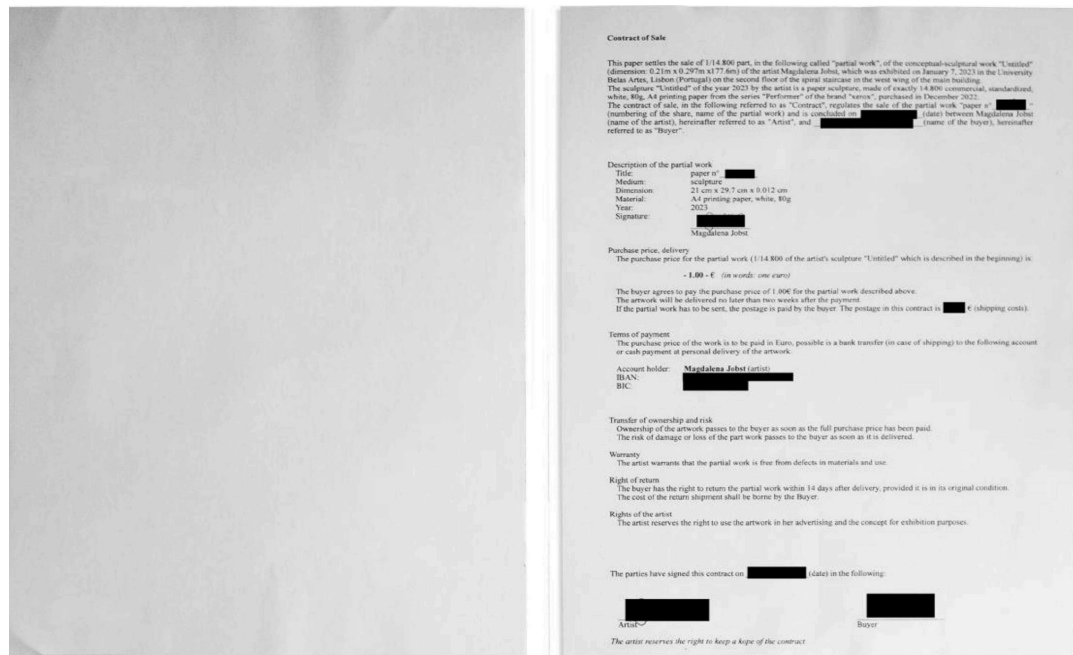


Fig. 21/22. Magdalena Jobst, *Linguistic Performance*, fragment 17 next to contract 17, on the 03.06.23

Both sheets of paper, produced by the brand *Xerox*, share the same blank appearance, yet they serve vastly different roles within the context of the artwork. One sheet remains entirely untouched, existing as the art piece itself — because it got defined as such. The other, the contract, bears the signatures of both the artist and the buyer, transforming a blank, impersonal sheet into a legal document that finalizes the transaction.

As each piece is sold, the artwork multiplies — not in a traditional sense, but through its dispersion, growing conceptually as more contracts are created, more signatures are added, and more exchanges occur. The equal signatures further emphasize the shared authorship of the transaction, blurring the lines of ownership and creation.

In this way, the piece continuously evolves, not as a static object but as a performative and relational act that transforms with each exchange. The duality of them, next to each other, not only authenticates the contract but also functions as a reminder of the collaborative nature of the artwork.

The contract, typically a dry legal document, is seen as a medium for artistic expression, binding the ephemeral concept of the art piece to the tangible reality of a legal agreement. This interplay between the two papers — one a blank canvas and the other a formal contract — opens up reflections on the role of language, value, and authenticity in the context of contemporary art, where the boundaries between object and meaning, performance and documentation, are continually questioned and redefined.

e) The archive

Fragment Nr.	Name	Profession	Location	Date
1	Silvia Jobst	my mother	Germany	13/08/24
2	Rodrigo Ramirez	photographer	Portugal	31/09/23
3	Rita Bento	journalist	Portugal	31/09/23
4	Sofia Batal	graphic designer	Portugal	31/09/23
5	Tiago Silva	graphic designer	Portugal	31/09/23
6	Maximilian Hiebl	teacher	sent to Germany	08/10/23
7	Stefanie Kunze	developer	sent to Germany	13/10/23
8	Julia Kaiser	teacher	sent to Germany	15/10/23
9	Ailèma Montero	artist	Portugal	28/10/23
10	Florian Backsen	sociologist	sent to Germany	31/10/23
11	Carlo Baumschlager	architect	sent to Austria	02/11/23
12	Joshua Gmeindl	farmer	sent to Germany	09/11/23
13	Pia Fries	artist, professor	Germany	14/11/23
14	Gregor Hildebrandt	artist, professor	Germany	14/11/23
15	Jean-Luc Bédard	antropologist	sent to Quebec	14/11/23
16	Willi Wagner	architect, lecturer	Germany	14/11/23
17	Julian Weckenmann	sculptor	Germany	14/11/23
18	Wenzel Füger	architect	Germany	14/11/23
19	Diana Galli	artist	Germany	14/11/23
20	Jonathan Scheder	architect, professor	Germany	15/11/23
21	Philipp Wündrich	architect, professor	Germany	15/11/23
22	Antea Konvazk	antropologist	Portugal	25/11/23
23	Giovanni Rasetti	architect	sent to Italy	26/11/23
24	Sara Rena	artist	Portugal	28/11/23
25	Henrique Saramago	developer	Portugal	28/11/23
26	Stefanie Hiebl	byrocrat	sent to Germany	04/12/23
27	Fritz Buziek	designer	sent to Denmark	06/12/23
28	Pauline Wesel	architect	sent to France	07/12/23
29	Martim Tonice	musician	Portugal	08/12/23
30	Maximilian Pinzl	baker	sent to Germany	09/12/23
31	Thomas Bjarsch	ingenieure	sent to France	09/12/23
32	Maria Koesnika	sculptor	sent to Latvia	09/12/23
33	Nadia Cunha	bankier	Portugal	11/12/23
34	Carolina Mendoza	artist	Portugal	12/12/23
35	Lara Bedard	writer	Portugal	14/12/23
36	Kim Ostrowvski	actress	Portugal	21/12/23
37	Alexis Olivier	dancer	sent to France	24/12/23
38	Bernado Santiago	artist	Portugal	25/12/23
39	Giulia Romeo	chemist	Portugal	28/12/23
40	Miguel Chocobai	photographer	Portugal	28/12/23
41	Samuel Gmeindl	philosopher	sent to Germany	29/12/24
42	Guilherme Aguiar	composer, artist	Portugal	30/12/23
43	Mariana Dionioso	composer	Portugal	30/12/23
44	Magdalena Peira	tour-guide	Portugal	06/01/24
45	Olga Strandinsky	artist	Portugal	08/01/24
46	Manuel Pferreira	artist	Portugal	08/01/24
47	Joao Gama	sculptor	Portugal	21/01/24
48	João Maria Gusmão	artist	Portugal	26/01/24

Fig. 23. Magdalena Jobst, *Linguistic Performance*, part of the (paper) archive [excel], screened on the 23.03.24

The process of archiving inhabits a pivotal role in my artistic practice and not only works as a practical documentation, but as an ideology of archive, that also was part of pre-

vious works, for example the work *Untitled, so far are 21 lines empty*.

To give a short insight to this particular work: Since 2014, I have systematically listened to one album per day and recorded the data in an Excel sheet, with only 21 missed days throughout this period. This sustained act of documentation reflects a long-term engagement with both time and routine, mirroring the structure of the current archive of sales and bases many of my works.

	BAND	ALBUM	YEAR	FAVORITE	GENRE	COUNTRY	TIME	DATE	GENDER	NOTE	
1	David Bowie	Let's Dance	1983	Let's Dance	Rock	England	00:45h	11/06/14	****	m	Eignet sich für Freunde
2	Nicolas Jaar	Time for Us	2006	Malign	Atmospheric Electronic	Amerika	00:15h	11/07/14	****	m	Erinnerung: Absolute Best! Zuhause: D
3	The White Lamp	Make It Good	2013	Make It Good	Electronic, new wave	Amerika	00:31h	11/06/14	****	m	Eignet sich zum Kochen
4	Pharosman	Visions	2014	Black Out Days	Electronic, synth-pop, Trip Hop	Amerika	00:44h	11/09/14	****	m	Erinnerung: MEL T
130	Flora	For Beginner Piano	1989	On my Soul	Tropical Electronic	England	00:39h	03/20/15	****	m	Eignet sich zum Einleichen
137	Caribou	The Milk of Human Kindness	2005	Beers	Atmospheric Rock	England	00:42h	03/21/15	****	m	Erinnerung: MEL T
138	John Frusciante	A Spheres in the Heart Of Silence	2004	All Your Enemies	Experimental Rock, Ambient	Amerika	00:38h	03/22/15	****	m	Erinnerung: Neues Lieblingsalbum
139	Bunni	Unlone	2007	Anchorage	Atmospheric Electronic, DS	England	00:51h	03/23/15	****	m	Erinnerung: Soufade
140	Caribou	Andromeda	2007	El	Atmospheric Rock	England	00:43h	03/23/15	****	m	Erinnerung: Die Antigua von Caribou mit
141	Andreas	Gratuitous	2014	Our	Atmospheric Electronic	England	01:09h	03/25/15	****	m	Eignet sich zum Einleichen
143	Portofino	Duress	1989	Solar Times	Trip Hop, Electronic, Experimental	England	00:49h	03/26/15	****	m	Annertung: Wunderbarer Beat
144	James Ar	Write New Here	2001	The Bees Me (Interlude)	Electronic, Indie, garage, Trip Hop	England	01:11h	03/27/15	****	m	Erinnerung: sehr groovy
145	Romane	Love Songs, Part One	2013	Hey Now, When I Give You All	Electronic, Post-rock, Jazz	England	00:29h	03/28/15	****	m	Erinnerung: Soufade
145	Air	Moon Safari	1986	Sire Ring	Electronic, Dream-pop, Space-pop	Frankreich	00:44h	03/28/15	****	m	Eignet sich zum Kochen
146	Rudolfo Amante	Cavals	2014	None	Alternative, Independent	Brazilien	00:38h	03/30/15	****	m	Eignet sich zum Arbeiten
503	Felix Lebend	Sing of Bones (EP)	2016	Sing of Bones	Indie/Electronic	Schweiz	00:29h	03/29/16	****	m	Erinnerung: Ein ruhiger Einstieg ins neue
503	Dobriša Tabakova	Dobriša Tabakova, String Paths	2013	Frozen River Flows	Klassik	Bulgarien	01:12h	03/21/16	****	f	Annertung: Zusammenarbeit mit Romane
504	Felix Lebend	Daaf Safari	2015	I'm so high, I Swear I Could Die	Tropical Electronic	Schweiz	01:16h	03/22/16	****	m	Erinnerung: Im Akademyarbeit auf die
505	Roman Mints	Game Over	2003	Story 1	Klassik, Experimental	Frankreich	00:58h	03/23/16	****	m	Annertung: HIGHLY RECOMMENDED
506	Roman Mints	Exodus & Mints: Exodus	2008	Exodus, V...	Klassik, Experimental	Frankreich	00:48h	03/24/16	****	m	Annertung: Zusammenarbeit mit Paul O
507	Roman Mints	Dance of Shadows	2014	A Passion	Klassik, Experimental	Frankreich	00:56h	03/24/16	****	m	Annertung: Zusammenarbeit mit Alfred
508	BronzeMcGee	Caravan	2016	Clay	Alternative	Dänemark	00:25h	03/26/16	****	m	Eignet sich zum Einleichen
509	Bart	The Everlasting Blink	2003	Sincry Bongro	Electronic, Ambient	England	01:11h	03/27/16	****	m	Annertung: sehr groovy
510	Bart	Programmed to Love	2000	Private Road	Electronic, Ambient	England	01:04h	03/28/16	****	m	Eignet sich zum Einleichen
511	Melko	I Am Not a Doctor	1988	Blink	Alternative, Indie, Trip Hop	England	01:03h	03/29/16	****	f	Annertung: Nice Techno-Beats
857	The Doppelgänger	Peach Kefo	2014	Hells Id	Hip Hop	Amerika	00:38h	03/29/17	****	m	Erinnerung: In der Garage mit St
868	Devendra Banhart	Cesare	2013	Mal Negrita	Indie/Electronic, Latin	Venezuela	00:41h	03/21/17	****	m	Eignet sich zum Arbeiten
869	Cecilia Evora	1985	Petit jays	Coladeira	Portugal	00:58h	03/22/17	****	f	Eignet sich zum Arbeiten	
870	Lebanon Hanover	Tombe for Tom	2013	Galderance	Gothic Rock, Post Punk	Deutschland	00:39h	03/23/17	****	f	Erinnerung: Zusammenarbeit mit Paul O
871	Thom Yorke	Tomorrow's Modern Boxes	2014	Interference	Rock, Experimental	Amerika	00:38h	03/24/17	****	m	Erinnerung: Musik entdecken mit Dani
872	Ellen Allien	Starlight	2001	Shony	Electronic, Techno	Deutschland	00:52h	03/25/17	****	f	Eignet sich zum Arbeiten
873	Dobson	Schreibweise Black Lullabies	2014	Vorbis	Indie, Wave, Techno, Electronic	Deutschland	00:56h	03/26/17	****	m	Erinnerung: Das erste mal in die Akad
874	Mansueti	Colon Sant	2012	Ich Tarant, Du Jane	Hip Hop, Experimental	Deutschland	00:58h	03/27/17	****	m	Erinnerung: In der Laufe nurhänge
875	The Hills	Midnight Boom	2008	Tape Song	Rock, Experimental	England	00:38h	03/28/17	****	f	Annertung: HIGHLY RECOMMENDED
876	The Knife	Hannan Med H	2003	High School Poem	Electronic Pop	Schweden	00:39h	03/29/17	****	f	Erinnerung: Michs Lieblingsalbum
877					Hip Hop, Experimental	Frankreich	00:38h	03/29/17	****	m	Annertung: Ich bin kein DJ
1232	Martin Glass	The Pacific Visions of Martin Glass and the Anonymous Nobody...	2016	Pain	Tropical Electronic, Marimba	England	00:21h	03/20/18	****	m	Eignet sich zum Einleichen
1233	De La Soul	The Hanger For Mice	2004	Warrior	Hip Hop	Amerika	01:08h	03/21/18	****	m	Eignet sich zum Arbeiten
1234	Lloyd Banks	Mangrolo	2017	Nutokapha	Alternative, Indie	Amerika	00:50h	03/22/18	****	m	Erinnerung: Zusammenarbeit mit The G
1235	Bongacasa Malabanda	Men with Guns	2017	Human	Gospel, Alternative Indie	Schweiz	00:47h	03/23/18	****	m	Annertung: Zusammenarbeit mit Spook
1236	Gorillaz	Infamy	2005	Kids with Guns	Experimental, Electronic	Amerika	00:55h	03/24/18	****	m	Erinnerung: Erste Wk-Geburtstag (und)
1237	Sevdaliza	Infamy	2017	Human	Experimental, Electronic	Niederlande	01:10h	03/25/18	****	f	Eignet sich für Freunde
1238	Thoria	Vermin	2016	Eminence	Electronic, Dream Pop	England	00:50h	03/26/18	****	m	Eignet sich zum Einleichen
1239	Arno	21 Amptzeit	2015	Proton	Arno Ho	Amerika	00:58h	03/27/18	****	m	Annertung: Arbeit mit Thoma
1240	Hamm	Whitout	2016	Trocedro	Experimental, Pop, Jazz	Deutschland	00:37h	03/28/18	****	f	Eignet sich zum Arbeiten
1241	o-Tip	The Renaissance	2008	Work To Be	Hip Hop	Deutschland	00:45h	03/29/18	****	m	Erinnerung: Arbeit sich zum Arbeiten
1242	neverclass	The Slow Room Sessions	2017	Never - Solis	Hip Hop, Jazz, Electronics	Deutschland	00:29h	03/30/18	****	m	Annertung: groovy vibes
1597	Felix Boves	Quilty	2002	Get By	Hip Hop	Amerika	01:05h	03/20/19	****	m	Erinnerung: Party in der Garage mit W
1598	Bones	Galgenoposoma	2017	Die tote Couch	Hip Hop, Rock	Deutschland	00:25h	03/21/19	****	m	Eignet sich zum Arbeiten
1599	Cecilia Evora	Cesaria	1985	Petit jays	Coladeira	Portugal	00:58h	03/22/19	****	f	Eignet sich zum Arbeiten
1600	Osimo Vargas	El Dorado	2016	Paraso	Latin, Tropical Outlaw	Spanien	00:32h	03/23/19	****	m	Eignet sich für Freunde
1601	The Velvet Underground	London	1970	Head Held High	Alternative Rock, Post Punk	Amerika	00:55h	03/24/19	****	m	Eignet sich für Freunde
1602	Osjo Daup	Bastrop	2005	Ma Betty Bong A Moi	Jazz, Outlaw	Frankreich	00:38h	03/25/19	****	m	Erinnerung: Auf dem Balkon eine Zwi
1603	Isolation Berlin	Redire Schultheis	2017	Merse Dames und Herren	Rock, Indie garage, post-funk	Deutschland	00:45h	03/26/19	****	m	Erinnerung: Michs Nikes im Klassenra
1604	Macha Y El Bloque Depresivo	Macha Y el Bloque Depresivo	2018	Isla de Enrores	Bolero, Cumbia	Chile	00:46h	03/27/19	****	m	Erinnerung: Tanzen mit Russ und Da
1605	Osimo Vargas	El Dorado	2016	Paraso	Hip Hop, Experimental	Spanien	00:34h	03/28/19	****	m	Erinnerung: Arbeit sich zum Arbeit
1606	Cosmo Sheldrake	The Much Much How and I	2018	Birth a Basket	Electronic, baroque pop	England	00:48h	03/29/19	****	m	Eignet sich für Freunde
1607	John Zorn	Punknot with Friends	1918	Unbroken	Electronic, Ambient, modern classical, garage	Frankreich	00:53h	03/30/19	****	m	Eignet sich zum Einleichen
1963	Aleina	Autismic Writing	2004	Another	experimental post punk rock	Amerika	00:49h	03/20/20	****	m	Erinnerung: Die Mitglieder mit John zorn
1964	Easter	She is Warm	2019	Schweize Laune	Atmospheric Electronic, Indie, garage	Deutschland	00:27h	03/21/20	****	m	Eignet sich zum Kochen
1965	Jimmy Whoop	Moel Music Pt. I	2015	B Ball	Ambient, Electronic, baroque pop	England	00:18h	03/22/20	****	m	Eignet sich für Freunde
1966	Ruff	La vie avant la mort	2017	Qui est l'exemple?	Hip Hop, Experimental	Frankreich	00:51h	03/23/20	****	m	Erinnerung: Jeder Song erscheint als S
1967	Alfred Schöllke	Schöllke, A. Film Music, Vol. 1	2005	Die Geschichte eines Unbekannten Schauspielers	Klassik	Russland	01:09h	03/24/20	****	m	Eignet sich zum Einleichen
1968	Lulu Bent	Beta Lungs	1987	Miss On Nails	Blues	Brazilien	00:51h	03/25/20	****	m	Erinnerung: Zusammenarbeit mit
1969	Bradford Ferrer	MC Onate	2009	Bassano	Blues, Cumbia	Kuba	01:00h	03/26/20	****	m	Annertung: Arbeit mit Chappin v an Or
1970	Snak The Ripper	Off the Rails	2018	I'm Good	Hip Hop, Trap	Amerika	00:50h	03/27/20	****	m	Eignet sich für Freunde
1971	D. Sweeney Ry	All Sings	1989	ABCDEF	Hip Hop, Experimental	Amerika	00:45h	03/28/20	****	m	Annertung: Jeder Song erscheint als S
1972	Method Man	Blackout	1999	Y.O.U.	Hip Hop, Experimental	Amerika	01:11h	03/29/20	****	f	Eignet sich zum Arbeiten
1973					Rock, Punk, Dark wave	Deutschland	00:38h	03/30/20	****	m	Eignet sich zum Kochen
2328	The Field	From Here We Go Sublime	2007	A Pace in My Foot	Electronic Pop	Schweden	01:05h	03/20/21	****	m	Erinnerung: Tandemarbeit mit joak
2329	Son Lux	Bright Wounds	2018	The Foot You Need	Trance Electronic, post-rock	Amerika	00:45h	03/21/21	****	m	Erinnerung: Mit Tom Schach spielen
2330	Pharosman	Cherry Wine	2004	Dear Old Trip	Electronic, Indie	Amerika	00:37h	03/22/21	****	f	Annertung: Cozy
2331	Dominik Eulberg	Permitt	2009	Scherntuppen-Regen	Electronic Pop	Deutschland	00:40h	03/23/21	****	m	Eignet sich für Freunde
2332	Cold Reading	Home	2020	Patrice	Hip hop, atmospheric electronic	Amerika	00:17h	03/24/21	****	m	Eignet sich zum Arbeiten
2333	Mia Cabron	Outon	2006	Neuau	Ambient, Experimental	Deutschland	00:45h	03/25/21	****	m	Annertung: Arbeit sich mit Ludov
2334	Mia Cabron	Trance Family	2016	141	Klassik, Experimental	Deutschland	00:37h	03/26/21	****	m	Annertung: Zusammenarbeit mit Oskar
2335	Cecile Sauvage	Musée & Flute in Paris	2002	Cheminade Flute Concertino, Op. 107	Klassik	Frankreich	00:29h	03/27/21	****	m	Annertung: HIGHLY RECOMMENDED
2336	Louise Farnes	Farnes: None - Clairnet Trio	2010	None (L. J. Op. 38. II. Scherzo	Klassik	Frankreich	00:57h	03/28/21	****	m	Erinnerung: Ausstellungseröffnung
2337	Mel Bonn	The Music of Mel Bonn	1995	Get on the Bus	Hip Hop	Frankreich	00:53h	03/29/21	****	m	Eignet sich zum Kochen
2338	Uwek Chin	Uwek Chin 3 Concertos	2014	Cello Concerto: Movement 1, And	Klassik	Deutschland	01:12h	03/30/21	****	f	Eignet sich zum Einleichen
2653	Alamy Gray	She Is	2003	Bois	Jazz, Soul	Amerika	00:57h	03/20/22	****	f	Eignet sich für Freunde
2654	Vanessa Amara	You're Welcome Here	2016	Untitled 4	Hip Hop, Trap	Dänemark	00:35h	03/21/22	****	f	Erinnerung: Hip-Party-Morgen
2655	Interpol	The Other Side of Make-Believe	2002	Passenger	Post-punk revival rock	Amerika	00:27h	03/22/22	****	m	Eignet sich für Liebhaber
2656	Kidman	New Atlantis	2019	Temple	Electronic Pop	Deutschland	00:50h	03/23/22	****	m	Eignet sich für Freunde
2657	AgnesM&Fluff	Cashy	2019	Cashy	Hip Hop	Deutschland	00:45h	03/24/22	****	m	Erinnerung: Mit Tom Schach spielen
2658	Merkalas	Farage of Habit	2020	Clairnet	Hip Hop	Amerika	00:28h	03/25/22	****	m	Erinnerung: Studio-Party
2659	Brooklyn	Hellfire	2022	Secret	Electronic, Trip Hop	Frankreich	00:29h	03/26/22	****	m	Eignet sich für Freunde
2700	Max Richter	The Blue Notebooks (15 Years)	2018	Victim's Blues	Klassik, Experimental	Deutschland	01:11h	03/27/22	****	m	Erinnerung: Silberbesuch bei Giovan
2701	Jim	Shed Sky, Stained Light	2022	Hurting Haven	Ambient, baroque	Schweden	01:18h	03/28/22	****	m	Eignet sich zum Einleichen
2702	Condo Luo	Neurotic Dream	2018	Para Mancia	Ambient, Cumbia	Amerika	00:32h	03/29/22	****	m	Erinnerung: Mit Jul und Tom de ante S
2703	Stanny Quares	Shaped to Knowledge	2018	No cardes	Funk, Soul, Postmodern	Amerika	00:49h	03/30/22	****	m	Eignet sich für Freunde
3050	Kidman	Frank & Lunatic	2023	Frank & Lunatic	Hip Hop, Trap	Amerika	00:58h	03/20/23	****	m	Annertung: Treibe spielen
3050	Vince Astar	Sent From My Telephone	2022	Bertr 2	Postmodern Electronic, Ambient	Deutschland	00:49h	03/21/23	****	f	Besonderheit: mehr als 4h Album, nur 4
3050	John Frusciante		2023	MK 2.1	Alternative, Indie, Electronic	Amerika	01:43h	03/22/23	****	m	Annertung: HIGHLY RECOMMENDED
3051	Yo Spector	Good Vibes Meets Trigger Fingers	2023	Sumatrine Comes	Hip Hop	Amerika	00:46h	03/23/23	****	m	Annertung: Zusammenarbeit mit St S
3052	The Kaleidoscope Kid	Watermelon Kisses	2022	Watermelon Kisses	Hip Hop, Funk, Soul	Amerika	00:27h	03/24/23	****	m	Erinnerung: Im Boot sitzen
3053	Jimmy Quares	Road to Knowledge	2018	No cardes	Funk, Soul, Postmodern	Amerika	00:49h	03/25/23	****	m	Eignet sich zum Arbeiten
3054	Arno	The Knife	1987	Return to the Workstate	Hip Hop	Amerika	01:03h	03/26/23	****	m	Eignet sich zum Kochen
3055							03/27/23				
3056							03/28/23				
3057							03/29/23				

Fig. 24. Magdalena Jobst, *Listening Performance*, part of the (music) archive, screened on the 23.03.24

Comparing to the music archive, which exists only “by-itself“ the sales archive adds additional details such as, for example, in which occasion the Linguistic Performance happened (in a bar/gallery/etc.), in which “mood“ I have been, as well as the duration of the performance and the particular stamp of the euro, offering a nuanced insight into how “linguistic“ performance might fluctuate under different circumstances.

However, a similarity of these two projects could be drawn through the archival processes

serving as frameworks to examine time, repetition, and the variability of experience. By capturing these details, the archive becomes more than a record—it functions as an ongoing reflection of the relational and performative aspects embedded within the artwork itself.

#### f.1) Some insights in the archived exchanges

This section presents some examples to the documented archived accruing during the process of performance, showcasing specific instances that deviate from the standard selling agreement of one euro per paper.

While the primary approach is normally straightforward and in first place stiff and inflexible (at least in the conditions), there arose a few notable exceptions, often opting for creative exchanges rather than monetary compensation.

For instance, I have engaged in intriguing trades, such as receiving a tattoo from the painter called Manual Pereira and exchanging one of my papers for an art piece created by the artist Sara Tristão.

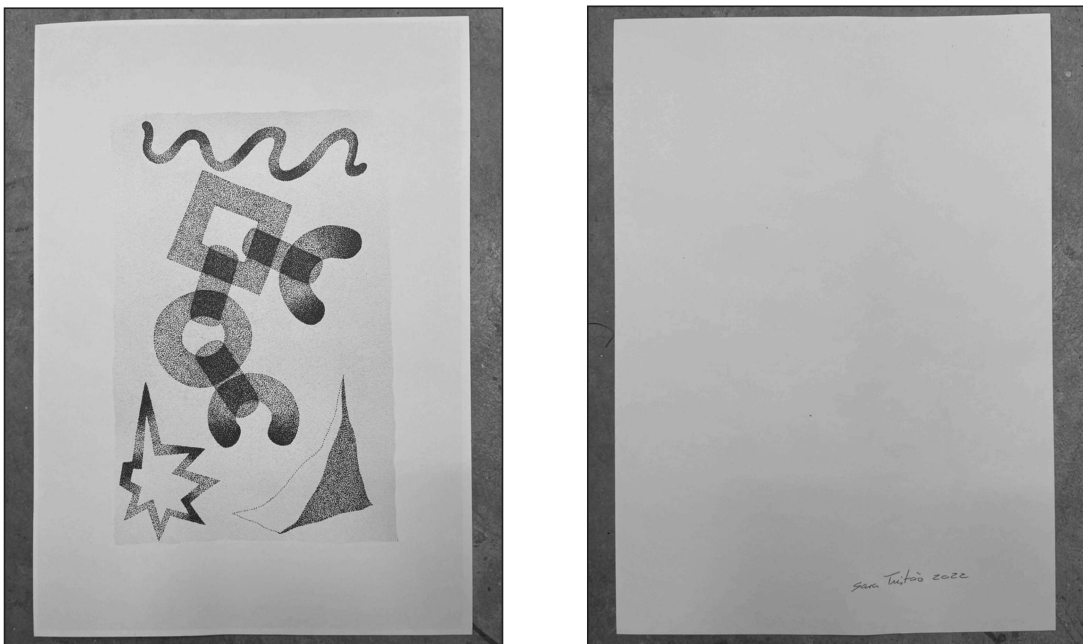


Fig. 25/26. Sara Tristão, *Untitled*, screenprint, exchanged on 12.04.24

Other exchanges have included smaller objects, concepts, tickets, entrances, even the conceptual trade of an idea (it's been about the concept of semantical snowball systems in ontologies).






f.1.1) The fancy coin

Each sheet is sold for one euro, and although it is perfectly permissible to pay for the artwork with a bank transfer (which has only been used once, by Letizia Maroni on 12.08.2024), all other buyers have paid with a genuine one-euro coin. Most of the coins are regular one-euro coins (more information on this in the archive) but one coin is special. It is the 2002 falsely stamped Italian one-euro coin, which is currently being traded by collectors for between 1,000 and 2,000 euros, with Vitruvius on the reverse, which is not centered in the middle of the coin.



Fig. 27. Coin in exchange to paper no. 104, exchanged on 09.07.24

**Buyers also viewed the following items**

 1 Euro coin 2002 Italy Homo Vitruvianus, Leonardo da Vinci Private <b>EUR 2,999.00</b> + EUR 2,70 shipping display	 1 Euro Italy 2002 Misprint Private <b>EUR 999.00</b> Free shipping	 1 Euro coin-Italy 2002- Leonardo da Vinci Private <b>EUR 400.00</b> + EUR 4.95 shipping	 1 Euro coin 2002 Italy Homo Vitruvianus, Leonardo da Vinci Private <b>EUR 650.00</b> Free shipping	 1 euro coin 2002 Italy Leonardo da Vinci Private <b>EUR 2,200.00</b> Free shipping
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**1 Euro coin 2002 Italy Homo Vitruvianus, Leonardo da Vinci**

**kirill2606** (374) - PrivateRegistered  
100% positive feedbackMore items from the sellerMore seller

**EUR 2,299.00**  
or price proposal

Item condition: --

**Buy Now**

IN THE SHOPPING CART

Send price proposal

37 VIEWS IN THE LAST 24 HOURS




Fig. 28. Screenshot of Ebay as example for trading, visited on 29.10.24

### f.1.2) The contract with the contractor

As part of this side-agreement, I persuaded my landlord to accept a portion of the monthly rent — 250 euros of the total 1050 euros — in the form of art papers. These papers are sent to China, where my landlord resides, creating a cross-continental transaction that blends the practical necessity of rent with the conceptual value of art. This unusual arrangement is formally noted in the contract, establishing a structured yet non-traditional economic relationship between the exchange of art and the occupation of space.

By “paying with art“ this contract serves as more than a legal document; it becomes part of a larger artistic performance that challenges conventional ideas of value and currency. The act of sending papers in lieu of money raises questions about the nature of worth, representation, and how intangible or conceptual labor can hold material value in the world of finance and real estate. Furthermore, the location of the studio —one of Lisbon’s most sought-after neighborhoods— adds another layer to this fusion of art and economics, as it situates the practice in a place where space itself is a highly coveted commodity.

This arrangement highlights the playful and thought-provoking intersection between artistic performance and everyday transactions, subverting the traditional notion of money as the only valid form of exchange. It underscores the idea that art can serve as a legitimate form of currency, with the ability to navigate and even redefine economic systems, all while embedding the artwork into the very structure of daily life.

Attached will be found the conversation the landlord, the advocat and me were running the the end of April in relation to find an agreement for my current studio.

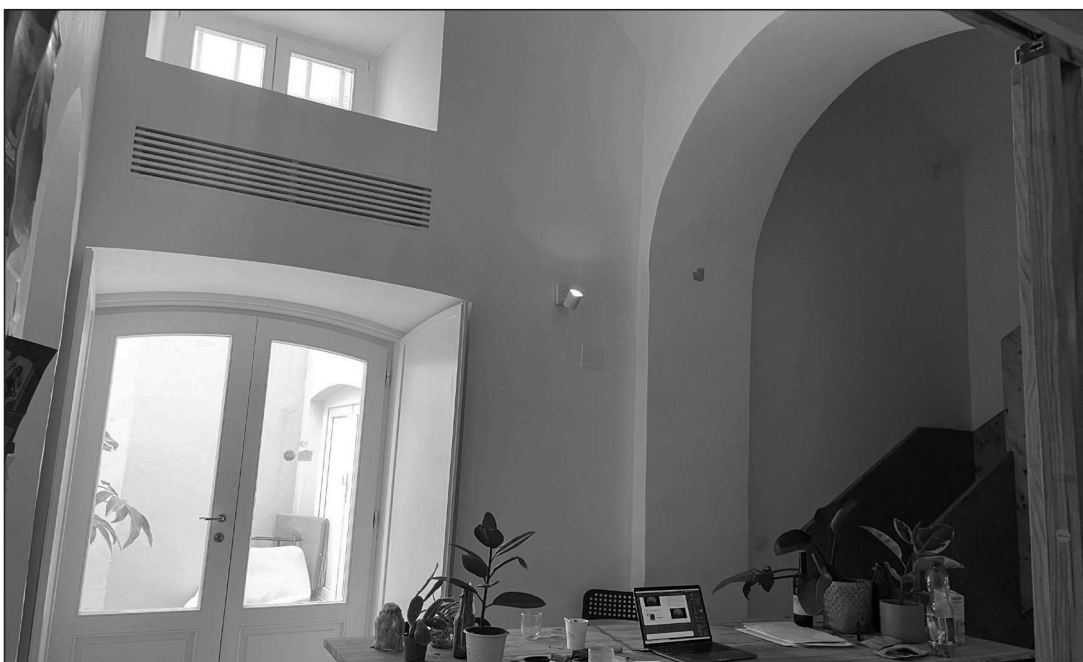


Fig. 29. Studio in Terreiro do Paço, Lisbon, on the 29.10.24

mir zu tun?... for the warrior - Editor - Webador WEB.DE Freemail - E-Mail made in Germany

E-Mail Online-Speicher Adressbuch Kalender Premium Ihre Webseite Mobilfunk Kreditkarte Office mehr

Zurück Löschen Spam Kein Spam Verschieben Antworten Mehr

29.10.2024 - 8:25 ☆

**Aw: Aw: AW: AW: AW: AW: Offer, Apartment in Rua dos Bacaloheiros 24a, Lisboa**

Von Verónica Monteiro <css@calcada-advogados.com> Vollansicht Mehr

An Magdalena Jobst <jobst.magdalena@web.de>

Good morning,

yes please bring your ID card so I can compare the number in the contract with it. Indeed, a copy of your artpiece-contract is not needed, we have a printer here.

You can move in once you have the access to the apartment. Mrs. Bento will come as well to give you the keys.

See you Monday, 11:30 then, if you have any questions still don't hesitate to contact me,

Best regards,  
Verónica Monteiro

- 

*Law Firm*

m. (+351) 211 314 728  
e. [css@calcada-advogados.com](mailto:css@calcada-advogados.com)  
w. [www.calcada-advogados.com](http://www.calcada-advogados.com)  
a. Rua Braamcamp, 6 - R/C, Esquerdo  
1250-050 Lisboa - Portugal

**Gesendet:** Freitag, 26. März 2024 um 08:18 Uhr  
**Von:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**An:** "Verónica Monteiro" <css@calcada-advogados.com>  
**CC:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** Aw: Aw: AW: AW: AW: AW: Offer, Apartment in Rua dos Bacaloheiros 24a, Lisboa

Dear everybody,

sounds fine to me!  
Do I need to bring something?  
And do I understand, when I get the key I can start to move in (even it is not the first yet)?  
(I had some conversations with the immobilia-lady which showed me the apartment, we text on whatsapp).

Best regards,  
Leni

**Gesendet:** Freitag, 26. März 2024 um 08:04 Uhr  
**Von:** "Verónica Monteiro" <css@calcada-advogados.com>  
**An:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**CC:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** Aw: Aw: AW: AW: AW: Offer, Apartment in Rua dos Bacaloheiros 24a, Lisboa

Good morning,

I want to suggest next Monday, 29th of March, 11:30, to meet in my office in Rua Braamcamp 6 to sign the contract. You will receive the keys and a copy of the contract there.

Best regards,  
Verónica Monteiro

- 

*Law Firm*

m. (+351) 211 314 728  
e. [css@calcada-advogados.com](mailto:css@calcada-advogados.com)  
w. [www.calcada-advogados.com](http://www.calcada-advogados.com)  
a. Rua Braamcamp, 6 - R/C, Esquerdo  
1250-050 Lisboa - Portugal

**Gesendet:** Donnerstag, 25. März 2024 um 08:11 Uhr  
**Von:** "Mi Wei" <wei.m@gmail.com>  
**An:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**CC:** "Verónica Monteiro" <css@calcada-advogados.com>  
**Betreff:** AW: AW: AW: AW: AW: Offer, Apartment in Rua dos Bacaloheiros 24a, Lisboa

Dear Magdalena Jobst, Mrs. Verónica Monteiro,

I think, the contract for the papers might be okay, as it is.  
If there is nothing more added I will sign it and return to you.

Regards,  
Mi Wei

**Gesendet:** Mittwoch, 24. März 2024 um 18:07 Uhr  
**Von:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**An:** "Verónica Monteiro" <css@calcada-advogados.com>  
**CC:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** Aw: AW: AW: AW: Offer, Apartment in Rua dos Bacaloheiros 24a, Lisboa

Good late afternoon Mrs. Wei, Mrs. Monteiro,

I have read the contract and I am fine with it.  
What might be the next step?

Best regards;  
Leni

**Gesendet:** Mittwoch, 24. März 2024 um 11:54 Uhr  
**Von:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**An:** "Verónica Monteiro" <css@calcada-advogados.com>  
**CC:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** AW: AW: Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Thank you Mrs. Monteiro,

I will read it and come back to you.  
My NIF and my city code you can already find in my CV, which I provided to Mrs. Wei, but I put it once more in the attachments.  
If we should reach an agreement, I am considering a second contract, which is declaring our art-exchange.  
I put you an exposé of it also in the attachments.

Best regards;  
Leni

---

**Gesendet:** Mittwoch, 24. März 2024 um 10:01 Uhr  
**Von:** "Verónica Monteiro" <css@calcada-advogados.com>  
**An:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**CC:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** AW: AW: Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Dear Magdalena Jobst,

I hope this email finds you well.  
Attached you will find a contract for Rua dos Bacalhoiros 24a with a minimum duration of one, a maximum duration of three years with a monthly rent of 800 euros, not including water and electricity. The rental arrangement starts first of April.

I ask you to read the contract carefully,  
further I ask you to send me your tax number (NIF) and your current address where you are registered in Lisbon (City-Code).

If you have any questions do not hesitate to contact me.

Regards,  
Verónica Monteiro

•

*Law Firm*

m. (+351) 211 314 728  
e. [css@calcada-advogados.com](mailto:css@calcada-advogados.com)

---

**Gesendet:** Dienstag, 23. März 2024 um 07:52 Uhr  
**Von:** "Mi Wei" <wei.m@gmail.com>  
**An:** "Verónica Monteiro" <css@calcada-advogados.com>  
**CC:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**Betreff:** AW: AW: Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Good morning Mrs. Verónica Monteiro,

according to the previous conversation I ask you to update the rental contract and send it to the client.

Regards,  
Mi Wei

---

**Gesendet:** Montag, 22. März 2024 um 09:49 Uhr  
**Von:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**An:** "Mi Wei" <wei.m@gmail.com>  
**CC:** "Verónica Monteiro" <css@calcada-advogados.com>  
**Betreff:** AW: Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Dear Mrs. Wei,

how great!!!

I am honored, that this is an agreement between us, especially, because I am aware of the inconvenience in this matter.

With this email I want to transmit that I am grateful for your message and that I am looking forward to send you artpieces every month for the next three years, to say short: I am agreeing with your back-offer!

I will put myself in contact with Mrs. Monteiro and let Mrs. Bento also know, referring to this email.  
Have a great start in the next week!  
Leni

---

**Gesendet:** Montag, 22. März 2024 um 09:43 Uhr  
**Von:** "Mi Wei" <wei.m@gmail.com>  
**An:** "Magdalena Jobst" <jobst.magdalena@web.de>  
**CC:** "Verónica Monteiro" <css@calcada-advogados.com>  
**Betreff:** Aw: Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Good morning Magdalena Jobst,

I hope this email finds you well.  
Carefully I was reading your description of the work and I want to express a compliment.  
Related to your proposal I have had a conversation with my husband and we agreed on lowering the rent from 1050 to 800, in exchange to 250 fragments of your sculpture every month.  
If this is matching your expectations, the renting contract could start at the first of April.

I have added to the conversation Mrs. Verónica Monteiro, the advocat which is responsible for our rentals in Lisbon, suggesting that the further details get discussed with her.

Kindest regards,  
Mi Wei

---

**Gesendet:** Freitag, 19. März 2024 um 07:29 Uhr  
**Von:** jobst.magdalena@web.de  
**An:** "Mi Wei" <wei.m@gmail.com>  
**Betreff:** Offer, Apartment in Rua dos Bacalhoiros 24a, Lisboa

Dear Mrs. Wei,

I was visiting your apartment and I have been falling in love with it.  
Unfortunately in no universe I could afford the rent, while I feel the apartment the exact right next step to achieve for me.  
What follows, is probably inappropriate, and if so, I want to apologize and ask you to forget about it, but I was speaking to the woman which showed me the apartment and now I am writing you because I want to tell you about my artpiece and a maybe unconventional agreement.  
In the attachment, therefore, you will find a statement and a description of the offer, hoping deeply, that you consider my idea --

Best regards,  
Leni

Fig. 30. Conversation between me, the advocat and the landlady via mail between 19.03.24 and 26.03.24

g)The deformed last state before it got deinstalled

In its current form, *Linguistic Object* has transformed over time, shifting from its original precise installation to a deformed and unstable structure. The paper, once meticulously wedged into the doorframe without any adhesive, has loosened, some sheets potentially stolen or displaced. The once sharp and deliberate form now reveals the effects of time and interaction, as the object loses its initial shape and integrity.



Fig. 31. Magdalena Jobst, *Linguistic Object*, on the 10.10.24, the day of deinstallation

This evolving state reflects the inherent fragility of the material and the transient nature of the artwork itself. What began as a structured, architectural piece has given way to entropy, a slow unraveling that mirrors the decay of language and meaning over time.

The transformation of the paper is both physical and symbolic, showing how something precise and stable can be undone, altered by external forces and human interaction. This deformation underscores the ephemerality of the piece, marking the passage of time as an active force in reshaping its existence. Just as language can shift in meaning, the *Linguistic Object* evolves in response to its environment, becoming a dynamic, living sculpture that resists remaining static. Disintegration of process is a crucial element of the work, inviting reflection on the impermanence of form, the fragility of materials, and the inevitable loss of control over an artwork once it enters the world.

h) The final form, part II (next to the archive)

In its present manifestation, *Linguistic Performance* materializes as an accumulation of one-euro coins, which visually records the total proceeds from the performance piece. These coins, meticulously stacked and arranged, shift from mere currency to a sculptural testament to the transaction's transformative nature, capturing each exchange in tangible form. In their arrangement, the coins assume a role far beyond economic symbol, instead serving as a concrete expression of the artwork's evolution from conceptual gesture — exchanging paper for one euro — into an object that is both artistic and monetary.

This physical stack bridges the realms of abstraction and materiality, language and value, transforming the ordinary act of selling into an enduring artistic gesture. The juxtaposition between the flatness of the Xerox paper and the solidity of the coins further amplifies the work's thematic complexity. Each slip of paper, thin and ephemeral, is a fragment of a larger concept; yet, through repetitive exchange, it accrues weight in the form of these solid, metallic coins. Where the paper is light, pliant, and transient, the coins are dense, durable, and enduring, representing a cumulative mass that contrasts with the fragility of the original medium. The paper, marked by its fleeting nature, is elevated to something far more substantial, with each coin reflecting the transformation of the immaterial—words, ideas, and value—into the concrete.

Through this layering of exchanges, the act of selling paper for one euro accumulates into a larger meditation on the value of art and the nature of transactional relationships. What might seem simple—a one-euro exchange—over time generates a powerful statement on accumulation and meaning in art. Each sale adds another layer to the performance, creating an evolving archive of both material and linguistic artifacts. The growing pile of coins embodies the slow, deliberate unfolding of this work, the coins acting as both the visual and material culmination of the performance. In its stillness, this physical archive captures the process of exchange in a minimalist yet profoundly resonant form, each coin carrying with it the history of the exchange.

As with each prior stage of the performance, the current physical manifestation reflects a deep interdependence between the act of exchange and the layers of meaning inscribed within it. The act of documentation reinforces this relationship between the physical gesture of selling and the intangible significance embedded in each transaction. This stillness, reminiscent of the „linguistic object,“ grounds the performance's ephemeral qualities in a concrete, enduring form, immortalizing an otherwise transient interaction. In this static display, the coins retain the energy of each transaction, standing as evidence of a performance that is at

once finite and eternal — an “endless“ accrual of meaning, captured in a single, enduring sculptural gesture. In the overall sum I gained, including rent and coin, a profit of 3.102 euro (excluding expenses).



Fig. 32. Magdalena Jobst, *Linguistic Performance in Euros*, photography, on the 29.10.24

2024