

## Common Denominator

Why the choice of a subjective survey (or a proposition of an identity experiment) in Ana Teixeira's work, instead of a public survey based on scientific methods?

Just as official surveys are based on predefined criteria of social classification, here a cross-section of these common elements serve as the basis so as to personalise or subjectify these criteria. Just as a public survey intends to "outline with some precision the socio-demographic profile of the respondent: sex, age, income, civil status, education, social class, occupation, region of residence and income level" the survey proposed by Ana Teixeira is more of an identity experiment than a portrait of a visit.

A parallel with the scientific nature of surveys is actually proposed here: name, year and place of birth are elected as the research data. However, it strays from scientific method by electing ONE name, ONE surname, ONE place and year of birth.

The investigator and investigated are the same. Ana Teixeira thus forges a relationship of complicity with her interlocutor, or perhaps the complicity of the biographer, of the ghost writer, an impossible attitude when dealing with a researcher, who should maintain scientific detachment.

Of course what we are talking about here is an anti-survey, as the survey loses its original purpose to become a tool to construct ONE given biographical profile. The profile of a collective body created from repeated, common signs of identity. Common denominators. The artist is really proposing an operation mirroring the institution. She is seeking the interface between herself and the human arsenal that forms the institution. At this interface, which is the work itself, she inscribes a kind of autobiographical report on a collective body. Ultimately, the work speaks of a common identity (that will be represented in the graphs of an INVENTORY), that is, however, inconstant (as will be implicit in the video accounts of the IMAGINARIUM).

Pierre Bordieu considers the proper name a "rigid designator" which "designates the same object in every possible world."

Ana Teixeira elects not the proper name as the identity standard, but the common denominator. If the proper name is "a fixed point in a world in motion" Ana's common denominator is an unstable body within a fixed point, or given space: the CCSP (Centro Cultural São Paulo). However scientific they may be, criteria are always subjective.

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