

Two following speeches ensue in the same almost absurd drunken fashion: Agotha gets up and blurts out some Hungarian words in a pseudo-emotional show, and Sara naturally gets up and states that as the youngest person in the room she must propose a toast “to all the artists of the world.” What is clearly turning into a performance reaches its climax when the actors step up on Khan's plywood sculpture-turned-stage and do a full turn, facing the entire room of about fifty art world diners for a few seconds. They step back down, returning to their dinner tables, and resume the rest of the evening out of character.

In revisiting this piece, it is clearly recognizable as a work of art. It is a piece in its own right. Its loosely scripted narrative was coyly woven into what easily would have been another art world dinner. Naturally, Khan's sculpture became undone as an artwork, the change of its status marked by the revealing of the mechanisms of the invisible performance; a performative twist that changed the status of a work of art thereafter.

The work being undone by the sheer semblance of what may have turned into a performance does not make my genuine dislike of Sara any less real, or someone's sympathy with Agotha untrue—or, worse even, misplaced—or Johan's remarks agitating. It certainly does not undo the reality and effects of what we say off-the-record and off-stage in art world small talk. It all ends up like Ricoeur's “kingdom of the as if,” as an anthology of fables, which in fact are all quite real.

<sup>1</sup> Adnan Yildiz curated an exhibition that took place later that year at Centro Cultural Montehermoso in Spain, which was entitled “There Is No Audience!” More information on the exhibition can be found at: <http://www.montehermoso.net/index.php?exposiciones/detalle/195>

<sup>2</sup> Jacques Derrida, *Monolingualism of the Other or the Prosthesis of Origin* (1996), trans Patrick Mensah (California: Stanford University Press, 1998), 48.

<sup>3</sup> Paul Ricoeur, *Time and Narrative*, Volume 1 (Chicago: University of Chicago Press, 1984), 64.

<sup>4</sup> For further reading on narrative performativity see: Annika Thiem, “Narrative Performativity: Theorizing Imaginative Remembering in Judith Butler's Concept of Subject Formation,” unpublished course paper, University of Tübingen, April 18, 2002, <http://web.mit.edu/philos/wogap/ESWIP02/Thiem.pdf> (accessed February 14, 2009).

<sup>5</sup> *Decoy* featured in subsequent chapters of the exhibition “Lapdogs of the Bourgeoisie” (2007–2009) as *Decoy* (images and text panels, 2008), a documentation of the event with transcripts of the dialogues directly attached to the wall. It was displayed together with two other works by the artist *Rant* (video, 2008) and *READ FANON YOU FUCKINGBASTARDS* (re-appropriation) (banner, 2009).

<sup>6</sup> Art historically, the notion of invisible art has featured endlessly in conceptual artists' practices from the 1960s onwards. In 2005-06, former director of the CCA Wattis Institute Ralph Rugoff curated a seminal survey exhibition on invisible artist practices. The exhibition, “A Brief History of Invisible Art” (2005-06), featured a range of artists spanning over four decades including Art & Language, Robert Barry, James Lee Byars, Maurizio Cattelan, Yves Klein, Gianni Motti and Andy Warhol.

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