Instructions for the performance 'Good Feelings in Good Times', 2003 and possibilities for its display

a) the list of possibilities is open-ended and can be extended based on the new experiences after future reenactments of the performance
b) the artist can be requested to collaborate on a reenactment of the performance if the nature of the situation demands his decisions

Where the queue can be formed (in cases when the queue is formed repeatedly in front of the same point)

- in front of the main entrance to a gallery
- in front of a counter where tickets and catalogues are sold
- in front of a door to an exhibition room
- in front of any kind of entrance to an exhibition room

when and how often

- once for 1 to 5 hours on the day of the opening of the exhibition
- every day at the same time for 1/2 hour: for the first week of the exhibition or for the whole duration of the exhibition

Where the queue can be formed (in cases when the queue is formed continuously at various points, moving from one place to another)

- the performance is flexible and adaptable to all parts of an art institution open to the public (exhibition rooms, corridors, halls, staircases, lifts etc.): in locations suited to queuing – any door or any open or closed entrance leading from somewhere to somewhere, elevator door, fire exit door, desk, etc. The decision for selected spots should be made by the curator of the exhibition and if possible or necessary, discussed in advance with the artist. They should always make sure not to block areas of public circulation – even though the queue is supposed to be noticeable and integrated. Positioning the queue at an unexpected – but not too obviously unexpected spot enhances its effect.
Participants performing the queue should be then precisely instructed by curator about all locations and about a schedule of performing times.

when and how often

- the queue can be scheduled, if continuously performed during an entire day, for 40 minutes performing and 20 minutes break. This is all flexible and conditions are monitored, so that participants do not get exhausted and have good breaks.
During 40 minutes of a performance, participants will form the queue in front of each spot for about 2-5 minutes, exclusively at some point for maximum 7-10 minutes. They are expected to spend about 3-4 minutes moving from one location to another. They should spread out and not walk directly from one location to the next as a group. As if regular audience, they can mingle in the crowd if there is any, or look at artworks, out of the window, etc., while strolling to the next location.

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When dissolving the queue, moving from one point to another and forming the queue again, they are expected to do it as subtly as possible.
It means:
- they should not dissolve the queue at once and they should not be doing it in some geometrical order from the back to the front, but irregularly as if it might happen in any real queue
- the same should happen vice versa, they should not form the queue at once, but step by step
The 20 minutes break is a 'real break' they are free to do anything.

Character of the performance and character of people involved in queuing and suggestions for their behaviour

A small group of people simulates an "artificial" queue. It is very important this "artificial" queue should look like "real", without any pretended, overacted or unrealistic situations.

The recommended number of people to perform is between 7-8 (minimum) to 9-12 (optimum) and for exterior performing eventually up to 15 (maximum).

Each time specific people are invited to perform, who can either be volunteers or actors. The event is usually advertised and a selection of people is made, having as a main criteria their enthusiasm for the project and their willingness to act naturally and not give the secret away for the duration of the performance. Although they are being hired and paid, it is important to consider these aspects when selecting people.
If it would be too exhausting for the hired people to queue for an entire day, there could be more groups exchanging and performing for shorter periods of time.

There is no recommended age or gender for the selected people but children should be excluded, as they may not be as easy to instruct. They should appear like a random group of people who are by chance in the same queue.

They should not wear any specific clothes, just those relevant to the situation and not be entirely out of context. They should dress in a way so that they appear to blend with the audience. They should not 'dress up' in a dramatic way, as this might give the performance a 'dramatic' feel. Everybody should wear what he or she is comfortable with.

The first and last people in the queue are usually the ones who give out the agreed 'signals' for the queue to slowly form and then dissolve, when the time comes, and also give any other direction needed during the performance. It is their responsibility to decide when and where to start or dissolve a queue.
These two people will have to be extremely concentrated and attentive towards the mood of the situation at all times. They can alternate these roles within a group, every queuer can take one of these roles at some point.

Queuers have to look as natural as possible, and act as if they are really queueing somewhere, waiting for something to happen. There should be no dramatic acting, and the performance should not be misused for anarchistic self-expression. The queuers have to be 'loyal' to the work, and have to remain acutely aware of everything that happens around them. They are not allowed to divulge any information about the

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performance, so they need to have been briefed/instructed on that beforehand. They are encouraged to strike casual conversations between them, or engage in time-passing activities like talking on their mobiles or reading a book/the paper. They should keep an eye on the leader, who will give the signal for the start and end, and anything that may need to happen in the meantime.

It is sometimes better to pretend they don't know exactly what they are waiting for, or they have heard that there is going to be some spectacle, event etc. – if e.g asked by real visitors to the exhibition for the reason of their queuing. The decision of how to react when approached by a member of the audience is left to the performers. It can be anything from "I don't know" to shrugging and leaving the queue. But performers should never give away that they are not regular members of the audience. At some point visitors might join the queue and stand at the end of the line, the performers should not stop this happening.

The performance shouldn't be instantly recognisable as an artwork. This might well happen in hindsight, or when the same queue is seen forming at different locations. People might read or hear about it later, and that could be where they make the connection between what they've seen and what they've been told.

The queue should not be isolated from the everyday milling about that is typical for a gallery, i.e. there should be enough audience around from the queue to blend in. The success of the performance depends on the performers' ability to assess the situation and decide how to suitably act and react.