The Whole Truth on the Blue Man or thereabouts

A. Team
1. Blue Man a Cameraman | Film-O-Matic operator.
2. Travel
   The team goes round the world.
3. Encounters
   a. The Blue Man wanders around.
4. Distributing
   The team has brought back film rushes that will serve to produce films for mobiles, Internet, television or even cinema.
5. The make-up artists
   a. From that clip, a flipbook is created.
6. Flip
   The flipbook
   1.Stick
   2. Print

If one thing can be said about the Blue Man’s idiosyncrasies, it’s that he can’t be described in a few words. By nature, the Blue Man invites people to project upon him their own fantasies, desires, fears, and hopes and their idea of the perfect Other.

Nevertheless, it should be possible to outline some clues that explain his quest and method. Obviously, it would be a lot simpler if the Blue Man were to suddenly appear to himself as an artist, then only would all supporting organizations facilitate his projects, but it would also be possible to label him, to pigeon-hole him, properly, thus preventing him from constantly messing with our cultural landmarks. Let’s pretend for a moment that it’s possible to associate with experimental art, and particularly with performance art. A specialist could then rehearse his practice and analyze it through the grid of art history, association with the 20th-century avant-garde, with Dadaism, with ephemeral art, and, indeed, imagine that the Blue Man is an inter-archontic homage to Fluxus. The Blue Man as a project would then be closer to «concrete performance» (multidisciplinary and behavioral artistic practice undertaken by an artist forcing a public) than to proper happening or body art. Rose-Lee Goldberg writes in Performance Art: From Futurism to the Present (1997) «Performance is a means to address a wide public, to destabilize it, to question art and knowledge and to relate with culture. The Blue Man producers (films, books, etc.) would therefore be the documentation of his work. You can replay this as beyond the silence of the Citizen or the Day of the Ape in which the Blue Man character-famously appears, or not at all, an at integral part of this-carpet world.»

Films would then be the principal activity of the Blue Man. After all, some of his reincarnations wander with a movie camera on their shoulders. Mostly of the time we would clearly be in an «experimental movie» logic, but far from abstraction à la Blue Streake. In fact, the Blue Man never does not refuse scripts, even improvised ones, above all do not refuse narrative or fiction. That’s because the Blue Man is a creator of fiction, maybe even science fiction. But then again, far away from John Carpenter and little green men. His invasions are not all of existentialist. More simply perhaps the Blue Man’s problem is psychiatric. What sensible individual would abandon a normal life and a loving family to wander the planet in a heavy blue costume? From the point of view, one could put him in the art but category also known as outsider art. Hard to explain that he’s always surrounded by sinns and idiot people, and that he manages to rally writers, museum curators, film directors, among others, to participate in his projects. We can rule out collective delusion.

One could formulate other hypotheses. One could say that above all, the Blue Man is an editor (The Solution of the World magazine, on蜇top ocean-DN6, Blue of Bluecheese sold by correspondence). Or consider an habitual approach. Michel Shephard, tentacle and color specialist, writes about color blue: «for the Romans, blue is a barbaric color in which the Germans coated themselves.»

The romantic movement surrenders to absolute worship to this color. The young Werther, whose author Goethe paints, is dressed in blue, and all European nation his way of dressing. Blue is associated with dreams, mirth, melancholy. Can blue clothing really be ridiculous nowadays? I don’t believe so. Blue jeans and blue fashion, inherited from the military, indicates the general victory of uniforms. To dress in blue is to blend in the mass.

Nevertheless, it has to be no more valid that the Blue Man, in spite of his ability to blend his tracks. Even though he mixes with his casual street audience he stands out distinctly. His fiction draws only from reality. He alternates sequentially between improvisation and precise constructions, he fakes and the true.

The Blue Man plays on the notion of hybridity, even in his physical aspect: half-man, half-animal. Animals themselves are equally hybrid, not recognizing him as one of their kind, nor as a human being. And his paystreaks are «concrete» rocks. The Blue Man does not wear a costume or disguise. He possesses a second skin that makes him look like all others, a skin that separates but brings closer. It’s enough to notice how people respond to his presence. They make contact with him much more easily than with a woman individual, for he is at once unrecognizable (he doesn’t resemble anything known) and not ready hidden. His face can easily be seen if one observes it. The Blue Man is therefore a great opponent, eloquently silent, abandoning us to imagine what he might have to say.

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