

Everyday I Am Everyday

Séamus Kealy

The music project and video projection *You Don't Love Me Yet* by Johanna Billing appropriates the 1984 song of the same title by American singer-songwriter Roky Erickson. Billing was listening to this song on the radio as she was reading in the newspaper that Sweden has the greatest amount of single-dwelling homes in the world. Billing relates the impetus of this project to contemporary problems associated with the Swedish identity, such as isolation and the institutionalized nature of Swedish social democracy, where consensus tends to be privileged over dissension. All the participants in Billing's video belong to her generation, a younger demographic that is often accused of indifference and apathy, in contrast to the previous generation that is often (self)-heroicized as active in transforming society during the nineteen-sixties. Billing focuses on this younger demographic, to employ these characteristics of indifference and apathy as cliché, yet as reality, as assessment, and yet, as a means of evoking emotive characteristics that often seem waning in the golem of contemporary youth. The result is very direct—"warm"—as Billing calls it, especially in what she sees as its address to a non-gallery audience. This raises a number of issues.

Firstly, this exploration of emotion via a re-rendering of an almost forgotten pop song, while emphasizing repetition, becomes a whirl of affective obsession. The experience of blank, young faces engaged with this mournful, catchy melody that repeats again and again, evokes a conundrum of contemporary subjectivity (or subjectivity in general) as an endless, empty spiral around key emotive terms, which are held upon desperately as a means of defining inter-relation and individual consciousness as it glimmers in the spotlight of a "thing called love." The rhapsody of this melody begins as melodrama, transforms into reflexive parody (the indestructible melody of the 1984 Band Aid tearjerker "Do They Know It's Christmas"), then peaks as a nightmarish circular coil.

Billing speaks to this in terms of artists and their competitive egos, particularly in terms of their desire to be loved (by seeking successful careers). She contrasts this by pulling together a "harmonious collective of individualists" as a "viable

reality." As such, the work operates as an examination of social behavior, especially in terms of group dynamics within a social whole held together by repetitive music, a ritualistic intervention. However, the strange distancing the work enforces from the viewer, and the insufficiency of the music, participants, and especially the lyrics, lament, and circumnavigate the expectations of being happy and finding love. The work offers no conclusion, but dispels some fantasies, remarks upon others, and begins from the ordinary and everyday to create glimpses into profundity, madness, and imaginings of the future.



(previous spread and this page) *You Don't Love Me Yet*, production still, Atlantis Studio, 2003

The Secret Cousin

Jonathan Lethem

My connection to Johanna Billing's *You Don't Love Me Yet* is both slight and odd, but I'm pleased by it, nonetheless. In 2006, I finished a novel about a rock band, which bore the provisional title "Monster Eyes." My publisher asked me for a different title (this happens to me often). Since the novel centered on issues of collaboration, plagiarism, and the reuse and recirculation of cultural materials, I decided to find a title which, in the healthy tradition of pop music, 'didn't belong to me.' For many years—decades, actually—I'd loved two completely different songs with the same title: "You Don't Love Me Yet" by The Vulgar Boatmen, and "You Don't Love Me Yet" by Roky Erickson. After I'd settled on this as my title, in this age of Google, it was easy to discover that I wasn't the third artist, but the fourth (at least!) to use that phrase as the name of a project.

I only know Johanna Billing's project indirectly, by the evidence I've discovered on the internet, and so it would be tempting to suggest that I don't love it yet. But I feel that I love it already. The photographic clues and the stirring cover version of Roky Erickson's song both make me feel that Johanna's project is a kind of secret cousin to my novel. Certainly, both fetishize the way a popular song may be the act, not of some single "genius" author, but instead, arise from a kind of willfully amateurish collective. Both projects emphasize how collaboration can blur the difference between art and life. And both are rather warm and silly. The simultaneous existence of the two artifacts ratifies, it seems to me, many of the themes of my book. I hope Johanna feels the same way.

You Don't Love Me Yet, chords and lyrics by Roky Erickson (1984), production notes from the recording session, Atlantis Studio, 2003

YOU DON'T LOVE ME YET

Intro:

D : D : D : D :
G : A : Hm : E : G : A : D : Dsus D :

synth lead
fool

G A
Lightning never strikes anymore
Hm E
but I can't make it rain
G A D Dsus D
because it would only lightning again
G A
Lightning never strikes anymore
Hm E
but I can't make it rain
G A D Dsus D
because it would only cause me pain

Shera + Lisa

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

my night

G A Hm E
I have my start but I never have begun
G A D
because without you my life is unsung
G A Hm E
I have my start but I don't have a part
G A D
because without you it only breaks my heart

pedal
fusion fan

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

my night

instrumentalvers:

G : A : Hm : E :
G : A : D : Dsus D :
G : A : Hm : E :
G : A : D : Dsus D :

)] mangel

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

~~Börn Varden~~

tyg G A (Lotta + ~~Anders~~) kinger
To be or not to be
Hm E (K-) Magnus kinger
like that's the question unceasingly
G A D
alla but without you I would long to be yours to be
G A
tyg cause without you I'm not a king (Sam + Lina)
Hm E
like cause without you it will never do (Frode, Henry, Per)
G A D Dsus D
alla cause I can't think what life would be like without you

SH 202
Albin

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

Blått

slutvända

G : A : D : Dsus D : # 35 ror + 1 stat

mangel lossande
slutvänder
rap
Adam Alvinet
Börn Varden
i slutet

instrumentalvers:

G : A : Hm : E :
G : A : D : Dsus D :
G : A : Hm : E :
G : A : D : Dsus D :

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

G A
To be or not to be
Hm E
like that's the question unceasingly
G A D
but without you I would long to be yours to be
G A
cause without you I'm not a king
Hm E
like cause without you it will never do
G A D Dsus D
cause I can't think what life would be like without you

D Hm
cause you don't love me yet
D A
you don't love me yet
G Hm G A D Dsus D
I just won't forget because you don't love me you don't love me yet

slutvända

G : A : D : Dsus D :

Radio Days; Tour Diary

Johanna Billing, Helena Holmberg, Annie Fletcher,
Tanja Elstgeest, and Frédérique Bergholtz

In her long term project *You Don't Love Me Yet*, which has been touring to different international cities between 2002 and 2005, Johanna Billing invited musicians to play a live version of a song by Roky Erickson, according to their own interpretation. “If I can’t dance I don’t want to be part of your revolution” organized the Dutch part of the tour in 2005, which travelled from Utrecht to ‘s-Hertogenbosch, and finally, Leiden.

In this project, Johanna Billing made herself as an artist almost invisible. Behind the scenes, though, she organized the event as precisely as possible. For example, by choosing a location, that normally, is not used as a music podium, or, proposing an afternoon to stage the event instead of an evening, she consciously tried to break through existing patterns of behavior in both the music and visual arts scene. As an artist, she facilitated a collective experience where individuality expressed itself in the different artistic interpretations of the song, where the performing musicians were invited to listen to each others’ presentations, and where the audience was witness to the potential of repetition, as the event offered a wide range of versions of this sole song text. Each event had its specific line up of performances by rock bands, choirs, laptop musicians, professionals, amateurs or impromptu get-togethers, mainly coming from the local scene. All the concerts ended with the video screening of the studio recording of *You Don't Love Me Yet*, a work made by Johanna Billing, together with a group of Swedish musicians.

On various occasions, Johanna Billing expressed her ideas and thoughts about the project as well as explaining how this project came into being. The following text is a compilation of quotes extracted from an interview with Helena Holmberg in September 2003, published in the Swedish magazine *Nifca Info*. The main part comes from a talk Johanna Billing presented on the occasion of the project *Radio Days* in De Appel in Amsterdam, broadcasted live on Saturday March 30, 2005. The after note stems from email correspondences in April 2006 between Johanna Billing and the curators of



You Don't Love Me Yet. Live event, Index — The Swedish Contemporary Art Foundation, Stockholm, 2002

If I Can't Dance... Why Johanna Billing chose this specific song:

“I think I first heard the original version of the song in 2001. It is written and performed by the American singer songwriter—and I guess you can say, icon—Roky Erickson in 1984. Roky Erickson is perhaps most known for his work with the psychedelic rock group 13th Floor Elevators in the nineteen-sixties. He had a solo career later and released many songs, though this specific one is not the most well known.”

“I cannot remember if I liked it very much in particular in the beginning, but it really got stuck in my head. I spent a lot of time wondering about it. I guess it puzzled me a bit. I was really curious to put together an almost manifesto type of event. Coming together around something that was very slippery and vague and ambiguous, I wanted to see if coming together would help to pin down the core of the song, what it was about, or could be about...”

How the project originated:

“My main idea at the beginning of 2002 was to gather musicians and artists from many different groups to join in a studio for a recording of a version together. Index, the institution in Stockholm that had invited me to work on this project, did not

have very much money, so just to get some things started, I invited all these groups to come down to the basement of Index to perform one version of the song after another—twenty bands in a row from four in the afternoon till eight in the evening. It was not meant to be anything more than a kind of a starting point for something else. I never dared to think that this extremely simple set up could actually turn out to be something quite magical in the end, because while the concert was going on, and the song, after a while, started to repeat itself, it created an incredible atmosphere that I still cannot really describe.”

How the project proceeded:

“Okay, so the concert was a success! It could have ended there, but the reason why all the groups took part in the concert in the first place was because they were promised that they could do the big version in the studio later on. So I had to continue and already then I started to feel a bit manic. Should I really take this any further? But apparently it was just the beginning! So in June 2003, eight months after the first live event, we managed to get the funding and were able to enter the wonderful, prestigious old Atlantis studio in Stockholm where, for example, Abba made some of their first recordings. I got help from the amazingly talented musician and composer Ida Lundén to arrange the song with strings, horns, and choir



You Don't Love Me Yet, production stills, Atlantis Studio, 2003
(right) The musical arranger Ida Lundén





You Don't Love Me Yet, production stills, Atlantis Studio, 2003

arrangements. These arrangements were made very flexible and were invented in the studio whilst people were playing. This was because we could not control beforehand who would come and what instruments people would bring. I am still amazed that it sounds quite planned! The version from the studio, where altogether forty five musicians took part, was put on CD, distributed and handed out for free during the tour. I also made a film from this recording session.”

“But what about this tour? How did it come about? It actually happened because of a major misunderstanding. In order to get funding for the filming and the recording in the studio, Mats Stjernstedt and Helena Holmberg of Index had contacted all these smaller art institutions around Sweden, asking them if they were willing to contribute to the project. And then we would screen the film and make exhibitions with them in all the different cities. Further, my idea was to have a local band or artist make one more contribution in every city. But many months into the process, I realized that I had totally misunderstood what Mats and Helena had told me: It turned out that all these smaller cities did not want to make anything less or smaller than the event we did in Stockholm, so they were all in for making the huge live event with many bands. I think at first I kind of panicked! We were talking about arranging a really big tour with live events in ten cities within only a couple of months. Luckily, it was too late for me to say anything and the whole tour thing was already starting to happen.”

Johanna's ideas about the notion of the cover version:

“I had been thinking about the idea of making cover versions a lot and was interested in working with that. Personally, I really love cover versions and I have always envied musicians because they can work with them. When you do a cover version, you pay a tribute to something, in a loving way; you might even reveal your influences by doing that.”

“I guess another reason why I like the cover version is that it implicates that you have to step outside of yourself and focus on someone else, enter someone else's world. You are making



You Don't Love Me Yet, production still, Atlantis Studio, 2003

something maybe not about yourself, or if it is a tribute, not even for yourself, but, to me, that does not make the result any less personal. On the contrary, I think when you work with cover versions you sometimes let your self go and experiment even more. And to let go of oneself, no matter if it is in a love relationship or in a collaboration, is, I think, what this project is about.”

“Working with cover versions as a format for this project has served a bit like a catalyst. In this case, you are invited to take part, not to play your own song, but another person’s song, and you might ask yourself for what and for whom? These questions and how you relate to them are very important ingredients in this project.”

“Related to the idea of the cover version, is this other important element within the initial concept, namely repetition. The fact that *You Don't Love Me Yet* is repeated time and time again, in different forms, is almost like an incantation. But this repetition cannot just be about doing something again. I hope everyone feels that it’s about extending the project and that the new versions work as additions and commentaries.”

About the encounter of different styles and communities:

“During these events, the set up worked almost like a trick—even though not deliberate—to get people to listen with equal concentration to different types of music. And that is something that has been so revealing for me working with this project. Since I normally arrange a lot of music concerts with the record label that I also work with, my experience is, often, that when it comes to music, people are very specific about their taste, and about what kind of music concerts they go to, not quite as open as people who are interested in art and visit art shows.”

“Many of the performers, no matter how established they are, said they had never been as nervous as in these specific concerts. I guess that is because there was this extremely intense listening experience. You sit down, it is totally quiet, no beer drinking and talking, as is normal in other

concert situations. And, of course, you start to listen for the small things that are different in the songs. Or if you are a performer, you might even sit there and compare your own version to the others before going up to play and that is perhaps what made so many of performers so nervous.”

“That it is possible to arrange a concert with the toughest hip hop guys playing together on the same stage with, for instance, classical guitar students, and that it can feel like a very natural thing, only because you have something else to focus on has been a really amazing experience.”

“I think it has helped a lot that the audiences were extremely mixed. The mix of both the performers and the audience came, I guess, out of a very practical setup we tried to establish in all the cities we went to. In every city we wanted the local



You Don't Love Me Yet, guitar sounds, live at Norrköping Konstmuseum, 2003

(right) *You Don't Love Me Yet*, play list, Frieze Art Fair, London, 2003

art institution to collaborate with a local music institution or venue. And, many times, this happened for the first time, often with a lot of skepticism and hesitation. Could this be something good? Nobody wanted to lose any of his or her integrity of course in the process. There was a fear sometimes that the music would not be taken seriously enough in the art museum context and vice versa. The funniest thing that actually happened in many of the cities, was not that people came up afterwards and said how good it was but instead, they were often a bit surprised that it actually happened at all!”

You don't
love me
yet
(LIVE!)

5.00	pm	Neil McGonagle
5.10	pm	Norweigan Lady
5.20	pm	Åbäke
5.30	pm	For My Brain
5.40	pm	Lillan
5.50	pm	Secondo
6.00	pm	Deliberate
6.10	pm	Karl Holmqvist
6.20	pm	<i>You don't love me yet</i> , video 2003

A project by Johanna Billing
Frieze Art Fair, The Auditorium, Saturday 18 October, 5 pm

You don't love me yet, video is also part of “Studio Works”
Milch, Gainsborough Studios, 1 Poole Street, London N1 5EB
The exhibition is open until the 2 November

For further information please visit Nifca's stand (M15),
designed by Åbäke and Martino Gamper or visit
www.indexfoundation.nu

*You don't
love me yet
t-shirt
£6 from
stand M15*

nifca

Åbäke's new art DVD (2003) DVD (74:41).
Concept by Johanna Billing. Live-act
Choreography by Marco Lindvall.
Production by Åbäke and Martino Gamper.
by Ida Lindén. Recorded and edited by
Åbäke and Martino Gamper. Released
2003. Photography by Elisavjet Anabeg.
Concept by Hilde Holmberg och Mats
Sjögren. Index. Produced in co-operation
between Nifca, The Nordic Institute for
Contemporary Art and the
Contemporary Art Foundation. Collaborating
partners: Inter Biblioteka Konstmusem,
Kunstmuseet i Gäddede, Kungälv,
Landslag, Norrköping Konstmuseum,
Västra Götalandsregionen och Ystad,
Konstmusem.
You don't love me yet, Frieze (2003) designed
by Åbäke.

About what this long-term project entails:

“For me it feels natural working with a project for a long time and it is exciting having so many components in a project and, at the same time, activating something so open and motley. The collaboration between the organizers is also interesting, as they now make ‘cover’ versions of the first concert in their respective towns. Obviously, there’s a double emotion connected to it, but still that is what the project has been about since the start. I find it exciting—and quite right—that, in part, even I must relinquish control over the way I work with exhibitions and events. Of all the various parts of this project, I think that is the most exciting: trying to create a more flexible form for how things are shown while maintaining the content.”

How the project further developed:

“From the cosy candlelit concert in the old citizen’s house in Östersund, it was a totally different atmosphere setting up the event at the Frieze Art Fair in Regents Park in London in October 2003. When we were doing the soundcheck in the temporarily built lecture room that the concert was going to take place in, the directors of the fair got a call from the gallery booth next to us where the owner of the gallery was very upset and shouting that he could not hear what his client was saying. So, it was all very different trying to fit something in to a context where you feel like you make a big contrast just by being there—even though this, of course, was an art project to begin with.”



You Don't Love Me Yet, live at Sjömanskyrkan, Gävle, 2003



You Don't Love Me Yet, live at Frieze Art Fair, London, 2003



You Don't Love Me Yet, Karl Holmqvist live at Frieze Art Fair, London, 2003

“After the event at Frieze I think Mats, Helena, and I started to feel more confident and relaxed now that the project had been made in five cities: Stockholm, Eskilstuna, Norrköping, Östersund, and London. It was all going great! We might even have thought that this concept could never go wrong...”

“But then a month later we went to Vara, a very small town in the middle of Sweden. There, the project was incorporated into a big cultural youth camp where young kids from the Baltic countries came to the concert house in Vara and took part in all kinds of cultural workshops for a week. And *You Don't Love Me Yet* was one of the projects they were supposed to work on. What made the whole experience so different (and difficult), was that they were told to do these versions by their teacher, and they had no choice. I think it is very important for this project that it is about choice, and that you bring something with you in the process, the fear of what you might lose or the speculation of what you might win, or whatever other reason you might have for taking part. But still, it is up to you!”

“Next stop was outside of Sweden again: Helsinki, Finland. There, all my prejudices about the Finnish music scene were proven right when all the Finnish performers came to the soundcheck with their hands full of all kinds of electronic equipment: game boys, synthesizers, and homemade computers. There were not even enough electrical outlets in the end to set up everything and the concert was delayed for hours.”

“Coming closer to Roky Erickson, in March 2004, we went to the US, to Chicago, where the event was organized by Kristen VanDeventer, a music enthusiast working at Vedanta Gallery, with a lot of contacts to some of the finest musicians in Chicago. When doing the events in smaller cities around Sweden, many of the participating bands had not heard of Roky Erickson before. Still, they took part. Some knew of my record label perhaps as some kind of security, and some took part for other reasons, for the song itself. But one nice thing with the Chicago event was that this time nobody knew who I was. Instead, everybody knew of Roky Erickson, so the event there got to be a lot about a tribute concert to Roky Erickson, which was very beautiful and a bit different from the previous events.”



(above) *You Don't Love Me Yet, The Lay All Over Its*; Jason Ajemian and Nori Tanaka live at Vedanta Gallery, Chicago, 2004

(right) *You Don't Love Me Yet*, Rebecca Gates live at Vedanta Gallery, Chicago, 2004



You Don't Love Me Yet, The Bitter Tears live at Vedanta Gallery, Chicago, 2004

“The Chicago event was supposed to be the final stop ever. For many, also very practical reasons, I could not make any new work and started to feel a bit trapped. So, for the next couple of months no events happened and we turned new proposals down. In Timisoara, in Romania though, there was a remix version being made in October 2004 by the Romanian group Makunochi Bento. And while I was in Romania listening to their version, I got a call from Michael Stanley who is working in Milton Keynes, a city outside of London, asking if we could do it again. Having the song in my head again, I could not say “no.” So in March 2005, there was another concert held in Middletown Hall, the shopping mall of Milton Keynes, a new city, only 35 years old, that you could say basically centers around its shopping mall.”

“Sitting on the floor there in the middle of the shopping mall, for me, the event suddenly got to be a bit strange, because right in the middle of the performances, all of a sudden, this memory popped into my head from when I was a teenager in the small town of Jönköping and was singing in a religious choir, mostly because there was nothing else to do in your spare time. Anyway, suddenly I saw myself very clearly on this choir trip up to Stockholm and how we were standing in the middle of a big shopping center in the south of Stockholm, singing for people passing by. So, to be doing this kind of event in a public place like this, suddenly freaked me out! So, maybe for me it all comes down to this thing again: the choice you also have as an audience member to take part in this or not.”

IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION -

YOU DON'T LOVE ME YET # 14

LIVE AT VEENFABRIEK, LEIDEN 27th OF NOVEMBER 2005

A PROJECT BY JOHANNA BILLING (ORIGINAL SONG BY ROKY ERICKSON 1984)

- 17:20 X JERRY CAN
- 17:30 X HENK THE SPY AND JERKSTATION
- 17:40 X WORLD STANDARD DAY
- 17:50 X KREMERS & THE MARK (STARRING BERG BERGEN KÜCHLEIN)
- 18:00 X GERMEN BERGERVOET
- 18:10 X HENRIK ANDERSSON —
- 18:20 X HELSINKI
- 18:30 X JAN SCHELLINK
- 18:40 X SOME WEIRD SIN
- 18:50 X KEONI HAWAIIANS
- 19:00 X DEVENS AND RAMSES
- 19:10 X SUGAR COATED MIND BOMBS
- 19:20 X YVONNE ACHTERKAMP
- 19:30 X DE ROTTE HERDERS
- 19:40 X ELECTRIC LANE AND THE VEENFACTORY —
- 19:50 X PIERSON PUPPETEERS
- 20:00 X MAJOR B
- 20:10 TÉMY ANGKOR PHEM
- 20:20 INGRID EN DE MOTORZAGEN
- 20:30 LOVE AKTION MACHINE
- 20:40 RENE SG
- 20:50 JSBRAND VAN'T ZANT EN & MARIJN MOERBEEK
- 21:00 PANIC IN DETROIT
- 21:10 KARL HOLMQVIST
- 21:20 NANOLOOPS
- 21:30 SCREENING OF "YOU DON'T LOVE ME YET, 2003, DVD, 07:43

A film by Johanna Billing, Cinematography by: Manne Lindwall, (Original song by Roky Erickson, published by R.Erickson 1984)
 Musical arrangements by Ida Larsén, Recorded and mixed by Pontus Olsson in Atlantis Studio, Stockholm June 2003.
 Produced by Index - The Swedish Contemporary Art Foundation in collaboration with NISCA, Helsinki. You don't love me yet tour
 2002-2003: Index, Stockholm, 4/10 2002, Eskilstuna Art Museum, Eskilstuna, 23/8 2003, Norrköping Art Museum, Norrköping
 27/9 2003, Tingshuset, Östersund 4/10 2003, Frieze Art Fair, London 8/10 2003, Vera Concert House, Vera 9/11 2003, Bar
 Alakone, Helsinki 4/12 2003, Sjömannalykan, Gäddede 5/12 2003, Ystad Art Museum, Ystad 24/1 2004, Vedanta Gallery,
 Chicago 30/4 2004, Milton Keynes Gallery, Milton Keynes UK 12/3 2005, Utrecht 19/5, 2005, s-Hertogenbosch 16/8 2005
 For more information about the project: <http://www.makethappen.org/ydl032.html>

If I Can't Dance, I Do Not Want To Be Part Of Your Revolution. You Don't Love Me Yet Nederlandse tournee 2005 met: Festival
 a/d Werf, Utrecht augustus; Theaterfestival Boulevard, s-Hertogenbosch november www.festivalboulevard.nl Veenfabriek, Leiden
www.veenfabriek.nl If I Can't Dance, wordt geproduceerd door Festival a/d Werf, Theaterfestival Boulevard en de Veenfabriek
 Met speciale dank aan: Mondriaan Stichting en Fonds voor beeldende kunsten, vormgeving en bouwkunst, Amsterdam

“It is funny to sit here and talk about this in Amsterdam because, as I speak, the plans for setting up three new *You Don't Love Me Yet* concerts here in the Netherlands are being made at this very moment and they will happen in Utrecht, on May 19, at Festival a/d Werf, then in August at Theaterfestival Boulevard in Den Bosch and finally, at De Veenfabriek in Leiden in November later this year. So for all you listeners in Holland, consider this an open call, if you want to join this project and make a cover version in any of these cities, contact Annie Fletcher, Frédérique Bergholtz, and Tanja Elstgeest who are organizing these events together.”

Epilogue:

“From talking to doing, and now, finally sitting here writing about it. We did make the three events in the Netherlands as I said. It went really well. In fact it went so well, the first time in May at Festival a/d Werf in Utrecht, that I almost felt a bit weird about it. Where did all the nervous tension go? The anxious and subdued atmosphere, where you could sense the mixed feelings of reluctance and enthusiasm and the worries in between the songs, about what was going to happen next, was completely gone! The event in Utrecht was enjoyable and easygoing: It was an atmosphere allowing people to clap their hands, sing along, and even make jokes and laugh! I was amazed. I later realized that this was perhaps just my first encounter with the easy and relaxed Dutch way of socializing, doing things together with absolutely no inherent



You Don't Love Me Yet, Gigant, live at Festival a/d Werf, Utrecht, 2005
 (left) *You Don't Love Me Yet*, play list, Veenfabriek, Leiden, 2005



You Don't Love Me Yet, De Rotten Herders, live at Veenfabriek, Leiden, 2005



You Don't Love Me Yet, Love Aktion Machine, live at Veenfabriek, Leiden, 2005



You Don't Love Me Yet, Jerry Can, live at Veenfabriek, Leiden, 2005



You Don't Love Me Yet, Devens & Ramses, live at Veenfabriek, Leiden, 2005

struggle or problem, collaborating for the fun of it! Just like that! It was great, but weird to feel that maybe the functions I was aiming for the project to have, did not really apply here. I started to think that there was maybe not really the same need for doing the project in Holland. But then on a rainy afternoon in August, when the summery festival spirit all of a sudden seemed very far away, I did get back to the more harsh moods together with the smaller and more hesitating crowd on the second floor of the foyer of Theater aan de Parade in 's-Hertogenbosch. The atmosphere gradually evolved though, each time a song was performed. And amazingly in the end, people just did not want to stop playing: encores, again and again.

And finally on the November 27, 2005, what was to be announced as the final stop ever of the *You Don't Love Me Yet* tour, took place in Leiden. It was the most massive set up so far, with around twenty seven bands performing during a couple of extremely cold hours in the freezing Veenfabriek, that was not yet fully renovated. Before the bands started to perform, in my introductory speech, I was stressing the uniqueness of the event, talking about how *final* it was. At the same time, I felt kind of stupid, standing there and saying all this, though knowing that this whole Dutch tour, for example, never even should have happened, because the stop before, the one in Milton Keynes—no actually, the one in Chicago, or even the one in Ystad was the *real* final stop originally...! And this is something I have found so striking about the project; to realize eventually, that maybe I just cannot stop it. It is not longer my project and, of course, not my song. Anybody can come along and do it, and maybe do it even better.

And that was also one of the more interesting conversations we had when talking about whether the *You Don't Love Me Yet* project could get this 'other chance' again, and be turned into a Dutch tour, after the final stop in Milton Keynes last year. We started talking about the differences in making performance and art projects in the art world compared to the theater world, or the music scene. A play, a concert, or a tour, just gets better the more it is interpreted, played, or seen, the more it travels and the more people get the chance to get involved, all over the world. Also, in the art world, there is sometimes a feeling that it is okay to repeat

some things, in fact, that it is good! But just not too many times, then the project can face a risk of loosing its credibility or value, its uniqueness, perhaps as an “art object/project.”

One of the other more interesting parts of working with this project in the “If I Can’t Dance...” frame was the notion of repetition. To take an already repeating project and repeat it three times within itself almost, and within such a small area, and on top of that, within only a couple of months, turned out to be very fascinating and challenging. And I am not only also so happy to have the same performers coming again and again to the different cities in the Netherlands, like the fabulous fishermen choir De Rotte Herders, who, the second time around, took their version even further and transformed themselves and the song from a traditional folk tune sung in a specific Den Bosch’ dialect, to the coolest rap version (still in Dutch though!), but for me, it has also been great to have the opportunity to work with the same fantastic group of people, with, for example, the concert arranger Joris Tideman and his great way of finding and working with the musicians, not only for one event, as in the other cities, but again and again, and to have the possibility to not only look at things as a one of a kind experiment, but to have the chance to redo things, and work on them, taking the bad experiences into consideration and making them better the next time.

So, now that it is over, and especially since the last event was so nice, I cannot stop thinking of the somewhat vague but intriguing suggestion I heard the other day, which was that somebody told me to “just think about the possibilities” of perhaps setting up a *You Don’t Love Me Yet* concert in San Francisco and imagine “how many great musicians there are over there. Just one more time....”

PS: The event in San Francisco took place in November 2006 and in February 2007 another concert with Spanish musicians covering *You Don’t Love Me Yet* was hosted by Madrid Abierto in Madrid

(right) *You Don’t Love Me Yet*, play list, Circulo de Bellas Artes, Madrid, 2007

(overleaf) *You Don’t Love Me Yet*, Hot Drop, live at Circulo de Bellas Artes, Madrid, 2007

You don't Love me yet

LIVE AT CÍRCULO DE BELLAS ARTES, MADRID 12th OF FEBRUARY 2007

20:10	HOT DROP
20:20	DARKY NENAS
20:30	SWEET SALIVA
20:40	GAYUMBOS ON FIRE
20:50	LAB
21:00	CLIMA
21:10	PAULA FOULKES
21:20	CUTTING CUBE
21:30	LA PACHIONE SPAÑIOLA
21:40	ME DAIS POCA
21:50	MR. OSO
22:00	JAM SESSAMO
22:20	SCREENING OF “YOU DON’T LOVE ME YET, 2003, DVD, 07.43

A project and film by Johanna Billing. Cinematography by Marco Lindvall. (Original song by Ricky Erickson, published by R.Erickson 1984)
Musical arrangements by Ida Linderén. Recorded and mixed by Poeman Glasson in Atlantic Studios, Stockholm June 2005, produced by Indes - The Swedish Contemporary Art Foundation in collaboration with Niika, Helsinki. You don't love me yet tour 2002-2003: India, Stockholm, 4/10 2002; Eskilstuna Art Museum, Eskilstuna, 23/8 2003. Norrköping Art Museum, Norrköping 27/9 2003, Tingstuguet, Östersund 4/10 2003, Friese Art Fair, London 8/10 2003, Vera Concert House, Vera 9/11 2003, Bar Alabastro, Helsinki 4/12 2003, Sjömanskyrkan, Gäddede 6/12 2003, Vataal Art Museum, Vataal 24/1 2004, Vedanta Gallery, Chicago 20/4 2004, Milton Keynes Gallery, Milton Keynes UK 15/3 2005, Utrecht 19/3, 2005, 2-Herengroenbosch 5/8 2005, Leiden 27/11 2005; The Lab, San Francisco 16/11, 2006. More information: www.makethingsopen.org/ydlm02.html

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