FeltActs

APPROACHING DOCUMENTATION

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HARRIET THOMPSON – 04/11/2014

In Response to Bryony White 14/07/2014

In your last piece, you consider the origin of liveness. Perhaps liveness is something that originates in childhood as a risk or danger that is more threatening than in adult life. Your mention of Read's description of the child who smacks their head on a stone floor with a thudding crack 'in a way that adults just don't do',[1] seems to hearken to this risk. I was particularly struck by your proposition that it is these surfaces, and their relationship to the body, that constitute liveness.

One question that continues to trouble me involves the cold, hard surface of a pavement and its relationship to the bodies of beggars who occupy the city streets. These bodies are often situated in close proximity to ratified theatrical sites, such as the West End theatres of London. I am intrigued by the relationship between the organised performances that take place inside these buildings and the sights and sounds created by those on the surfaces of streets outside. Is there a kind of liveness found in begging and busking that can't be captured in other sorts of performances? Whilst the child in Read's anecdote experiences a sudden point of contact with a hard surface, the bodies of beggars are in prolonged contact with a similarly unforgiving ground.

However, the space between sudden contact and prolonged presence in this case seems vast. The child at the ICA, although his head smack was accidental, was participating in an organised Tino Sehgal project. Marina Abramović's act of thudding is similarly a brief moment of contact, performed as part of a public staging at the Guggenheim. Whether intentional or not, these moments force the body into sudden contact with the surface. Can we consider the body of a beggar, say, alongside these instances of live art? It is certainly troublesome to do so. However, there is a historical association between vagrancy and performance, which might allow us to push some sort of comparison.

Theatrical players were once regarded both socially and legally as vagrants, and early modern dramatists frequently portrayed beggars onstage, Edgar's performance of Poor Tom in *King Lear* being a notable example. These associations between theatre and vagrancy might contribute to an uncomfortable sense of street begging as a kind of performance. Tehching Hsieh's durational performance 'Outdoor Piece', which took place from 1981-2, brings into question the position of the vagrant by challenging out own conceptions of living in public space. The limitations of Hsieh's piece are clear: he has a determined end date, an allowance on which to live so that he need not beg, and crucially, he is not *really* homeless. However, he does force us to reconsider public space and our encounters with it. He lives outside for a year, constantly in contact with the pavement. The piece is hardly documented and exists in the time it was performed, through his contact with the floor and his altercations with the police and other street-dwellers.

Hsieh's 'Outdoor Piece' may constitute liveness through its demonstration of a body not just in space, but living, sleeping, breathing in *public* space. Hsieh's decision to live outside, his position as an artist and the established rules for his performance separate Hsieh and all those who are not at liberty to make the same decisions. However, Hsieh's life on the streets may have bridged the uncomfortable gulf between the sudden smack of a head in an organised performance, and the pavement, which carries the weight of so many bodies.

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[1] Alan Read, 'First Approach: Pre-Historical and Archaeological' in *Theatre in the Expanded Field Seven Approaches to Performance* (London: Bloomsbury Methuen Drama, 2013) pp. 1-29, p. 20

Harriet is a writer and theatre-maker interested in the strange itch and irritation produced by performance. She recently graduated from King's College London with a degree in English Literature, where she supplemented three years of reading books with various theatre projects and freelance writing. Harriet is co-founder of collaborative theatre company, BrowBeat Theatre.

BILL AITCHISON – *THE TOUR OF ALL TOURS*

When I started out making performances in the 1990s the question of whether an event should or should not be documented was still asked. That question is rarely raised today and has passed instead into academic discussions on the ontology of performance. The question I more typically hear around me has became, "how should events be documented and for whom?" What's more, with the greater integration of technology into performance practices and the embrace of online platforms for both publicising and discussing performance, a much broader and nuanced approach to documentation has established itself. I would like to take a current project of mine, *The Tour of All Tours* as an example to look at some of the ways in which this dance with documentation takes place, which is to say, how the live event both departs from *and* approaches documentation.

The Tour of All Tours is essentially a guided tour of guided tours: a journey through a real location during which I stop in a number of spots and talk about the different sorts of tours that could be experienced in the same place. It can be thought of as a parasitic guided tour, but more than that, it offers critical commentaries on tours, which form an integral work in their own right. The tour quite deliberately occupies a slippery location somewhere between performance art and tourism.

The project is necessarily made anew in each location ensuring that both the local tours and environment are researched afresh each time a tour is constructed. This research phase of the project of taking tours has taken a life of its own through the project's blog tourofalltours.blogspot.co.uk where I regularly post reviews of the tours I take. These reviews are not typical Trip-advisor reviews; they are instead rooted in the experience of taking the various tours and stress the active role I play in the construction of the experience. What's more, they regard tours with the eye of a performance maker scrutinising features of tours that would not normally be remarked upon and comparing tours with one another to slowly construct a highly subjective taxonomy of them. In this sense these reviews blur the line

between critical and creative writing, documenting not just the tour but also the reflection upon it.

The writing of these reviews has come to constitute a significant part of the creative process of making a tour because they are the primary source material I draw upon. The concepts, tone and details that I go into in the actual performance are usually already present in the blog which is, in effect, a public form of writing process. That said, when giving the performance something specific to the location, route, the people on the tour and the living environment always also informs the work. In this sense the live event, a performance of reviews, could be understood as *departing* from documentation.

I generally find that conventional video documentation of my live performances is somewhat tedious to watch. This is particularly true with outdoor performances, which, while having greater potential for multiple focal points, usually fail to capitalize upon it with video footage all too often consisting of the backs of peoples' heads. Consequently, I have increasingly gone about more consciously adapting my performances for the camera and have found that these videos, much like the blog, have taken on a life of their own and have reached a much broader audience than the live performances. Whilst attracting large numbers has never been my main objective, it is the greater visibility of the work as a result of these creative documents that has helped the live performances reach a broader public. What's more, this approach to documentation has produced some video and audio works that are neither parasitic nor in any way inferior to the live event but rather, are original artworks in their own right that explore the ideas within their own medium.

There is no standard way I approach documenting my own projects and *The Tour of All Tours* is a case in point. The performance has had to develop as a performance in its own right first and only in the project's second year have I begun adapting it for the camera. This I have done by doing away with the live public altogether and concentrating upon performing the work directly to the lens. I have experimented with different strategies to record the work and first used the camera as an eye exploring the sites with a voiceover providing commentary. Using animated still images instead of video; this approach has produced a lengthy video work that is suitable for gallery presentation. I have since also begun to develop a second approach to adapting the performance for the camera and this is to deliver monologues on location direct to the camera appropriating the aesthetic of the travel show. This is, it goes without saying, a more populist approach that also yields excerpts that work online. It has the effect of emphasising the kitsch aspects of tourism and brings out a more heavily ironic tone than is present in the original performance, so it is necessary to use it carefully so as not to be led too far down this line, as it can misrepresent the work. It does however make great publicity, arguably one of the purposes of documentation.

I think it is fair to conclude that over the last 20 years during which the Internet has grown from being something mainly used by a relatively small number of people in computing and database management to today when it has become the primary way in which I am visible as an artist, a great deal of change has taken place in my relationship to documentation. I have found it both practically necessary and artistically rewarding to engage with the screen and broadcast media. Where we will go in the next 20 years I cannot say but I feel that with an artistic practice rooted in performance and highly flexible in its manifestation, I am ready for wherever the journey takes us.

Bill Aitchison is an interdisciplinary performance artist who has presented his work in galleries, theatres and festivals in Europe, Asia, America and The Middle East. He holds a

practice-based PhD from Goldsmiths College is published in several languages, has worked in radio and is associate research fellow at Birkbeck College, University of London.

APARNA SHARMA

Viewing a performance through a camera is viewing an unfolding visual, aural and sensory reality actualized through the field of a lens. Through the frame, a performance assumes a further layer of meaning and aesthetic value — it is the framed subject of the camera and as such it is no longer the reality felt by the performers or the audiences of the performance in the live performance space. A documented performance is a new creative whole and its aesthetic limits are tied to the techniques and possibilities of the cinematic medium as much as they are to the physical, kinetic and creative dimensions of performance itself. As film editor, Dai Vaughan eloquently suggests, reality before the camera includes the *presence* of the camera. It is not external to the camera.[1] Therefore to assume that the camera can offer an unmediated record, as if from an omniscient or objective position is to confuse the **presence** of the camera with its impossible **absence**.

Cameras intervene in the worlds and phenomena they document. They do not offer passive records or re-presentations of what they observe and record. Very often performance documentation discussions wind up in a cul-de-sac where, from a performance perspective, the sole purpose of the camera is to capture and preserve as widely as possible a record of the performance event for future reference, for example for the purposes of studying performance or creating samples of work. While these uses are not necessarily irrelevant — for certainly if one can playback and see how one was performing, one can amend and advance mise-en-scene and movement dynamics — what is at issue however, is that from a documentation perspective, the perspective of the camera, such documentation is perhaps too simplistic and an inadequate use of the potentials of the camera as a whole. A kind of dehumanized documentation process results that while accommodating the figure/s facing the lens, is oblivious towards and eliminates the ones behind it. If cameras are purely to record performance for study purposes, performers can, as they many times do, undertake documentation by *simply* placing the camera at a perceived vantage point and pressing the record button. Such use of the camera has certain advantages but at the same time, it limits the potentials that documentarists working with the camera could offer performers.

If documentation is understood as a process, a living and organic one, then it necessitates participants both in front of, and behind the lens. This process then also necessitates understanding that documentation is partial and it cannot lead to a total, sealed and therefore immutable outcome. If documentation is a process between documented, (here performers), and documentarists, (those who document performances), then the camera can be understood as a site of dialogue between both. Its interventions are not limited to the efficacious recording of performance, based on a passive camera approach. What are the contours and requisites of this documentation as a dialogue? More importantly, what forms do the outcomes of this dialogic process entail and where would those outcomes be situated for multiple audiences?

For a few years, I have been documenting performances (including dance), in which the camera is held as a tool of dialogue with the performers. As such, the camera has been situated less as an observer recording performance, and more as a co-performer interacting with and shaping performance as a whole. One of the projects I was associated with, *Dog Tags* (2005, director, Firenza Guidi) involved live coverage of a promenade performance that had multiple scenes enacted simultaneously in a public square. In this work, I focused my camera on the peripheral scenes, those that were away from the center of the public square, and these were then transmitted live to a large screening surface near to the center of the

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[1] Dai Vaughan, 'The Aesthetics of Ambiguity' in *For Documentary* (California: University of California Press, 1999) pp. 54 -84, p. 82

performance setting. The screening surface was the front façade of a building and projected on this, the scale of things in the image was magnified. The camera's perspective served two purposes that contributed in altering and enhancing the performance as a whole. Firstly, the live feed of images from a minor, peripheral scene that was part of a wider performance whole, shattered the marginality of that instance and brought it, through a mediated image, close to the center of the performance. This in turn, provoked a dialogue between live performers and mediated images, integrating the latter with the larger performance as a whole. Secondly, by projecting on large surface, this magnified the recorded scene beyond its human scale. Thus what was on the periphery in the live performance was doubly mobilized in the performance-as-a-whole through its physical and magnified (mediated) presence. The camera contributed to the performance-as-a-whole, magnifying the scale of things beyond the eye level. This is tied to the specificity and uniqueness of cinema — it can offer a perspective to things that differs from the human eye perspective.

In another collaborative dance research project at Bath Spa University (2006-2011), I offered training to dancers in the uses of the camera to document spaces relating to their site-specific performances. At first, the performers used the camera to observe themselves performing in those sites. They brought those video materials into the studio space and projected them onto a large back wall. They felt diminished by the size and scale of the image and their own bodies within it. Seeing their own bodies altered in size created an uncanny feeling for the performers, particularly feeling diminished by the image in which their bodies were enlarged. We decided to experiment with the scale of the projected image: make it small or large in keeping with the particular effects we were seeking to produce by positioning the live body in relation to its mediated image. So instead of only projecting on a large back wall in the performance space, a number of other surfaces created from multiple materials: cardboard boxes, fabrics and other props were used, on which the recorded image was projected. As we experimented with scale, it became possible for the performers to relate to their own and other bodies within the projected image, creating lines of juxtaposition, overlap and repetition of movements between the projected images and live performance. Dancers undertook further documentation to advance the lines of connection between the live body and the filmed body. One such experiment led to projecting the image onto the very body of the performer and this further opened more lines of creative dialogue between projected image and live performance. Most significantly, introducing the projected image into the performance space allowed an expansion of the performance space — bringing the outside into that space, enhancing the layers of meaning within it and advancing its felt and tactile qualities.

These possibilities for the interface of performance and camera led to very specific creative and aesthetic outcomes, in which the camera's inputs were integrated in the performance wholes. Parallel to this, supplemental materials were recorded that contributed to the documentation of performance process. As the camera got more integrated with performance, a distinct camera vocabulary — sensitive to the aesthetic dynamics and broader concerns of the performance emerged. This camera vocabulary then facilitated selective documentation of instances from the performance-making process such as exercises, movement phrases, feedback and dialogues between performers. The performers, and I as a documentarist, conversed and determined which moments from the process merited documentation and this also expanded our usage of the documented materials for further developing the performance. Determining a camera vocabulary that complemented the performance vocabulary facilitated our conversations and we could all express interest towards the specific instances we felt merited documentation rather than aspire towards some whole or total documentation of their processes. These specific instances were often those that mapped the leaps, the big advances we made in the performance devising process. In this way the performance vocabulary and the camera vocabulary were in connection, complementing and linked with each other. The camera was no longer passively recording the performance rehearsals. And the performance

itself was advanced, often aesthetically and conceptually through the integration of the camera into the performance process.

Aparna Sharma is a documentary filmmaker and theorist. She works as Assistant Professor at the Dept. of World Arts and Cultures/Dance, UCLA. Her films document narratives that are overlooked in the mainstream imagination of the Indian nation. Previously, she has focused on Indian diasporas and the widows of Vrindavan and is presently working in India's north-eastern region where she has completed a documentary on the Kamakhya Temple and where she is now documenting a tribal women's weaving workshop. Aparna Sharma's films combine techniques of observational cinema with montage practice. As a film theorist she is committed to writing about cinema practices that fall outside the normative narratives of mainstream Hindi cinema. She has previously written on Indo-Pak ties through documentary and the representation of gender in Indian cinema. Currently, Aparna is working on a book manuscript that explores non-canonical documentary practices from the Indian subcontinent.

JESC BUNYARD: PERFORMANCE DOCUMENTATION AND SPECTATORSHIP: DELINEATION

In all art there exists an interaction between the work and spectator, some on higher levels than others. During my previous research, I have found that those artworks which treat the viewer as an individual (from here on referred to as the participant) rather than a large single mass (the audience) offer an active experience rather than one which is passive. When an active encounter takes place both spectator and artwork brings qualities, which enhance the experience. In some cases, the spectator can bring their past experiences and knowledge which will contribute to their reading of the work. In other cases the spectator activates the work through their gaze, one example of this would be the work of Bridget Riley, whose stripe paintings seem to oscillate before the viewers' eyes, the reaction caused by the painted lines and the viewers' perception.

Performance art is perhaps where the most obviously direct encounters between artwork and spectator takes place. This is often the case because the viewers are within the same space, being involved physically or mentally within the performance. The interactions between viewer and work feel more tangible within performance, but an encounter exists on some level within all mediums. Performance artist Clifford Owens, (whose work I experienced at the Cornerhouse in Manchester earlier this year), explores in an article for *The New York Times*, the nature of performance when experienced live: 'live performance art forces us to recognize the limits of our own body and psyche in relation to the artist and the audience, and the world around us.'[1] With particular styles of performance art the relationship between viewer and artwork is easier to see, but it exists in all performance art that is experienced live. One example is the work of Marina Abramović, who's performances directly and physically challenge and engage the viewer.

The live, tangible experience is becoming increasingly contrasted with ones that exist online. Type 'performance art' into the search engine at YouTube and it provides the viewer with 'about 4, 290, 000 results'.[2] This is filled with documentation of performance art. This is a demonstration of the possibilities that the online space possesses. It widens the availability and potency of performance art. YouTube and other video forums widen the reach of performance art; anyone with an Internet connection can view the medium.

Paul Levinson discusses this in his *New York Times* article 'Performance Art Engages All Five Senses': 'live performance is more relevant today than ever before. YouTube, Twitter and Facebook do not replace face-to face experiences as much as augment and extend them to vastly larger audiences.'[3] However caution is needed, whilst the prevalence of discussion surrounding performance art can only be a good thing, the manner in which the performance is recorded and the reliance of viewing the medium online is troubling.

The manner in which the viewer receives/watches the performance video is highly limiting and filled with distractions, as Amelia Jones has discussed in an interview with Felicitas Thun-Hohenstein. Jones discusses performance art and live streaming, but a similar thought process can be applied to recorded performance art:

[1] http://www.nytimes.com/roomfordebate/2011/08/18/did-youtube-kill-performance-art/the-internet-is-no-substitute-for-live-performance-art Accessed 01/10/2014
[2] http://www.youtube.com/results?search_query=performance+art Accessed 08/11/2014
[3] http://www.nytimes.com/roomfordebate/2011/08/18/did-youtube-kill-performance-art/performance-art-engages-all-five-senses Accessed 01/10/2014

But, of course, it has to be presented through a camera lens (or lenses) and so its already 'formed' and contingent, not to mention that our mode of viewing if via a piece of software presents it through a particular visual style (usually interrupted by advertisements) on a flat screen, usually on a laptop or some kind of computer device, is highly overdetermined – none of these technologies are innocent, and so all of them shape, inform and even define the work.[4]

The most common form of performance documentation is prescriptive, often shown through one camera angle, documenting one aspect of the performance, in the most straightforward way possible. With this form of video documentation the camera tries to assume the role of another viewer, but instead it becomes an all-seeing passive eye. This form of documentation tries to place the viewer within the space of the gallery, but fails. The straightforward form of performance documentation, which has explored so far, will henceforth be referred to as linear.

When viewing linear documentation the common single lens view dictates the viewer's eye. All the viewer can do is follow the direction of the camera. All the viewer can do is receive the information provided by the lens. In *A History of Experimental Film and Video*, A.L. Rees discusses the differences between film and video, which exists on a screen in the gallery, and online:

> Access to film and video art was split into two parts: the fixed space of the gallery and the fluid time of the Internet. The first required the viewer to 'be there' to experience the work, while the second opened non-linear access to a virtual experience that had 'no there there' at all. Whatever their many virtues, however, both of these modes of reception encouraged the viewer to sample the work rather than to participate in more engaged kinds of attention.[5]

According to Rees, both modes of Curation require nothing more from the viewer than to stand passively watching the screen. Film and video art, however, can engage the viewers when presented in this way and can encourage and different mode of viewing, one that has the potential to become active. Linear performance documentation cannot. This is due to the nature of the medium; it becomes displaced from its original source without accepting a new position. Film and video art, however can exist more easily within online forums, especially those which can be viewed on one screen for a single viewer. Linear documentation however cannot ever create a comfortable viewing experience. This is due to the temporal and physical distance between the work and the viewer. It is an unavoidable fact that performance documentation is often the only connection to a past performance, but due to this there exists an inherent distance between performance and viewer. Philip Auslander discusses this tension in a conversation with Felicitas Thun-Hohenstein:

> It is impossible, however, for us to experience the 'original' performance as its original audience did (which could not have been a singular experience in the first place, of course). There is a tension between the fact that the event documented occurred in another place, at another time, in another situation, in the act of reactivation, which occurs in the here and now, in the immediately present situation.[6]

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[4] Amelia Jones, 'From The Document towards Material Traces: Amelia Jones in Conversation with Felicitas Thun-Hohenstein', in *Performing the Sentence: Research and Teaching in Performative Arts*, ed. By Carola Dertnig and Felicitas Thun-Hohenstein (Vienna: Sternberg Press, 2014) pp. 58 – 65, p. 60

[5] A.L. Rees, 'In the Gallery and On the Air', in *A History of Experimental Film and* Video (London: BFI/Palgrave Macmillan, 2013) pp. 132-134, p. 133

[6] Philip Auslander 'Understanding is Performative: Philip Auslander in Conversation with Felicitas Thun-Hohenstein' in *Performing the Sentence: Research and Teaching in Performative Arts*, ed. By Carola Dertnig and Felicitas Thun-Hohenstein (Vienna: Sternberg Press, 2014) pp.128 – 137, p. 129

When viewing performance art in this way the viewer experience is passive. They are distanced from the event. This is not to wholly condemn online or video documentation, but more to accept that it exists on a different plane to performance art that is experienced live. The spectator experience is very restricted when viewing the medium through video documentation, but if this is acknowledged then there is a potential for the medium of video documentation to transcend its restrictive boundaries. If performance documentation is treated as something different, an art work in its own right, then it can achieve something more. First the medium has to acknowledge its flaws. It then can exploit and experiment with those flaws and create something that exists separate to the performance, yet derived from it. The medium has the ability to become something that occupies the spaces of performance and film art. Performance documentation needs to become non-linear.

For a documentation of a performance to become non-linear, the medium must first accept its apparent restrictions and exploit them. It must accept that it can never recreate the initial performance, and, instead of mourn this loss, endeavour to create something new. The non-linear must also accept that the gallery and the online are two different environments, each with their own promises and faults. Non-linear documentation has an opportunity in both these settings and in others. To become non-linear, the documentation has become something *other*. This could take any method or approach, but it must be separate from its linear relative. A.L. Rees described the work of the Lettriste group and their approach to film: 'Among their tactics of 'detournement', or subversion, Isou and Maurice Lemaître cut commercial found footage literally to pieces, scratching and painting the film surface and frames, moulding texts and soundtracks to further dislocate its original meaning.'[7] This is a possible approach, taken literally or not. The linear must dislocate itself. With a non-linear approach, the viewer can become a participant in the dislocation. Performance documentation can achieve an active engagement between artwork and spectator.

Jesc Bunyard is an artist and writer. Bunyard seeks to explore the interactions between artwork and spectator. In her art practice this takes the form of immersive or perceptually challenging work, often using C-Type Photograms, performances, videos, interventions and installations. Jesc Bunyard recently restaged a performance at the ICA, as part of Bloomberg New Contemporaries. Bunyard is the arts critic for Hunger Magazine and currently writes for Rooms Magazine and Candid Magazine.

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[7] Rees, p. 68

RAFAELA LOPEZ AND GEORGIA RENÉ-WORMS – SCULPTURE SYNCHRONISÉE

Poster by *We Are The Painters* (Nicolas Beaumelle & Aurélien Porte)

<u>Seaside, chlorine and ethanol</u>

The French Riviera is full of the picturesque: palm trees, seaside with its insolent colorimetry, aniseed drinks. Golden women, rosy women, beige and navy men. Bikinis barely have time to be worn before they are stripped off in the cheap Monoi's heavy atmosphere. Let's be honest, the French Riviera whets aquatic desires. The charming city of Nice houses, at the top of the steep avenue Marcel Pagnol, [sic] and the Villa Arson* where we met. September 2012: we are students in fifth and fourth year.

By its aspect, a bit 'closed door', the Villa Arson gave birth to a project that focused our views and daily concerns. Let's explain: everybody needs freshness and maintenance. Everyday Rafaela went to the swimming pool, usually to cure a raging hangover. Georgia's life was physically less sporty: she spent her time at the library, immersed in obsessive research about the life of Annette Kellerman, golden girl activist and feminist who invented the female swimsuit and synchronized swimming in the 1900s.

October 2012 smelled strongly of chlorine and rosé. It is in that context that the *Sculpture Synchronisée* project was born.

The idea: a happening designed as an aquatic competition of sculptures, moved in the water by synchronized swimmers; a non-fortuitous meeting between the sculpture and the movement in the water.

We knew about some legends and mythical experiences of the Villa Arson as the site for the swimming pool that Présence Panchounette had planned to build in the garden of the Villa. We had seen the film and as a group experience, it was completely sassy - one of its key scenes takes place in a swimming pool. Liam Gilick said about Atelier Paradise that they have 'changed the order of representation, while introducing game elements, irresponsibility and fun. All this, however, was designed in a critical structure that was apparent rather than evasive, indicating the potential of a new model of exposure."

AquaVilla

After creating the rules of the game, it is arbitrarily decided to invite a number of twenty participants, half students, and half young artists. The call for proposals is launched. We turn into specialists of swimming pools and synchronized swimming. Rafaela discovers at the Villa Arson a handful of girls with a synchronized swimming past and at their head, Nieves Salzmann, Professor of Lithography, who teaches us the history and rules of the competitions and their evolution.

Arnaud Labelle-Rojoux* helps us to provide a historical repertoire of aquatic happenings, including the legendary *Washes for Swimming Pool* by Claes Oldenburg, presented in New York in 1965, in the pool of the Al Roon's Health Club. The artist considers the happening as a canvas, a monumental live watercolour. The canvas is enriched by the actions produced by the swimmers and the performance's residues accumulated in the water.

We get in touch with the sports department of the city. OK.

We invite musicians to compose the soundtrack for the ballet. OK.*

Ready, but we miss the main thing.

Chantal

Chantal Moschetti replies to our email; she is interested in our project. She agrees to meet with us. We must come to her home, in a city with a brand-clothing name.

Chantal is the coach of the Olympic Nice Natation.

Chantal is a former swimmer and is very busy in life. She makes it clear that she is an important woman in the field.

At our first meeting, we spend a morning in her office. She explains how the synchronised clubs work and how she works with the girls. She tells us that for Sculpture Synchronisée, she will bring a lot of girls; she will bring some from Monaco and beyond, if necessary. She talks about her champion, about swimsuits that are very beautiful but very expensive, and that sometimes over the summer, she sews suits herself with the help of her mother and friends. Chantal shows us her stock of sequins and glitters, there are many varieties: flat, beaded, with flower shapes; she says that they are rare and that they come from a very special supplier.

Chantal will be our acolyte for the preparation of the happening until January 2014.

Chantal is a film. We let her take a look at everything. As a coach, she has a severe efficiency, which allows her to both make miracles and sometimes intimidate artists on the edges of the swimming pool.

Chantal invites us to the gala season of the Olympic Nice Natation at the swimming pool Jean Médecin. We go there with some of the artists. The chlorine vapours mixed with the body heat of the show are unbearable. At the intermission, we rush outside to get some fresh air. Synchronized dance and dives succeed. And then, it is the final ballet, the highlight of the show, the *Spoonbridge Cherry* on the pool. The team is agitating and dancing around the pool to some quite bad pop music, a series of techno tunes from the 1990s and some hits by Beyonce. Everyone jumps in the water; clap end with an ola around the blue rectangle.

The gala will be one of our sources of inspiration for the development of the happening. We steal almost all of them: from the printed programmes, the final ballet to a weird musical medley, to the intermission, to the swimming pool snack where you can take in the fresh air and enjoy a glass of rosé and some pissaladière squares.

What happened?

The production of the sculptures began in May 2013. It took a long, long time.

The Nice Council provided us with a detailed specification of the allowed materials in the swimming pool. We do not put everything in the public swimming pool. Moreover, we do not put much in at all. Some mishaps require us to be creative and to train 'dry', which means on the ground and preferably around the pool. The result is rather absurd. In the end, the happening takes place on Sunday afternoon on the 12th January 2014. The jury prepared his notes; the bleachers were full.

Student at the Villa Arson, Baptiste Masson, defines himself as an 'artist-craftsman purist.' His project *Rhabillez vos sirènes* (Get dressed your sirens) is to make a life belt net-dress decorated with corks: he wants to make himself all the elements from the raw materials. The life belt is moulded in silicone and the corks are made from the clandestine capping of some trees in the arrière pays niçois; a technique learned through Internet tutorials.

Lucie Hénault offers the unique ornamental work: some swim caps worn by swimmers during the two hours of presentation. This is the series, *Bonnets de Bain, Les Coloquintes de ta Grand-Mère* (Swim caps, the gourds of your grandmother), something between reptile and Versaille hairdo.

Mister Universe, the work by Laurie Charles, a foam black menhir with an embedded window, containing a photograph of the shooting of a film about a community of esoteric bodybuilders, was universally taken as a turd. It never stopped absorbing water and began reaching the weight of Obelix's stones, forcing us to dock the thing rather than extract it from the pool.

Estrid Lutz & Emile Mold's *Space Junk* was an actual shit: a faecal-like structure which "danced" with the other radio-controlled sculptures, like a rump on jet-ski, a petroleum stain and a submarine toilet brush. The motors for these radios arrive from China a few days before the happening; they are assembled around the pool the day before the show.

Sandra Lorenzi produces *Swimming Tool*, somewhere between a roundabout and a carousel. It is named winner of the competition.
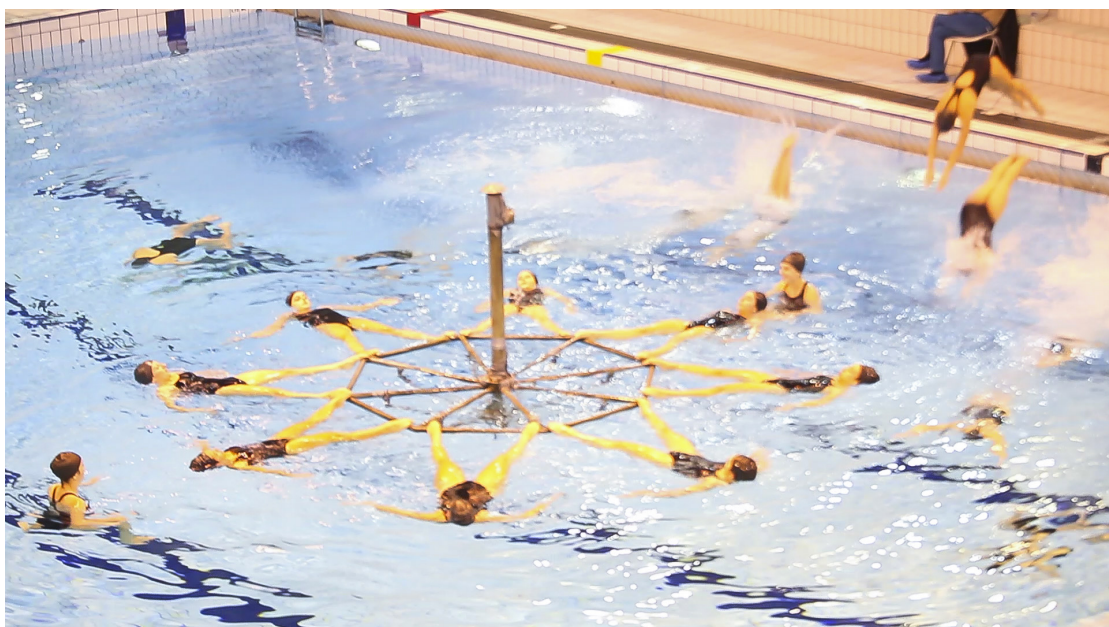
Jeanne Roche makes the sculpture *Autour des Pull Boys* (Around the Pull Boys) at a workshop specializing in foams. The work represents the industrial cutting pullboys used in aqua-aerobics.

Giuliana Zefferi proposes another interpretation of kickboards with *Les os d'Horus* (Bones of Horus). They evoke the works by Hans Harp.

Meanwhile, Gabriel Méo is searching for inflatable crocodiles in winter for his work *J'accoste les Paillettes*. We find some in the bazaar shop in the rue Bonaparte, which sells artificial Christmas trees in summer, and therefore, floating crocodiles in the winter. Gabriel Méo develops a narrative of teenage naiads becoming infatuated with reptiles inspired by Martin Barré. Girls are then decapitating the crocodiles by using dive knives attached to their shapely legs. (All of that on the pop-spliff music by 16/9). It smells of Frenchie California.

Viva la French Riviera!
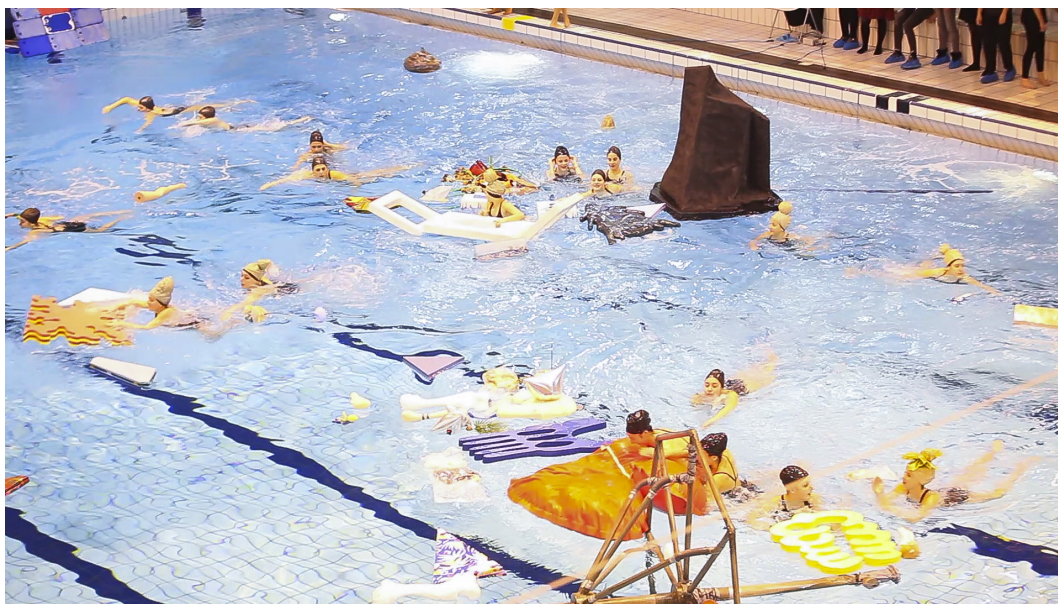
We will conclude with something that closed the aquatic adventure.
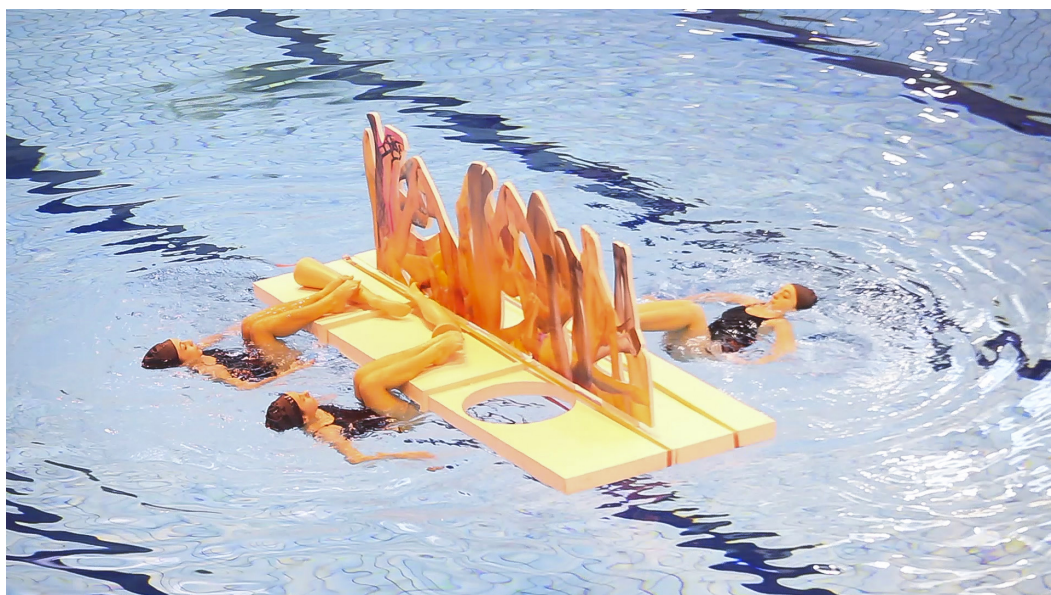
After the post-happening cocktail at the swimming pool snack-bar, by a mutual unspoken agreement, all the players of Sculpture Synchronisée gathered around the unattended pool for an ultimate performance. We will not tell you which one.

Review originally written for Code Magazine 2.0 #9 and translated for Felt Acts

- Villa Arson: National school of Fine Art and National Art Centre, Nice, France.
- Arnaud Labelle-Rojoux: artist and tutor at the Villa Arson, he created, with Patrice Blouin (writer and tutor) the workshop Des Corps Compétents of which Sculpture Synchronisée is part of.
- Bétonneuse-chloreuse, music compilation for swimming pool, produced for the happening Sculpture Synchronisée - https://soundcloud.com/betonneuse-chloreuse
- Spoonbridge and Cherry, sculpture by Claes Oldenburg, 1985–1988, Minneapolis, US

Poster by *We Are The Painters* (Nicolas Beaumelle & Aurélien Porte)

Photos: Sidney Guillemin

Other participant artists: Lucilde Diacono – Timothée Dufresne – Camille Dumond – Raphael Emine & Omar Rodriguez – France Gayraud – Amandine Guruceaga – Mathilde Lehmann – Grégoire Motte – Nelly Toussaint – Raphaelle Serre – Quentin Spohn – Agathe Wiesner & Arnaud Biais

More information about the project: http://sculpture-synchronisee.villa-arson.org

Rafaela Lopez (b. 1988) lives and works in London and Paris. Rafaela Lopez studied both at the Ecole Nationale Supérieure des Arts Décoratifs de Paris (ENSAD) and at the Villa Arson (Nice). She is currently studying at the Sculpture Department of the Royal College of Art (London). Her work has been shown at Flat Time House, Le Centquatre, Salon de Montrouge, Centre National d'Art Contemporain de la Villa Arson, Paul Smith, Musée de la Chasse et de la Nature and in 2012, she initiated the cycle of exhibitions *Eté Indien* in Paris.

Georgia René-Worms (b. 1988) lives and works in Paris. René-Worms' practice is varied, ranging from object making to curating exhibitions and writing. René-Worms explores singular characters, specifically women who had major roles but who escaped recognition or history. The artist takes on a feminist but non-activist attitude. In her various works and collaborations she develops the gaze of a critical investigator.

ANTJE SEEGER – *NAME DROPPING*

Pedestrians can read the exhibition programme of the art collection of North Rhine-Westphalia on the front of the museum K20 in Düsseldorf. Only well-known artists, their names and exhibition titles are written there in big letters. In July 2014, there were names like Gerhard Richter, Alexander Calder, Kandinsky, Olafur Eliasson and Bruce Nauman.

On the 2nd of July 2014 however, (a very sunny Wednesday), I smuggled my name *Antje Seeger* between all of these celebrities. Furthermore, I added the title *Namedropping* and the date *since 02.07.2014*. The words were fixed with adhesive film and the letters looked similar to the letters usually used by the museum itself. The action took place without permission. I started at 10:15 am. A lot of people passed me. Other people sat on adjacent benches and were looking at this performance and me. It took me about 20 minutes to fix the letters on the wall.

Nobody interrupted me.

My performance was captured by three video cameras. One person was someone I had asked to film the performance. The other ones were attached on buildings about 4 metres over my head. These cameras observed the area where I was working. I imagine their recordings existed on monitors inside the museum. I try to imagine the person who has to look at these monitors and imagine that he is a male security officer. How did he feel on this day, sitting in front of screen that always shows the same images?

The screens in front of him showing visitors and museum-keepers criss-cross the square of the monitor. From time to time someone stops in front of an artwork. After a few seconds he or she continues his or her walk. Sometimes nobody can be seen on the screen. I ask myself, does the security officer have a favourite screen?

Maybe the screen shows an area where visitors like to linger in front of a special picture and perhaps there are visitors that spend the whole day looking at only one work - perhaps in front of a painting by Gerhard Richter? What does the security officer think about such people? Is there any such screen on which more happens than on any other? Maybe two people argue about art and it leads to a heated discussion? Or perhaps someone has had a heart attack in front of Dan Flavin's neon lights? Do pickpockets work in museums?
I ask myself, are there visitors who wave their hands in front of the security camera? Or perhaps none of this happens and there are no heart attacks, no laughs or tears, or cries and kisses and no thieves because perhaps ordinary life does not take place inside of a German museum.

Maybe there are a few visitors who wave their hands in front of a security camera? But does the officer recognize these gestures? Or does he not even notice anymore, so accustomed to the grey flickering images of his monitor. I ask myself, did the security officer notice my intervention on 2nd July? Did he not wonder, what I did on the wall and why someone was making other video recordings? Perhaps he didn't even notice me amongst the other names.

Antje Seeger is a visual artist based in Dresden. In 2012 she received her diploma in Visual Art from the Academy of Visual Arts in Leipzig, Germany. She works site-specifically and in a variety of media such as object, text, photo, video, installation and performance. Often her work is motivated by personal experiences and she is always interested in the relationships between social values, conventions of behaviour and her own role as an artist.

SIMON FARID – DIGITAL COMMUNICATION *IS* DOCUMENTATION

Before I begin I need to give a little background. The work I am discussing here is one I am currently working on (right now) called 'Don't Hate The Rich – Be One Of Them!'.[1] It is a primarily online rolling performance re-enacting, speculatively and verbatim, an identity called Michael Green, who was formerly the online alter ego of current Conservative Party chairman Rt Hon Grant Shapps MP.[2] This performance involves mimicking the now unoccupied identity of Green through text and images on Twitter and Facebook, verbatim re-creating his now deleted website HowToCorp[3] and devising and performing a series of live-streamed performances (or 'webinars') on a new page here.[4]

This work is supported using public funds by Arts Council England and is the recipient of seed funding from UPstream and greenhouse. It was initially commissioned by BE Festival in July 2013.[5]

Michael Green is an identity comprised solely of documentation. His customers never saw him in the flesh; indeed Michael Green has no flesh. Michael Green is made up of a series of traces, testimonies to his existence, constructed documentation hinting at a body behind the words, sites and products. In this sense he is not too dissimilar to art hoaxes like Nat Tate or Darko Maver. One might approach these projects as performance as well as object-making: once revealed, the action really takes place apart from the objects, in the construction of a narrative derived from the objects. A performance of identity accessed through constructed evidence.

Taking up the baton of Green now, I too am tasking myself with constructing documentation through performance. There is a certain liveness to this producing of documentation; tweets are issued temporally, performing a duration, suggesting Green sitting at his computer daily and hence my reading of this writing as performance. But there may be a more complex relationship between the performing of typing and sending a motivational tweet and its subsequent lasting trace on Twitter.

Communicating online, writing online, is an action that is both live and *simultaneously,* instantaneously documentation. Where when one writes an analogue letter one creates a single object, one to be held by the recipient, whereas a tweet, an SMS, whatever, is a process of documentation and copies. An email results in a copy for me, a copy for the intended recipient and copies for Gmail's database, GCHQ and the NSA. A tweet does the same, it can never just be live: becoming documentation is contingent in its medium.

Disquiet about this unavoidable documentation leads to platforms like 4chan and Snapchat, where a distance-communication self-destructs, a time-limited documentation. This can add another factor to our understanding of performance documentation over the Internet, where

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the duration of documentation can be added to or understood as a part of the duration of a performance. In this way, online performance anticipates its documentation (or its becoming documentation) as a part of its act.

So this double process live-and-also-documentation in the Michael Green work has a slightly different relationship to documentation than that of a performance that is performed for an in-room audience then replayed to others, after, elsewhere. This may be to do with the actions of the room-performer not being documentation contingent. The room performer does not *have* to perform documentation in the way the Internet performer must.
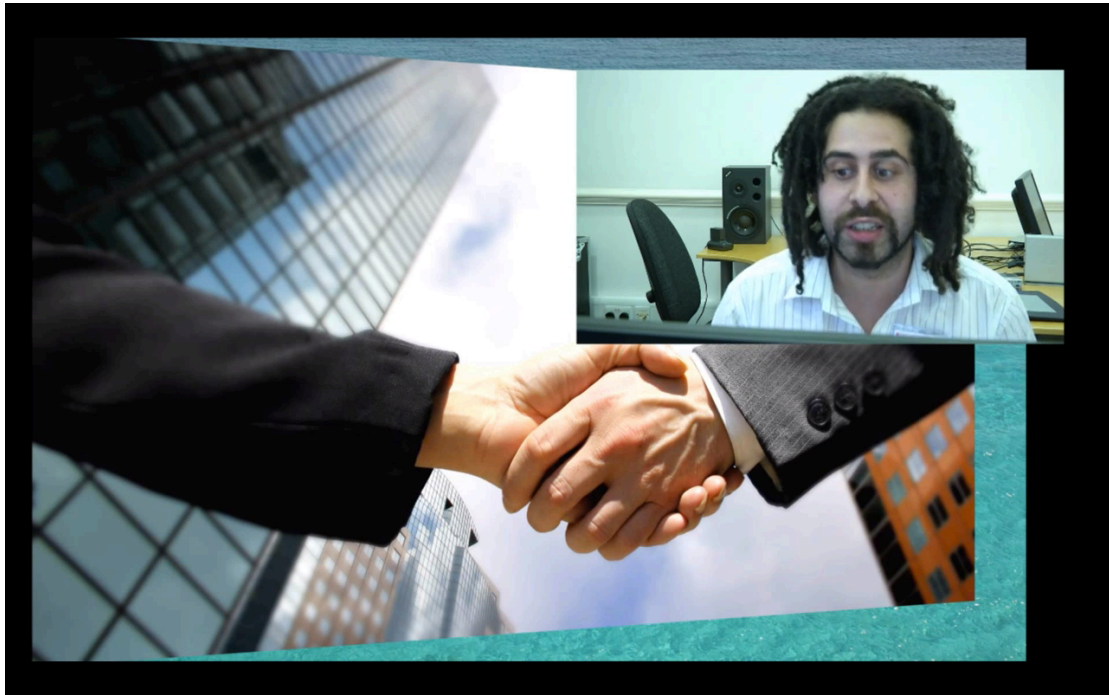
This contingent documentation complicates my approach to live-performing Michael Green. I want a viewer to experience the work as duration. I want them to experience its liveness, to see a tweet come into their twitter stream, to watch a streamed performance as I broadcast it, to get at what the rogue identity Michael Green is now, right *now*. But even engaging with this potential viewer, the one who sees the action at the instant where it is both live and documentation, I am conscious of looking past them, of already anticipating the coming documentationess of the action.

This has a slightly uncomfortable, alienating affect that I have experienced before; when Facebook was still new I remember my friends being very fond of communicating through posting on each others' walls. I attempted this a few times but I always felt like there was a kind of deception taking place. I had typed some words intended for some*one* but left them as documentation for others to see. This introduced a tension to these words, in which I felt like I was simultaneously talking to others, at a different time, while purporting addressing my friend. Who was I really writing to(/for)?

Where this inescapable performance as documentation for Michael Green could become useful is in the production of narrative, a durational narrative that is indicated and validated by the timestamps next to each intervention. I am situating the live-streams (the closest aspect of this work to what might be called conventional bodily performance) within a record of these other textual performances via Facebook and Twitter widgets. In this way the

documentation can be seen as introducing or feeding into the subsequent liveness to take place, hinting at a 'coming liveness' that may be anticipating documentation's other side of the coin.

This reading attempts to revisit the 'documentation as evidence' I introduced this essay with, hoping the previous performance documentations can function as a set-up for an engagement with a kind of liveness, either momentarily through the arrival of the next tweet, or maybe more conventionally through engagement with a broadcast performance.

Of course this still leaves open the issue of the broadcast live-streamed performance being both live-performance and concurrent documentation, never solely addressing the live-viewer, and goes no way into additional issues with broadcast liveness' relationship to documentation (Wirecast delays my actions by almost a minute before a viewer will see it via their screen for example). That said, understanding the double process of live-as-documentation as a tool for production of performance online could be the beginning of a productive route into investigating the different statuses of time, documentation, alienation and liveness taking place within the computer screen, both in terms of online performance, and more widely, digital communication.

Simon Farid is a visual artist interested in the relationship between administrative identity and the body it purports to codify and represent. Taking on the role of a hacker or trickster he looks to playfully intervene in the identity-generation process, operating as 'other people' and enacting ways to counter emergent institutional identity confirmation mechanisms. A quick Google search will, of course, reveal where he lives, works, what he looks like and information about other people with whom he shares his name.

JOANA QUIROGA: PROJECTING AN AGELESS FUTURE THROUGH EVA VON SCHWEINITZ'S *A FILM IS A FILM IS A FILM*

The camera follows Roger Getzoff: 'Oh-oh! Body parts', he points. 'Look... they didn't give it a good funeral'.[1] What Getzoff has just found dismantled is not sliced bloody flesh, but a heavy-iron film projector torn into pieces. We are watching *A Film is a Film is a Film*, Eva von Schweinitz's short documentary about the disappearance of celluloid movie projectors.[2] Getzoff is one of the last film projector technicians in New York – probably one of the very few left in the United States. For over 40 years its savior, now he reluctantly plays its executioner.

Gradually many technologies have been left to die: unfitting the bodiless digital age, letters, books and even televisions are, if not directly put to death, left in a kind of limbo, somewhere between a material and an immaterial existence. The disappearance of celluloid movie projectors started around four years ago, dominating booths on a global and rapid scale, and like those other moribund technologies, a lot of discussion follows in its wake.[3]

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[1] *A Film is A Film is a Film*, dir. by Eva von Schweinitz (Brainhurricano, 2013) [online video]

[2] *A Film is A Film is a Film* – Trailer, 2014. dir. by Eva von Schweinitz (Brainhurricano, 2013) [online video] http://vimeo.com/88539450 Accessed 25/11/2014

[3] http://www.dlp.com/technology/dlp-press-releases/press release.aspx?id=1510Accessed 25/11/2014

Indeed, there are many ways to document a historical change. Indeed, there are many ways to document a historical change. In a kind of meta-discussion, the radical change in one of the most important ways of documenting, such as the shift from analog to digital on filmmaking and film exhibition has been registered in its many different facets. The loss of the medium and the different aesthetic possibilities has mobilized an artistic brigade in its defense.[4] Economically, digital technology allows filmmaking to become unimaginably accessible, yet, on the more worrying side, perhaps turns us into cultural refugees, film archives they will be found profitable enough to be taken along in the process of digital migration.[5] These are only two of the imminent consequences that demand remark. But von Schweinitz adds one more alternative.

Before becoming the interdisciplinary artist she is now, Eva von Schweinitz first became a movie projectionist in her hometown in Germany. She presently commands a role in New York's Film Forum, one of the last autonomous, nonprofit movie theaters of the United States. So, if on one hand she cannot halt the massive changes taking place within the intimate settings of her once hidden workplace, where she was 'the performer behind the scenes', on the other hand, she cannot watch it passively.[6] Driven by an anticipated longing, von Schweinitz creates an anatomical study with the intention to find out exactly what she will miss when the long known film projector has been replaced by the new DCP (Digital Cinema Package). What it is about the soul of that analogical dead body that Getzoff points to, now detached from life that moves her so much? Putting aside nostalgia, she suspects that it something about film that transcends its materiality: 'Is there a parallel in the way we watch movies and the way we see the world?'[7]

As the epidermis of this anatomy she starts analysing the machine itself: during celluloid move projection, we sit in the dark half of the time due to a shutter that closes between one frame and the next, whereas, on the DCP the image is constant: what is going to happen with

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[4] http://www.theguardian.com/artanddesign/2011/feb/22/tacita-dean-16mm-film Accessed 25/11/2014
[5] http://www.newstatesman.com/2014/08/s-all-folks Accessed 25/11/2014
[6] *A Film is A Film is a Film,* dir. by Eva von Schweinitz.
[7] Ibid.,

our imagination and curiosity if we no longer have 'moments of unknowingness'?[8] The next layer of Von Schweinitz's anatomical study is the celluloid. Using a book written by Stan Brakhage and enrolling in 16mm film classes, she tests how the material can absorb histories and images, perceiving that it requires her patience and reverence to the material, before, during and after shooting, otherwise all the work will be lost. Through a digital method these qualities are now superfluous as you can shoot indefinitely: what changes when the achievement anticipates the desire for it?

Finally, as if it were a real human body, she buries the celluloid and later she digs it back up, asking it to show its deepest stratum: its memories. Considering the film is altered as it ages, memorizing its use physically, that dead projector saw and told thousands of stories, each time a little different. On digital, everything is meant to be exactly and indefinitely the same: how will we age? Where will the memories continue to remain? How are we going to build our uniqueness despite the never changing logic? And so von Schweinitz's suspicion exposes the nuclear layer: our relationship to the unknowingness and time as we know it is, is fading away as the celluloid is.

And as another parallel, von Schweinitz documents something else. Not only celluloid and its transcendental layers, but also a part of herself that is about to radically change too; whether she decides to fight it or not. The transformation she is witnessing is not about medium, theory or market analysis. She has to find her way to say goodbye. And so she performs this ritual of passage for both.

Joana Quiroga is a Brazilian artist, writer and curator, especially interested in the independent and non-institutionalized art forms. Holding a MA in Philosophy, Quiroga's practice investigates how feelings of belonging manifest themselves and her work tries to dissolve the boundaries between theory and practice, using art to explore philosophical concepts. She merges photography, urban intervention and writing, believing that together philosophy and art can expand exponentially their capability to promote critical thinking and sensibility.

www.joanaquiroga.com

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[8] *A Film is A Film is a Film,* dir. by Eva von Schweinitz.

JOANNA BUCKNALL – RAISING THE RUINS: (RE)ENACTMENT AND REMEMBERING AS A MODE OF DOCUMENTATION

There is much debate as to whether the documentation of professional performance practice is ontological or ideological and as to what role documentation plays in the legacy and constitution of culture and arts history. Phillip Auslander suggests that the documentation of work is not simply an ethnographic activity but instead is more closely related to the reproduction of works and therefore might be understood to actually *perform culture*:

> It may well be that our sense of the presence, power and authenticity of these pieces derives not from treating the document as an indexical access point to a past event but from perceiving the document itself as a performance that directly reflects an artist's aesthetic project or sensibility for which we are the present audience.[1]

This would suggest that the live or original event is not what constitutes culture itself but instead it is the various 'remembrances' of the event. In some instances no original event may exist prior to its documentation and dissemination as a performative event. If we for a moment accept this position then we accept that documentation and dissemination is central to the performance of culture for professional practice. This would suggest then that the documentation of practice is ontological and ideological in nature rather than simply ethnographic. Documentation of performance work is one of the ways in which it *performs* as culture.

I want to suggest that Practice as Research (PaR) has a different agenda to that of professional practice. PaR documentation is required to be ontological, ethnographic and epistemic in order to contribute to knowledge communities in a rigorous manner, particularly within the context of doctoral study and the Higher Education environment. Ontological in that it must be framed as research with the research agenda both authorising and contextualising the practice and it is ethnographic in that the performance and its documentation/theorisation chart a knowledge acquisition process in a critical and reflexive manner. Epistemic because the practice is a way of knowing and is a research methodology to uncover insight. I am not suggesting that professional practice cannot/does not necessarily do this but in order to be understood specifically as PaR, its framing as research must be explicit and rigorous. Documentation is as central to PaR practice as it is to professional practice but for distinctly different reasons. I want to share the ontology of the epistemic approach to performance documentation that I undertook for my doctoral research and its dissemination. I want to start by outlining the research and documentation challenges that the research presented in order to discuss the ways in which the website as form presented an epistemic dissemination solution.

My PhD entitled: ''Participative' Dramaturgy & The 'Material Creatorly Participant': A Theory of Production and Reception', was concerned with developing a theory of production and reception that made distinct participative and immersive dramaturgies their reception.[2] Practice was central to articulating such dramaturgies but was also central in explicating the ontology of the audience's role. My PaR activity consisted of a series of laboratory performance experiments and some professional practice case studies. The case studies of professional practice that I employed were two performances produced by Breatheartists; *Just To(o) Long(?)* and *To(o) Long(?)* and *Love Letters straight from your Heart*, by Uninvited

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[1] Phillip Auslander, *Liveness: Performance in a Mediatized Culture* (London: Routledge, 1999), P. 9
[2] See full text at **<http://www.keephouseperformance.org/#!__joes-phd>**)

Guests. My own series of PaR experiments were called *Siren Song*. In my research I was engaging with two different practice-based strategies: the documentation of professional practice with a view to gaining insight into the nature of the dramaturgy of those practices from a phenomenological perspective and the creation of live performance laboratories to gain insight into the nature of the audience's role within those participative practice events. A subjective and localised reflexive lens underpinned these two strategies. I took up the role of reflective participant in my approach to professional practice and reflective practitioner in relation to my own performance experiments.

One of the main challenges was how to document and disseminate practice that has experience, participation and play as its central dramaturgical principal. How does one document a liminoid invitation and its subsequent liminoid acts? The laboratory performances and professional case studies needed to be documented and disseminated in relation to the theorisation of the practices and the audience's experience of them in a manner that addressed the central experiential nature of the works. The performance itself served as a reflexive knowledge acquisition activity and the theorisation had a symbiotic relation with the development of the insights by and through the performance experiences. My roles of reflective participant and reflective practitioner generated many subjective and localised documents, artefacts and ephemera created by and through performance, (see my PhD blog site at <**http://sirensongin3parts.blogspot.co.uk/**>). Martin Welton and Paul Rae have argued that to discuss the mysterious experience intrinsic to performance practice is to reduce it to something that is 'aside' from or 'other' to that practice and thus does not embody those practices in an accurate discourse.[3] By reducing the 'unspeakable' forces that drive practice into a set of academic and cerebral paradigms, may assert that practice is then transformed into another category of intellectual discourse that is never fully able to disclose itself adequately or truthfully. Martin Welton identifies such a need for developing a suitable discourse that could be adopted by the potential practitioner as researcher:

> If we are to claim, as I am, that performance entails a particular state, or way of being, then it is from the actuality of the point of performance, and not the abstractions of theory, which must be articulated.[4]

Those practitioners whom assert that the work should stand alone and speak for itself entirely in a PaR project are indeed correct, as anything else is *not* that which has been undertaken as research and offers up an 'untruthful' or inadequate *aside* to the work itself. However, the very nature of performance as ephemeral suggests that the work cannot be disseminated in a form that can be held accountable to the community it wishes to address by its very ontology. Practice, in the case of live performance, can only ever be able to speak to a limited number of people and the concerns that it seeks to address through practice are only evident in the moment of that practice; herein lies the dilemma for the reflective-practitioner; 'performance honours the idea that only a limited number of people in a specific time/space'[5], can be privy to such works. Practice, as I have suggested does and should embody a rigour intrinsic to research, however, its inability to make itself available as a lasting and accessible contribution to the community it wishes to be significant to, is a potential barrier to PaR's full acceptance into the realms of scholarly activity. Although the work might embody the answer to the research questions as a whole, and if it is PaR it must; without communication and dissemination, PaR projects fail to reach their full potential as a contribution to knowledge: 'if the aim of research is to communicate knowledge or understanding then reception cannot be

[3] Martin Welton, 'Practice as research and the mind-body problem', (PaRiP: Bristol University, 2003), http://www.bris.ac.uk/parip/welton.htm & Paul Rae 'Re: invention - on the limits of reflective practice', (PaRiP: Bristol University, 2003), http://www.bris.ac.uk/parip/rae.htm, Accessed 12/02/2012
[4] Ibid.,
[5] Peggy Phelan, *Unmarked: Politics of Performance*, (New York: Routledge, 1993), P. 149

an uncontrolled process'[6]. As well as the problem of how to make a PaR project available to its target audience in a permanent form, there is also the concern of how to control and contextualise the reception and understanding of that work, if it is to simply stand alone as a piece of live performance. The way in which a performance is framed effects the reception of that work and for various reasons the practitioner often has little control over the way in which a work is received. Research must be contextualised and framed appropriately, communicated accordingly to its community. A piece of live performance alone has difficulty in achieving acceptable means of delivering both these requirements. As Philip Auslander identifies in the work of Herbert Moulderings on the ontology of performance:

> Whatever survives of a performance in the form of a photograph or videotape is no more than a fragmentary, petrified vestige of a lively process that took place at a different time in a different place.[7]

In accepting that anything left behind or produced by performance is indeed not the performance but something else or other to the ephemeral performance itself then the researcher must start to think about the relationship that exists between the documentation and the documentations audience; thus the mode of dissemination and its reception.

Figure 1: Screen shot from the menu page of Chapter 9
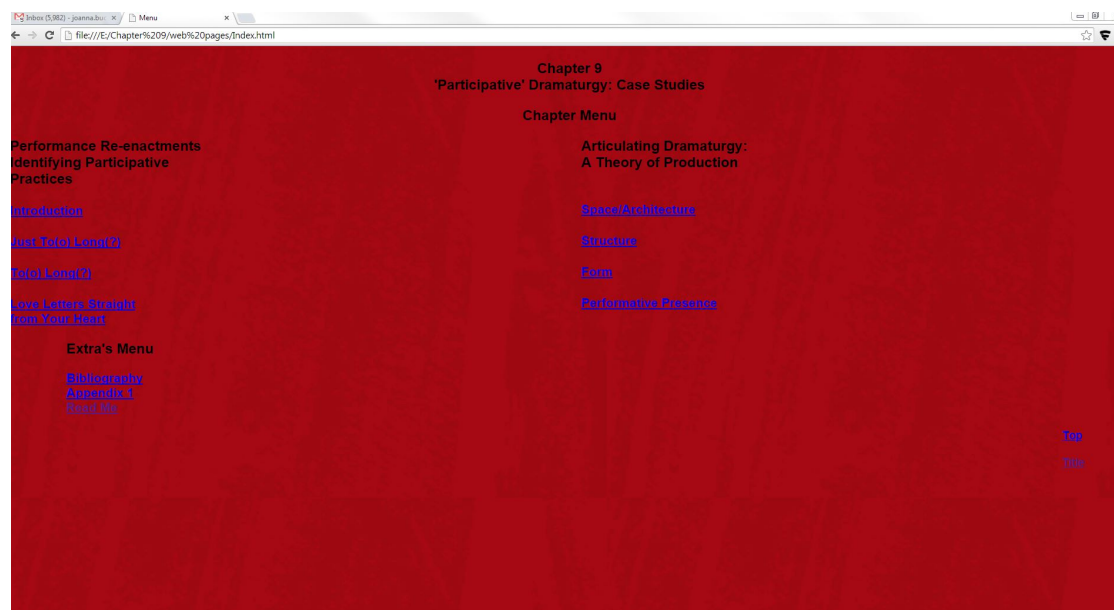
The performance work itself along with their tacit knowledges and insights once experienced by the practitioners and the audiences of the work disappear in the moment of the live performance itself; what we are then left with are the 'rememberings' and (re)enactments of the performance events through artefacts and ethnographic documents produced by and through those

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[6] Michael Biggs, 'The Role of 'the Work' in Art and Design research', (PaRiP: Bristol University, 2003) http://www.bris.ac.uk/parip/biggs.htm Accessed 12/02/12
[7] Philip Auslander, *Liveness*, pp. 172-173

performances. These artefacts are the ruins of performance. It is out of these ethnographic ruins that I want to suggest one can start to employ the form of the website to (re)perform through 'remembrance' and create a new experiential-based digital performance out of the ruins of performance. The website can (re)enact and remember the tacit knowledges using a multi-media approach for the audience in a meaningful way, without the reliance upon the notion of authenticity or the need for having to have been a part of the original live events, as it creates a new performance event that stages the insights of the original performances.

Communication, dissemination and accessibility of the research's outcomes is an important factor to consider in order to ensure that it is acknowledged to be making a contribution to knowledge; 'one might regard it as implied in the notion of making a contribution since the contribution will go unnoticed if it is not communicated', to the community that it wishes to engage and address.[8] It is argued that the communication and dissemination of PaR projects, such as my own, by way of textual documentation, betrays the very position of PaR and deeply undermines the ethics of such an approach by documenting the processes and outcomes textually. It is suggested that this turns tPaR into something else and is not an adequate way in which to present such findings and that: 'in doing so, we have committed the theatre event to the logic of the critical text. We have validated it on terms not its own'.[9] However, the website acknowledges its own presence as both primary and secondary document for its audience and in doing so acknowledges the fragmentary and intrinsic (but acknowledged) bias of the creator. In this way the website performs the constitution and dissemination of knowledge that (re)enacts the liveness of the original performance event, as Auslander asserts:

> Just as artworks from the past do not simply disclose themselves to us as contemporaneous but become so only as a conscious achievement on our part, interactive technologies do not disclose themselves to us as live but become so only as a conscious achievement on our part.[10]

My PhD case studies are not simply a record of the experiences of both makers and audience involved in particular events but are *performative (re)enactments* and 'rememberings' of the events themselves. As well as being part being one of the two main aspects of knowledge acquisition for this research project, the case studies also become new knowledge in their own right; they become primary source material that lends insight to particular contemporary practice in the form a living history. The compilation and design of the website becomes a new primary document to be experienced by its own audiences autonomous of the original live events. They perform the ruins and in doing so generate a new performance event that documents the insights generated by the original performance but also offering the space for continual insights to be made by engagement with the new performance of the original performances. The theorisation becomes part of the (re)enactment and 'remembering' that places the audience of the website into the role of a 'creatorly' reader.

The case study and PaR chapters are presented in a website format; they are interactive, *performative (re)enactments* that utilise the intermedia flexibility that new media offers. Although, the website form that these two chapters employ is not 'live', they maintain an interactive and performative integrity that is at the heart of new media's very ontology.[11] The website form allows direct access to audio files, images, video footage, hyperlinks and other media resources, that are embedded within the body of the text. The website form means that

[8] Biggs, 'The Role of 'the Work' in Art and Design Research', Accessed 12/02/2012
[9] Simon Jones, 'The Courage of Complementarity', (PaRiP: Bristol University, 2003)
http://www.bris.ac.uk/parip/jones.htm, Accessed 12/02/2012
[10] Philip Auslander 'Digital Liveness: A Historico-Political Perspective', *PAJ: A Journal of Performance & Art*, Vol. 34 Issue 3, (2012) p. 102
[11] Not being 'live', simply means that at this stage the research is not freely available on the World Wide Web and can currently only be viewed directly from the DVD content.

encountering these two chapters is an interactive and performative experience; an experience that I want to suggest is imposed over the space of the live event's ruins.

Figure 2: Screen shot from Chapter 9. A (re)enactment of Breathe Artists T(o)o Long?
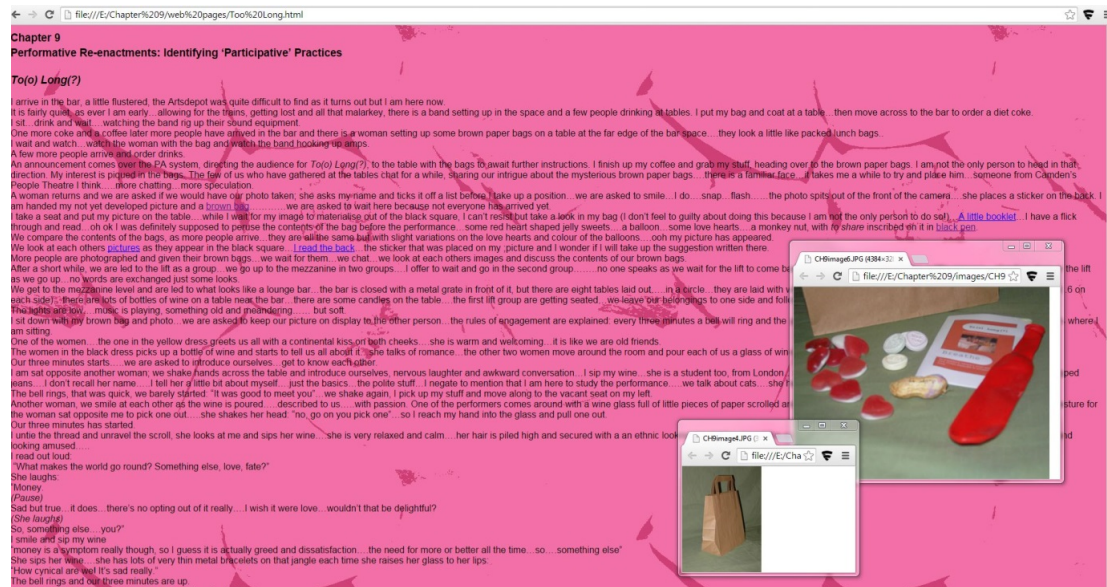
The various fragments and traces can be negotiated, through an interactive platform in order to generate a new performance that attempts to offer insights into the original performance events. The text of the chapters can be viewed simultaneously to video footage, audio tracks, images, photos and live websites in order to generate an intermedial, sensory performative experience. Although my PhD chapter websites are fixed due to the nature of the PhD process one of the exciting possibilities of the website in conjunction with other social networking applications and smart media is the possibility for creating a space that is a live palimpsest where (re)performance and rememberings can be continually updated and overwritten to create a dynamic digital performance space in the ruins of performances.

Figure 3: Screen shot from the dissemination of the PaR experiments in Chapter 10 without pop-ups open
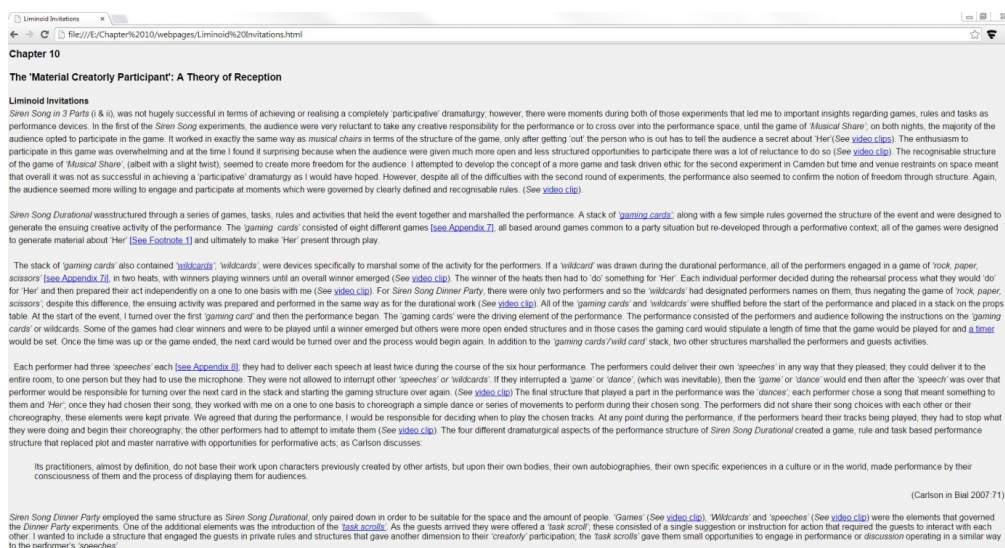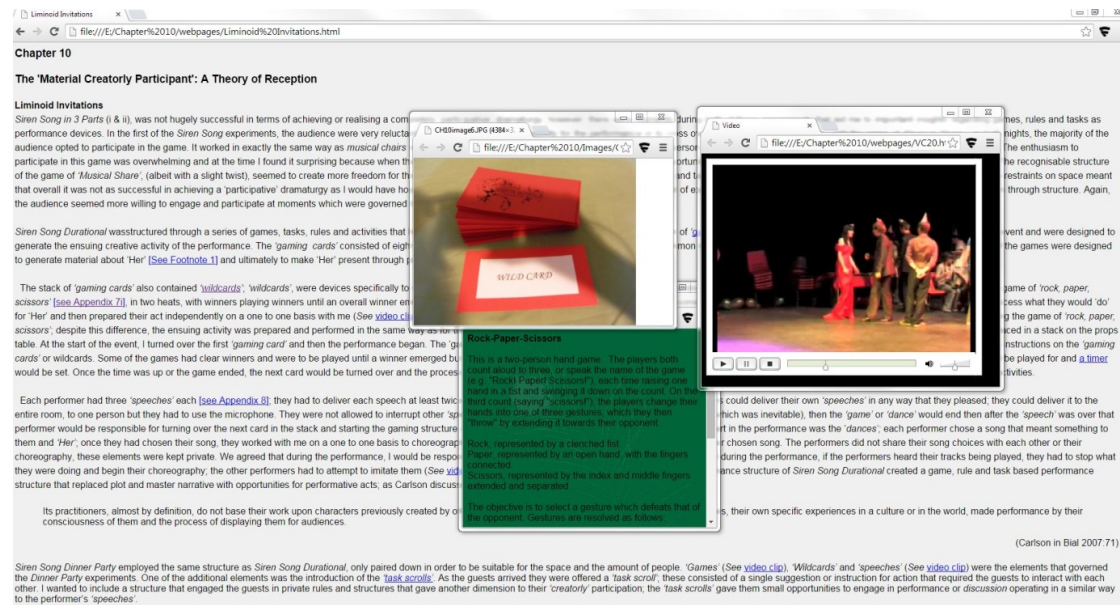
Figure 4: Screen shot from the dissemination of the PaR experiments in Chapter 10 with pop-ups open

I want to suggest that this mode of documentation is ontologically performative and ethnographic but can also present an epistemic approach to the documentation of PaR activity. The website in this usage becomes an enunciated modality that performs the discursive fields of knowledges in such a way as to generate a new primary experience for its own audiences, independent of the original performances and research activity.

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BRYONY WHITE – 29/11/2014

In Response to Harriet Thompson- 04/11/2014

'I shall stay OUTDOORS for one year, never go inside. / I shall not go in to a building, subway, train, car, airplane, ship, cave, tent. / I shall have a sleeping bag.'

Tehching Hsieh, 26th September 1981

We have spoken here about what it might mean for us to come into contact. And that perhaps what we might call this act, is an act of liveness. This contact might not occur between the oft-reified presences of living bodies. This might be contact with a sleeping bag, with a solid floor or perhaps with the surface of a screen. We come into contact with Hsieh, and he may willingly come into contact with us. Hsieh also comes into contact with pavements, cardboard boxes and his sleeping bag. That is, concrete, cardboard and (I would imagine) a polyester mix. You suggest that it is this contact that might act *as* or extend documentation. That documentation might exist through his contact with 'the floor and his altercations with the police and other street-dwellers.' You spoke about how contact with the brutality of a pavement could be an act considered amongst those instances of live art. It is definitely uncomfortable and potentially problematic to do so, but I agree that it seems constitutive to consider how Tehching Hsieh's *Outdoor Piece* may bridge the gap between both the hard, accidental smack of a child's head on the concrete floor of the ICA, and that of a homeless person sat outside on the cold of a pavement.

To continue, I want to think further here about materials *in* performance. Specifically, I want to try and further draw out the relationship between materials and/in performance, and what the potential of this relationship might be. For example, in Hsieh's performance, as you mention, there is the cardboard he sits upon, the chairs he inhabits, the wood he burns, and the tarpaulin and woollen blankets that he straps across his back. These are materials that might *bear* his weight, or materials that protect and comfort Hsieh. In particular, in one photograph Hsieh walks through a thick sheet of snow with a determined look, and across his back, rising above his shoulders, Hsieh bears the weight of a large piece of tarpaulin. (It is arguably important to note that the latter image bears striking resemblances to the large cloth material which Joseph Beuys covers himself with in *I Like America and America Likes Me)*. Examining this photograph, the cloth-like, tarpaulin-esque material drapes down from Hsieh's head and we almost sense the pressure that it bears on Hsieh as he walks through the harsh New York winter. Through the photographic documentation, the cloak-like tarpaulin allows us to *read* Hsieh's hardship, his *outdoor* performance piece where we can understand these materials as both active and reactive forces. For the purposes of this piece, it is also the fact that these materials do and can *behave* around Hsieh that interest me. Hsieh not only bears down on these materials, but they drag and weigh upon him and in some cases; they partially obscure him from view. Thus, we might think of these materials as that which allow Hsieh to craft and sculpt his performance through the streets: materials that form an extension of his body, and his body, which form an extension of the surfaces of these materials.

To think about this further, let us look through another lens. At this year's PLAYGROUND festival in Belgium, Leuven, I watched Meryem Bayram's *Autonomous Scenography*; a performance entirely assembled through two performers' contact with cardboard.[12]
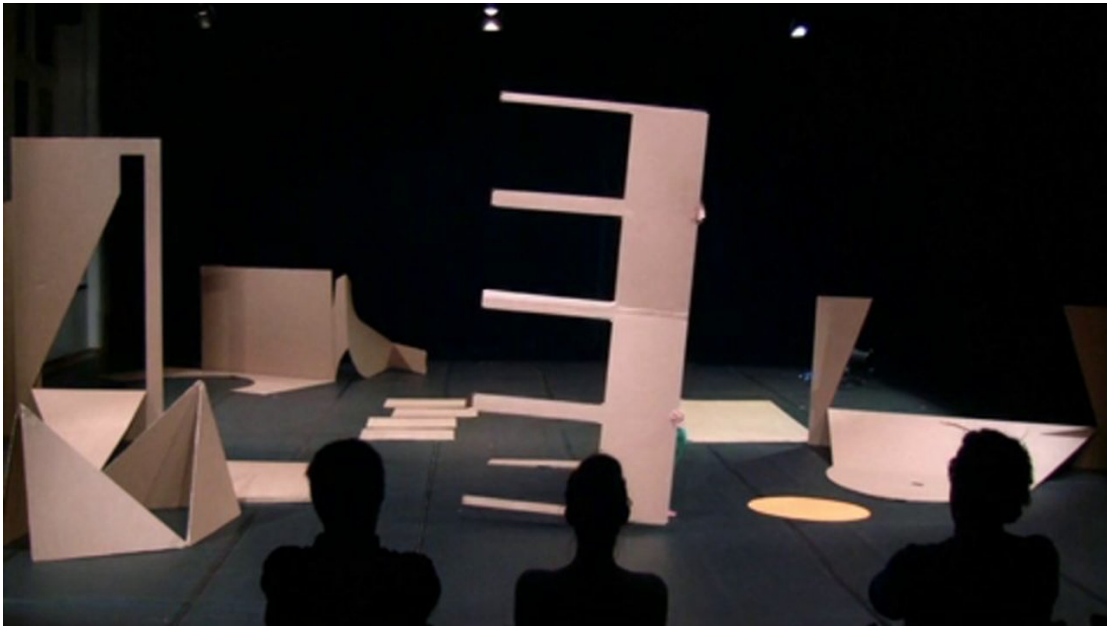
Informed by the website that *Autonomous Scenography* began with Bayram's fascination with pop-up books, the performance itself consists of a live, unfolding cardboard structure which is animated by and reciprocally animates the performers on stage. The performance begins with a triangular piece of cardboard and a man stood upon it. As the performance begins to fold into itself, the man crafts moving structures with this cardboard; each shape minutely and effortlessly hinged to the other, but with a flexibility that consistently issues a feeling of precarity in the audience. The performer begins by creating a series of stepping-stones; he jumps and stops, turning around to the stepping-stone that he has left behind. In an instance, this remaining stepping-stone is folded up, and ensconced within the cardboard structure that lies beneath his feet. From one jump to the other, and in a second, the performer folds away the cardboard. These pop-up, book-like constructions unfold and mutate across the stage, becoming both the eponymous autonomous scenography of the performance, yet also becoming singular acts and gestures. As the performer moves with the cardboard, they whirl across the stage, becoming mutable objects, folding into and out of themselves.

There were birds, and what I later realised was a chimney. In fact, I remember telling you that I had just realised that it was a chimney. As stepping-stones, and perhaps like Hsieh's cardboard, the cardboard both functioned separately from the performer, an autonomous thing in and of itself, yet was also the performer's prop, his stage-set, which he spent the first half of the performance tip-toeing across. Yet the cardboard also became extending appendixes of the performer's body. The stretching, spiralling structures being created on stage were fleshed to this performer, they were coming from him and to him, the cardboard becoming a matrix of twisting, calculating shapes which both functioned to split material and body, yet also functioned to blur the two.

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[12] http://www.stuk.be/en/program/autonomous-scenography Accessed 08/12/2014

The arm of the performer stretches into the air grappling with a flailing piece of cardboard. In a swift movement, the arm of the performer tenses, slowly becoming a strict muscular structure and in a second, the floundering piece of cardboard becomes a bird, the flailing material now the wings of an animal, as the performer flaps the material in the air. Yet, this bird doesn't seem to function autonomously from the performer. The viewer cannot see the performer's hand anymore, the cardboard truncating his hand from view. The cardboard works to become the bird-hand structure of the performer and through this, the cardboard-bird becomes a matrix of the performer, an extension of the performer's body. Looked at another way, the performer extends *from* this piece of scenography. The bird, like a kite in the sky, is prominent, with the performer hanging off and dangling from the structure. It is the movement of the performer's hand that further suggests that these two are no longer separate from one another; they are one and the same cardboard-flesh body, interinanimating the movement of the other.

During one particular moment, the exertion of the performer accidently erupts from his body, and a pearl of sweat drips upon the cardboard. A surprisingly awkward moment to watch, it was as if the performer had showed himself, over-exposing himself by confessing something embarrassingly human on stage. I watched the sweat of the performer extend, spread out, and imprint itself on to the subfuscous surface of the cardboard, I watched this aqueous substance come into contact with this heavy-duty paper, seeping through its corrugated layers. The live, sweating, leaky body of the performer coming into contact with the dull, flat, unanimated surfaces of the performance's materials. Yet, as the sweat extended, spread out and absorbed itself into the cardboard, as if the cardboard were slowly lapping the sweat into itself, desperate to dry itself out, a process of call and response, of active and reactive forces appeared. Between the cardboard and body, no one substance were more live than the other and instead two forces, two things met each other, both existing separately and changing one another, mutating to transform the other. Watching this moment, a useful analogy for documentation seemed to display itself. We might consider the sweat as the live product, the *sweating* body in performance, and the cardboard as a stage-set that is created through this live performance. Yet, as the sweat absorbed into the cardboard, it became clear that these two things, the live body and its fluids, are never autonomous to the materials through which it works and performs, and the materials of performance are never separate to its interinanimation with the live body. Indeed, it became unavoidably nascent that *scenography* could never really be autonomous; it is always a function of the body and of the performer. And indeed, the live body is never autonomous from the materials and surfaces it uses. Bayram's piece seemed to offer a levelling out of the way in which the material, theatrical make-up of the theatre (its props, costumes, stage-sets) can be manipulated by the bodies of its performers and in the same way, how the materials of the theatre can manipulate the bodies of those who play within it. Perhaps then performance is never really autonomous from its 'scenography', from its base (actively documenting) materials. Indeed, these materials and the performers who work with them are always appending and are appended by the other, much like the structures that Bayram created in front of us.