



Symposium schedule 12th - 13th February 2016

**Lincoln Performing Arts Centre
University of Lincoln
Brayford Pool
Lincoln
LN6 7TS**

The symposium is staged in conjunction with the exhibition of the same name at the university's gallery Project Space Plus, which formally opens at 6pm on Friday 12th February 2016. The exhibition is open to the public 13th February - 11th March 2016.

The Alternative Document is a project by Dr. Angela Bartram, Senior Lecturer at University of Lincoln in the School of Fine and Performing Arts, and is funded by the University of Lincoln's Research Investment Fund.



**UNIVERSITY OF
LINCOLN**

Friday 12th February – 6.00-9.00pm in Studio 2

RETROSPECTIVE 2027, a keynote performance by Jordan McKenzie

RETROSPECTIVE 2027 is the first major exhibition of Jordan McKenzie's artistic career. Spanning over thirty-five years of the artist's extensive and experimental practice and celebrating McKenzie's 60th anniversary, this retrospective will be the most comprehensive appraisal of the artist's work to date, exhibiting early performance works, installations, video, soundscapes, sculptural practice and experimental drawing. Included in this exhibition will be the newer, and arguably most controversial works where McKenzie has been experimenting with sado-masochism and cryogenics. This exhibition examines the ways in which his practice continues to shape the contemporary landscape. Amassing over eighty works from international galleries, museums and collections, the curators of RETROSPECTIVE weave together many of the major themes contained within the artist's exploratory approach to art making. We are extremely privileged to have McKenzie with us to give an artist's talk and guided tour of some of the early drawing performance pieces contained in the exhibition. We would like to thank our generous sponsors, Capitalism, without whose generous financial support this exhibition would not have been possible.

Saturday 13th February – 9.00am-6.00pm in Studio 1

8.30 - 9.00	Registration and coffee
9.00 – 9.15	Welcome address – Steve Dutton
9.15 – 9.20	Housekeeping – Angela Bartram
9.20 – 9.50	Keynote opening address by Tim Etchells
9.50-11.00	Session 1: (Re) Connectivities (chair: Angela Bartram)
Ana Carvalho	<i>Highlighting Process: possibility for documenting live audiovisual performance</i>
Rachel Cherry	<i>Photography And Transformation: The Choreographic Potential Of The Photographic Effect</i>
Andrew Pepper	<i>There-ness and the peripheral view</i>
11.00 – 11.15	Coffee
11.15-12.25	Session 2: (Re) Sensing (chair: Louise Wilson)
Annalaura Alifuoco	<i>'In the Cut'</i>
Anya Liftig	<i>Rumor as Document--or How I Learned to Stop Worrying and Love Lobster</i>
Emma Cocker & Clare Thornton	<i>The Italic I: Between Live-ness and the Lens</i>
12.25-1.15	Lunch
1.15-2.25	Session 3: (Re) Materialities (chair: Steve Dutton)
Rochelle Haley	<i>Constructions of the Moving Body</i>
Min Kim	<i>Documentation with the result of its own performing</i>
Luce Choules	<i>Fieldwork in Practice: performance, survey, document</i>
2.25-2.40	Coffee
2.40-3.50	Session 4: (Re) Imaginings (chair: Andrew Pepper)
Chiara Passa	<i>Live Sculpture</i>
Kate Corder	<i>HOW - Heathrow Orchard Walks, observations and explorations of vibrant land</i>
Louise K Wilson	<i>Diving, flying and in-between</i>
3.50-4.05	Coffee
4.05-5.15	Session 5: (Re) Encounters (chair: Emma Cocker)
Hector Canonge	<i>WORDS (and) REPETITION (as) DOCUMENTATION (in) PERFORMANCE ART</i>
Sophie Kromholz	<i>Absence Makes the Heart Grow Fonder - Experiencing the temporary artwork without the physical work</i>
Stewart Collinson	<i>(Un)Drawn Film</i>
5.15-5.45	Keynote closing address by Tim Etchells
5.40 – 5.45	Symposium close by Angela Bartram

Symposium abstracts:

Annalaura Alifuoco: 'In the Cut'

This (performative) lecture raises the provocation that opposing notions of the material and the immaterial ontology of performance can be dislodged by an ontogenic sense of re-emergency precipitated by the dynamic dimension of affects. Such autonomous, reactive, and recursive forces and energies, I propose, expand the sensual and aesthetic 'sense' of performance across the recurring time/space of the 'alive' event.

Against the illusion of permanence, against the archive as a burial place, against the conventions getting in the way of our doing and our feeling, against the comfort of academic encryption and encapsulation, against an art packed in dusty boxes or stored in vacuumed rooms, against 'senseless' transactions, against if-there-is-public-funding-there-will-be, this address cultivates the idea of performance as the incipient event that resurges in impermanent and intangible ways; in the liminal spaces of interaction, in grey areas of sonorous exchange, in the secreted atmospheres of the sensuous, in the tensions between the fluidity of movement and the density of transmission.

Through the intersected analysis of Brian Massumi and Peggy Phelan, this presentation explores the brimming promises of artistic and creative possibilities - the prefatory whispers, anticipatory whiffs, alluring touches and tastes, and hidden sights and sounds of things already been once, glimmering with the promise of their not-yet-captured albeit unrealised ontological and ontogenic force.

Hector Canonge: WORDS (and) REPETITION (as) DOCUMENTATION (in) PERFORMANCE ART

After living most of my adult life in the United States, I was able to return to South America in 2012. My self-imposed exile and the migratory policies of my new home country had deterred me from going abroad until, early that year, I was finally granted permission to travel. In June 2012, I embarked on a personal journey that allowed me to explore in a different level my performance art work in relation to my identity and origins. Though pictures and video documentation were taken in various regions where I presented my work, I started to write not just about the performances, but to accurately narrate their implementation right after they took place. In other instances, I found that the repetition of some works allowed me to better describe the actions and their particularities. While visual registry evokes a certain point of view, the written documentation offered a unique detail and freshness that by itself was performative and participatory as the reader had to imagine the work being described. Either way, I was building a documentary narrative around my work, and despite the lack of visuals it has its own merits.

In this performative lecture I will explore two non-visual practices for documentation: First, the written word, its use, and appropriation to transcribe actions and the execution of a performance art piece. And second, the repetition of a number of works despite the traditional 'one time,' ephemeral consideration that performances are said to have. Both proposed modalities of documentation -the use of words and repetition of actions- have been used by cultures around the globe: Word of mouth, in the oral tradition, record keeping, in the pictographic representations, and rituals, in corporal interpretations, constitute records of practices that today speak about the performative nature of human development. The lecture/performance will contain various examples of my work supported by written documentation that will be narrated to audiences. In addition, I will introduce the performance SUR presented (repeated) in various cities in the USA, Europe and Latin America.

Ana Carvalho: *Highlighting Process: possibility for documenting live audiovisual performance*

Changes occur through combinations of knowledge. Given the intermedia features that form the diversity of works within live audiovisual performance, innovation, combination and reinvention are part of its definition, which is not fixed but rather flexible and mutable. Available documents, in contemporary live audiovisual performance, are mostly based on recordings of the performance clearly describing aesthetic results. If vídeos demonstrated the projected image and diffused sound are broadly found available online, the shortage of documentation diversity is an impediment to the understanding other dimensions of the performance such as the collaborative interconnections between the arts and between these and other knowledge areas. Live audiovisual performance remains a subject of apparent superficiality due the lack of evidence, ground for fundamented research. The presentation at the conference The Alternative Document proposes a closer look to the creative process in order to identify possibilities for other documents to be taken in consideration shifting the focus away from the performance. Following a need to contribute to the study and construction of documentation in these artistic practices, the project Ephemeral Expanded will be presented as a developing interdisciplinary research on the encounter of the ephemeral with the document with the aim at overlapping the academic and artistic contexts. The presentation has as main objective to dialogue with other projects, researchers and artists and to draw possibilities for impact on the study, construction of history of performance and to the live audiovisual performance as artistic practice.

Rachel Cherry: *Photography And Transformation: The Choreographic Potential Of The Photographic Effect*

Exploring Peggy Phelan's notion of the 'photographic effect' (2010) this paper considers the transformative potential of photography, which, as is argued here, occurs in the liminal space between taking and looking at images. By identifying a model of performance, photography and participation, the aim of the paper is to examine photography as a performative event itself, rather than focusing on performance and documentation as two autonomous events; existing within two different time frames. Here the space-time of the performance is included in the space-time of the image, merging the corporeal-presence with the decorporeal-representation.

To achieve this, this paper will examine three aspects of artistic practice:

- I. Spectatorship: the camera as a tool for role reversal in Vito Acconci's *Twelve Pictures* (1969).
- II. The role of participant-creators in Franco Vaccari's *Leave a Photographic Trace of Your Passing on These Walls* (1972), and Jochen Gerz's *The Gift* (2008/2009)
- III. The human camera: Ann Hamilton's *Face to Face* (2001), Lindsay Seer's *Act of photographing with the mouth* (1997-2005).

Each category uses the camera not only to subvert the hierarchy between performance and documentation, but also between performer and audience, interrogating who is performing and questioning what is being performed. By proposing a choreographic framework the camera can either empower or disempower those subjected to its vision, and consequently each category raises issues regarding the ethical considerations of those experiencing the work both first and second hand. Placing these works within a phenomenological framework highlights what is *unique* about photographic experience, questioning *how* experiencing these kinds of events differ from other types of performance.

Luce Choules: *Fieldwork in Practice: performance, survey, document*

In expeditions using geographical fieldwork, the making of images, observations and notes serve as aide-memoire to the events, situations and discussions happening as a result of research-led activities or adventurous travel. Artists are now re-imagining this traditional undertaking by producing fieldwork documents that reference or involve ephemeral works created in a field of artistic activity – whether performance, survey or artwork – creating fragments wholly conceived as legacy to events taking place. Drawing from examples in my own practice and the work and projects of other artists documenting ephemeral situations, the intention is to consider fieldwork not only as documentation method and distribution platform, but also itinerant artform.

Emma Cocker & Clare Thornton: *The Italic I: Between Live-ness and the Lens*

The Italic I is an artistic collaboration exploring the different states of potential made possible through purposefully surrendering to a *repeated fall*. The fall is encountered almost exclusively through its photographic document, considered less as a pale imitation of live-ness but rather as a means through which to 'see it again', *differently*. Photography repeats the live event, yet the intent is not to reproduce or re-present, as *present* an alternative perspective (through the camera's capacity for 'seeing' faster or slower than the eye). The live performance of falling is mediated through the lens, slowing and extending its different episodes, yet, the intent is not to capture what a fall looks like, but rather to reflect on its interiority (its 'inner movement' as lived experience). We seek a visual vocabulary for the invisible register of intensity or sensation within falling, the force of what-cannot-always-be-seen. Our documents make tangible an experience not *actually* visible in the live event; paradoxically, the document is somehow closer to the live(d) experience than the encounter with the performance itself. Moreover, the document itself is performed live, ephemeral. Staged as an ever-changing permutational flow, the cross-fading of non-consecutive images generates a virtual performance (a fall) that did not exist in reality, but which perhaps comes closer to the feeling-of-the-fall. The work explores how lens technologies might have the capacity to evoke a quality of live-ness not simply the visual document of life, addressing those expanded modalities of performance and performativity - those emergent temporalities and subjectivities - produced at the threshold where live and lens meet.

Stewart Collinson: *(Un)Drawn Film*

A performance whose antecedent is Annabel Nicholson's Reel Time (1973). In (Un)Drawn Film, a long loop of blank film runs continuously through a projector across to a table at which I sit and apply black acrylic ink to the film surface with various nibs and brushes. A hair-drier dries the ink on the film before it passes through the projector gate. The ink is applied to the film until most of the surface is covered, including the optical soundtrack edge which produce sound, consisting of undifferentiated noise. The subsequent removal of the ink through scratching with dry nibs and abrasive brushes both erase the drawn "image" and create a more differentiated sound, consisting of clicks, pops. The performance will end when the abrasive action becomes sufficient to cause the looped film material to break, the projector and hair-drier switched off.

Kate Corder: *HOW - Heathrow Orchard Walks, observations and explorations of vibrant land*

In 2014 I started a series of research Walks, acting as a tour guide to "grade one" contested agricultural land lingering in the environs of Heathrow airport. The land is under threat of being consumed by airport expansion. Local residents organize groups to protect their dwellings, while others conspire for a Third Runway to increase air traffic. Heathrow's land once supplied abundant quantities of fruit and vegetables to assist in feeding London, but now, gravel farms erode fields, degrading the soil and most of the orchards have disappeared. Through

Heathrow Orchard Walks, I invite others to participate in exploring and observing the area, recognizing the land as a former site of prolific nutritional plant food cultivation and experiencing it as a speculative aesthetic. I plan the Walk routes using aerial photographic maps combined with cultivation histories. During HOW events social dialogues occur; I speak about the terrain, participants converse and conversations happen with local residents when encountered. Monuments of cultivation in the area are visited, which can include a squatted market garden, the ancient Harmondsworth Barn and a recently planted, yet already decayed, orchard in Sheraton Heathrow's hotel garden. HOW participants and routes vary contributing to a layering of happenings, which build over time as the series continues. The tour guide is the consistent still point in the activity. The experience of being there is a shared memory, but undefined unless highlighted through written text, images and verbal commentary. Photographic images taken during each HOW define and transmit the transient nature of walking in a contested landscape.

Rochelle Haley: *Constructions of the Moving Body*

This paper explores practice-based approaches to visualising movement in space through graphic drawing. Haley approaches movement across the disciplines of performance and fine arts with a focus on dance, drawing and diagramming. In this paper the author explores the relations between drawing and performance through the lens of the diagram as an archival, graphic form.

The author proposes that the diagram - as an assemblage of information, rather than a representation of objects in space - is a material and conceptual model for the 'recording' of dance with the potential for future animation of dance legacy. Taking the narrative of the event into account moves the drawn visualisations beyond static forms of conventional dance notation. Diagrammatic visualizations in the discipline of dance can be traced from Rudolph Laban's drawn *Kinespheres*, to Trisha Brown's mapping of the architectural continuity of the body in her work *Locus* 1975, through to William Forsythe's interactive computer installation *Improvisational Technologies* 1994.

Haley begins by repeatedly watching recorded material of choreographer Trisha Brown's work *Accumulation* 1971 whilst simultaneously drawing the movement. In an iterative process of drawing after drawing, Haley extracts common points of connecting lines that become nodes within diagrammatic structures. The structures are described by overlaying translucent layers of watercolour to form visualisations that document movement. The research of Haley creates diagrams for moving through three-dimensional space that aim to forge future connections between drawn documentation and the transience of performance.

Min Kim: *Documentation with the result of its own performing*

My paper will discuss an alternative way to view the notion of documentation, in which documentation can serve as more than a mere record of a performance. I will illustrate how the documentation of a work can result in an independent work on its own or form an additional layer within the work, by which I will introduce existing works that exhibit characteristics of documentation, and the links between those works and their process of being made.

My acknowledging of this alternative approach towards documentation initially comes from studying 'Box with the sound of its own making' (1961) by Robert Morris. This piece - a wooden box with sound being emitted from inside - literally contains the process of its own making as part of the piece and demonstrates that a piece of artwork can function as a type of documentation, while assuming the preparatory process to be a performative act.

I extend from this observation that an artwork can be documentation of its preceding performative process, and argue that documenting a work can be carried out in such a way that it potentially results in a separate work or an extension of the documented work. Various ways to execute this will be illustrated by drawing on such works as 'Compositions 1960 #10' (1960) and 'Compositions 1961' (1961) by Sophie Calle, in addition to which I will also discuss my own investigation into alternative documentation carried out through my works 'From Belfast with love' (2014) and 'It wined the humming of sea' (2015).

Sophie Kromholz: *Absence Makes the Heart Grow Fonder - Experiencing the temporary artwork without the physical work*

Temporary artworks, which within this research are limited to material artworks which are intentionally short-lived and furthermore cannot be reproduced, eschew traditional collecting and conservation practices. They are works which cannot be possessed in a traditional sense due to their short shelf-life. As literal dematerialization is the medium through which the work's message is experienced, loss which cannot be repeated informs the work. Instead, in order to carry the work forward, we are challenged in finding new ways to sustain their legacy and recount their existence for future audiences who cannot experience the "original" material object that forms part of the work. However, if the temporary artwork is understood as experience, it is this experience which posits the work's stake.

This paper will consider how the "career" of the artwork can be seen to extend beyond its original physical state through exploring alternative means of experiencing the temporary artwork after the physical fact. Specifically,

the following idea will be put forward – that through changing our understanding of the archive, namely that collective memory may serve as an alternative sort of archive, which is living and thus also, biased, but present nonetheless. This archive of memories alongside documentation can be used as tools for alternative conservation strategies, which rather than replace the artwork help us understand the lost physical work through extending its absence.

Anya Liftig: *Rumor as Document--or How I Learned to Stop Worrying and Love Lobster*

The performance lecture deals with the concept of “performance art rumor” as the primary form of documentation. I will tell the story of the dissemination of a “rumor” regarding an aggressive, physical intervention into a piece I made in Boston, MA in 2012. This “rumor” travelled internationally via one of my attackers and, like a message sent through a game of telephone, was changed drastically in the retelling. By the time I overheard the story at a festival in Finland (the people at the next table were sharing it with each other) the facts of the story were mangled. I decided to take control of the dissemination of the rumor. In a twist of fate, I ended up on an artist panel in Toronto where I was asked about the 2012 piece. It turned out that two years earlier my aggressor spoke to the same group and told her “rumor.” This will be a performance lecture with experimental power point graphics that will trace the circulation of these competing stories or “alternative documents.” I will also discuss how this event affected my practice as I am currently in the process of crafting a new piece for the Bronx Museum of Arts in collaboration with their long time head of security service. He will perform the piece and will disseminate a tale about a performance by Anya Liftig that has never and will never happen. It will exist solely as a rumor.

Chiara Passa: *Live Sculpture*

This paper will discuss "Live sculpture", an interactive and performativity video-sculpture built as an autopoietic-communicating-mirror where the body of the viewer is fully participating. Audience in front of the "Live sculpture" are scanned and filmed in real time by a web-cam installed behind the baroque frame, then revived and reshaped in a human scale video projection as a three-dimensional marble sculpture.

Andrew Pepper: *There-ness and the peripheral view*

Described as the “ultimate visual”, holography has long been a promissory phenomenon, offering the ability to record and ‘replay’ volume and its content, to time and geo-shift that which we visually identify as ‘real’.

Within these portable three-dimensional ‘spaces’ are not only the incredibly accurate recordings of light, reflected and transmitted from the world around us, but also the possibility of other wavelengths of information – memories, thoughts, emotional responses – a complete ephemeral ‘archive’. Holography does, after all, derive from the Greek for “whole message”.

As a tool for interrogating ‘there-ness’, holography offers a developing vocabulary and ability to record the ‘actual,’ but reconstruct it in an entirely disconnected location from the original. It moves from ‘there’ to ‘here’ and interrupts our understanding of solidity (visual, physical and perceptual). If ‘there’ is now ‘here’, what value does our memory of the actual event still have? Things appear differently when we change their context.

In this presentation, the author examines the validity of these holographic ‘documents’ within contemporary art practice and their currency, as a medium/process for capturing the peripheral view, the latent image, the theatricality of placement.

Louise K Wilson: *Diving, flying and in-between*

Many years ago (as an undergraduate art student) I read a haunting and affective article in Performance magazine about Ian Munroe - an artist who trained as a deep sea diver despite initially being unable to swim and suffering from claustrophobia. I was struck by the elusive nature of his practice – hinted at in just a few grainy black and white images (in my memory he was wearing a Otto Ball-esque diving suit in one...and sitting in what I imagine to be a decompression chamber in another...).

I think in retrospect reading the interview was highly influential for me: it lurked in the background consciously and unconsciously informing or validating the decision to cross thresholds into what I considered closed and hard-to-access spaces. This process initially began as an exploration of the self as subject in medical research environments when I voluntarily embarked on a number of medical experiments witnessing the manner in which acts are performed and recorded, and noting where experimental protocols and behavioural etiquettes prevail. Participation in one study led to another and to an interest in the material effects of gravity on the body. Years later, I gained a place to spend a week at Star City, Russia (through Arts Catalyst) to participate in a parabolic flight (spending a total of 5 minutes in zero gravity).

This paper will spin off in tangents and coalesce around discussion of imaginary/ imagined spaces: the half-remembered reading of the Munroe interview (indeed the influential role of Performance magazine for many artists at that time); the (medicalised) documentation of the consenting subject engaging in lab-based performances; the ephemeral and not-to-be-repeated experience of zero gravity and the textual accounts of those bodies and minds who were shaped by the ‘intra-action’ (Barad) of this airborne event.