

How has Performance influenced Visual Arts?

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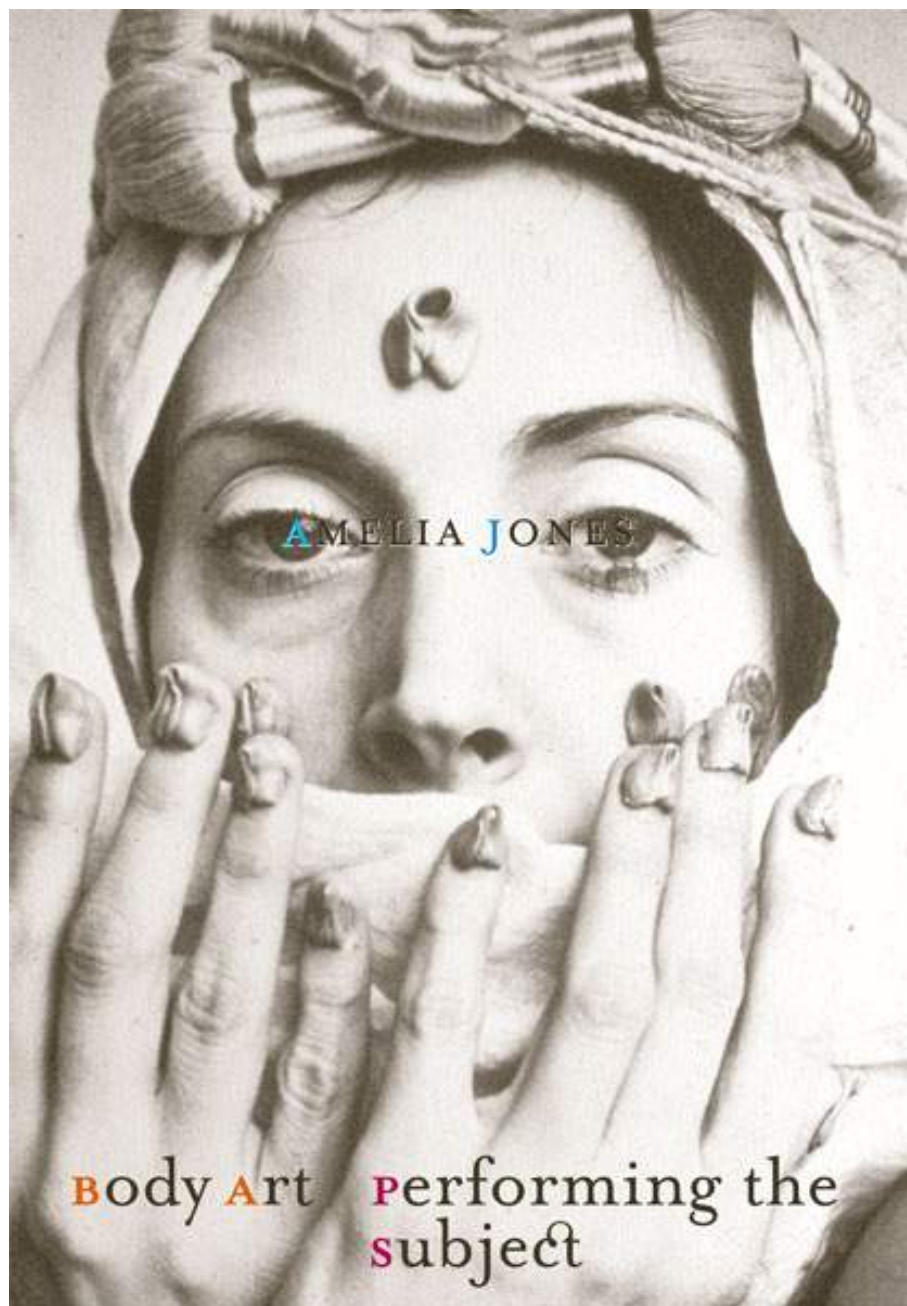
Alicia Frankovich, *Performance 2* as
part of the work *A Plane for
Behavers*, Artspace Auckland, 2009

This paper discusses the ways in which **modes of performance** have profoundly influenced contemporary visual arts with an emphasis on how performance art engages with sculpture and installation practices. Performance practices—and notions of ‘**performativity**’—privilege ideas of **art as process** and as operating within **temporalities** of *unwitting participation* and so on. This paradigm shift is driving much pedagogical and research thinking in art schools and art history departments around the world. This paper takes a close look at artists from New Zealand and Australia that engage with performative installation practices. These will include Darcell Apelu, Alicia Frankovich, Laresa Kosloff and Kelly McDowell.



Pollock Painting by Hans Namuth, 1951

“My painting is direct.... Having the canvas on the floor, I feel nearer, more a part of the painting. This way I can walk around it, work from all four sides and be *in* the painting.... I can control the flow of the paint. There is no accident just as there is no beginning and no end. Sometimes I lose a painting. But I have no fear of changes, of destroying the image. Because a painting has a life of its own I try to let it live”.

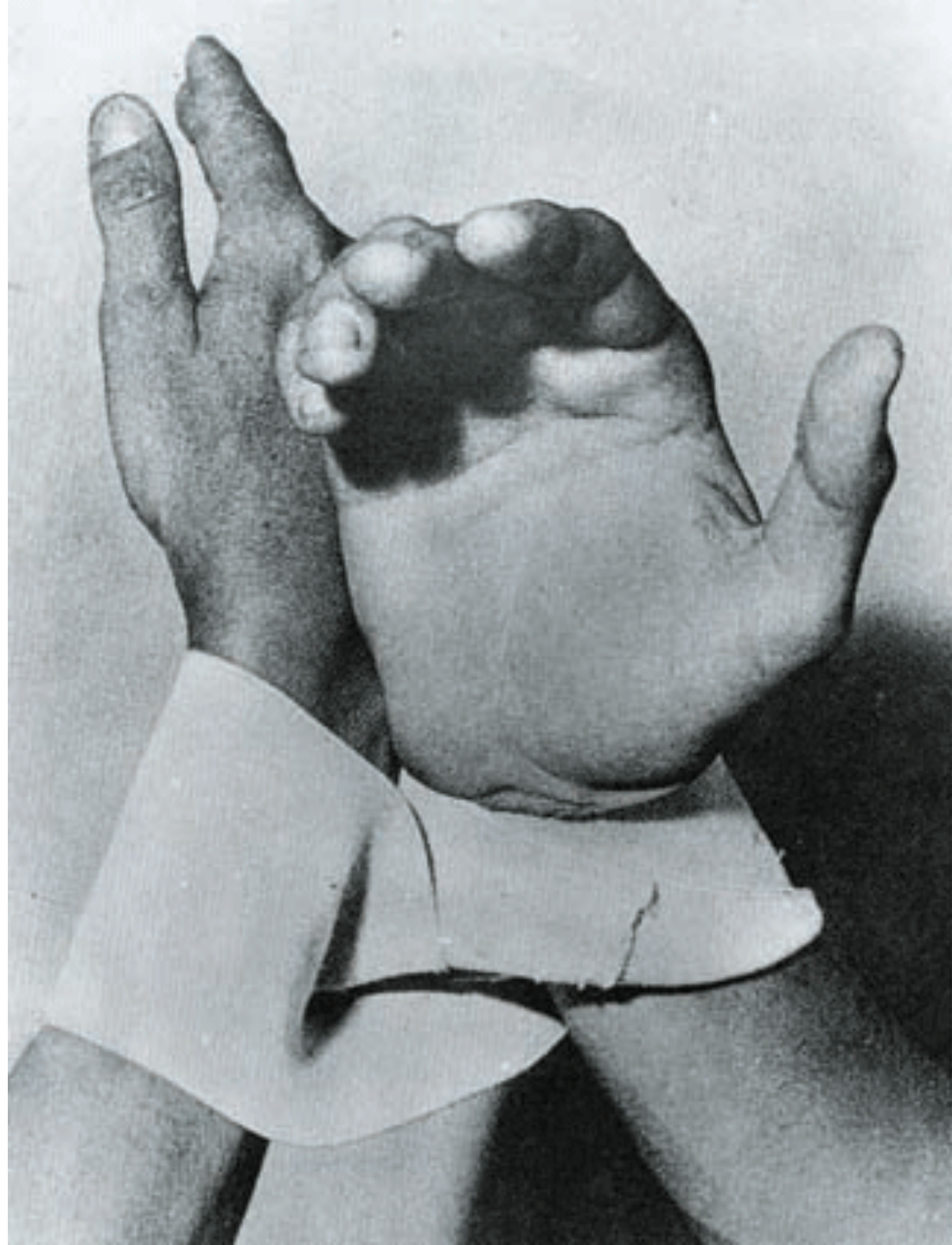


AMELIA JONES

Body Art performing the
subject

Amelia Jones coins the term ‘Pollockian performative’ in which the artist is “...self-consciously performed through new, openly intersubjective contexts (including video or ironized modes of photographic display) which insist upon the openness of this and all subjects to the other” (1998: 67). Jones is interested in how Pollock ‘gets performed’ by an innumerable number of interpretive contexts such as artist, photographer, critic, historian and, over any period of time, contemporary and historical (1998: 268n241).

With an emphasis on process, three key issues that Amelia Jones discusses in her engagement with notions of performativity are "...a performative conception of the artist/ self as in process, commodifiable *as art object*, and intersubjectively related to the audience/ interpreter" (1988:12).



Lygia Clark, *Dialogue*,
1966

“... when my right hand touches my left hand while it is palpating the things, where the ‘touching subject’ passes over to the rank of the touched, descends in to things, such that the touched is formed in the midst of the world and as it were in the things” (Merleau-Ponty, 1968: 133-4).

“In this sense, the body is defined as both a subject (subjective reality) and object (objectifiable for others), and also simultaneously internally divergent with itself” (Vasseleu, 1998: 26).



Darcell Apelu, moving image, BVA Graduating exhibition, 2011







Kelly McDowell, *Breaking Models*, October 2012, trying to become as compact as possible, trying to fit. Covered in a mixture of flour, corn flour, make up, perfume and water.



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live art & documents
performativity
art as temporal process
contingency—artist/
object/ audience
unwitting participation

live art & documents

- where does performance reside?
- trace structures



Hayley Newman, *Stealth*,
1996

Over 3 hours I jumped up and down on a trampoline in complete darkness. A small flashing red light attached to my body and the sound of my movements were the only two things indicative of any activity.

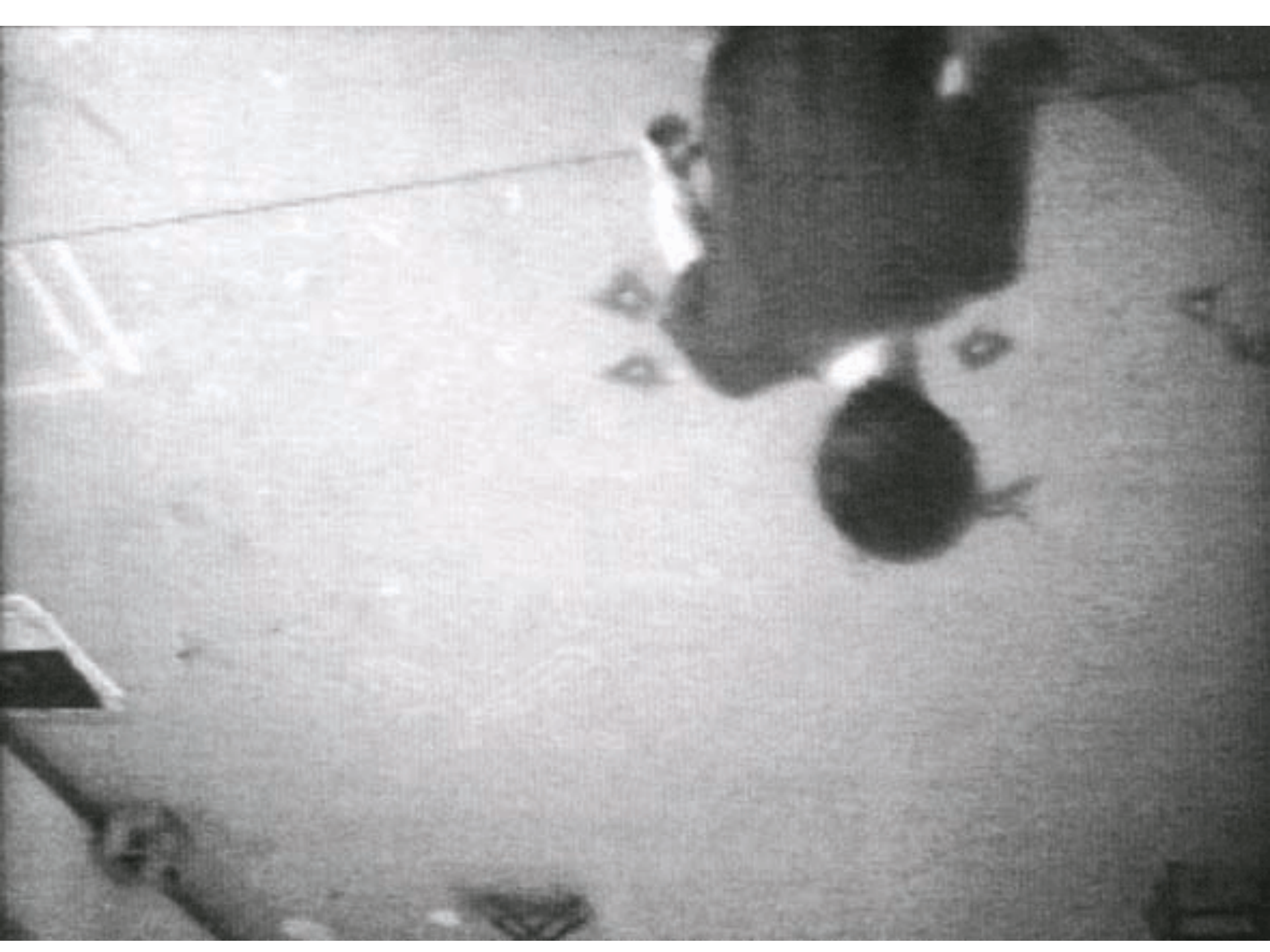
Prior to the event I had instructed its organiser to enter at any point during the three-hour performance and take a single photograph with a flash to document the work. This is the only image of the work as no other photography was allowed.

"What is the nature of the performance event? Is it more 'real' or 'authentic' than the various kinds of documentation (textual, photographic, videographic, filmic, re-stagings) through which it is passed down through time? Is the live body more 'authentic' than the body represented in photographs, film, or video?".... How does live art get remembered? How does this remembering manifest itself in documents and in re-enactments of performance events? Who gets to decide how to write the histories of these events?" (Jones, 2012: 15).

PERFORM REPEAT RECORD

LIVE ART IN HISTORY AMELIA JONES & ADRIAN HEATHFIELD





Bruce Nauman, *Stamping
in the Studio*, 1968











Darcell Apelu, *Individualistic, Response #3*,
moving image, media tablets, duration 5min,
2013

Response to *Individualistic*, section within
Understanding Polynesians, Polynesian
Advisory Committee of the Vocational
Training Council (N.Z) 1975



As Philip Auslander writes:
“Perhaps the authenticity of
the performance document
resides in its relationship to
its beholder rather than to
an ostensibly ordinary
event: perhaps its authority
is phenomenological rather
than ontological” (2006: 9).

performativity

J. L. AUSTIN

HOW TO DO THINGS
WITH WORDS

Second Edition

*Edited by J. O. Urmson
and Marina Sbisa*

HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS

In these examples it seems clear that to utter the sentence (in, of course, the appropriate circumstances) is not to *describe* my doing of what I should be said in so uttering to be doing¹ or to state that I am doing it: it is to do it. None of the utterances cited is either true or false: I assert this as obvious and do not argue it. It needs argument no more than that 'damn' is not true or false: it may be that the utterance 'serves to inform you'—but that is quite different. To name the ship *is* to say (in the appropriate circumstances) the words 'I name, &c.'. When I say, before the registrar or altar, &c., 'I do', I am not reporting on a marriage: I am indulging in it.

What are we to call a sentence or an utterance of this type?² I propose to call it a *performative sentence* or a performative utterance, or, for short, 'a performative'. The term 'performative' will be used in a variety of cognate ways and constructions, much as the term 'imperative' is.³ The name is derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action

Jon McKenzie notes how Judith Butler opens *Gender Trouble* by citing Sedgwick's reading of Austin. He quotes Butler as follows:

“Performative acts are forms of authoritative speech: most performatives, for instance, are statements which, in the uttering, also perform a certain action and exercise a binding power The power of discourse to produce what it names is linked with the question of performativity. The performative is thus one domain in which power acts *as* discourse’” (1998: 224).



Alex Martinis Roe, 2012, *non-writing histories*, installation view, Artspace, Sydney.
Photo: Silversalt photography. Courtesy of the artist.



“The history of feminist performance is a history of redundancy: a history of what is *unsaid*. Martinis Roe is ambitious that her work, as she comments, is ‘a political act that forms a history that is otherwise unsaid’ and where her practice ‘introduces footnotes’ and ‘creates a language that questions “traceable” discourse’ In this respect, she comments, ‘this is a feminist art history where naming is a creation of a language’ ” (Braddock, 2013: 122).

Performing Contagious Bodies explores live/performance art and installation practices through theories of magic ritual. It maps out an ambitious and thought-provoking study of live art – together with its documentation and object/material traces – and uses the concepts of contagion, animism and ritual participation to open up a range of hotly debated questions about the temporal aspects of live art and their relation to 'event' and where 'liveness' lives. Featuring discussion of a wide range of contemporary international practices, this book explores the intersections of performance studies, art history, anthropology and contemporary visual art practices.

Christopher Braddock is Associate Professor in the School of Art and Design at the Auckland University of Technology, New Zealand. He is an artist and writer.

Cover image: Laresa Kosloff, *CAST* (with Jennifer Allora, Hany Armanious, Richard Bell, Karla Black, Christian Boltanski, Mikala Dwyer, Dora Garcia, Charles Green and Lyndell Brown, Thomas Hirschhorn, Anastasia Klose, David Noonan, Michael Parekowhai, Grayson Perry, Stuart Ringholt, Renee So, Kathy Temin, Luc Tuymans, Angel Vergara and Catherine de Zegher); live performance, curated by Juliana Engberg and Charlotte Day, 54th Venice Biennale, 1–3 June 2011; a project commissioned by the Australian Centre for Contemporary Art through the ACCA Pop Up Program with support by the Victorian Government through Arts Victoria; photo: Liv Barret, courtesy of the artist.

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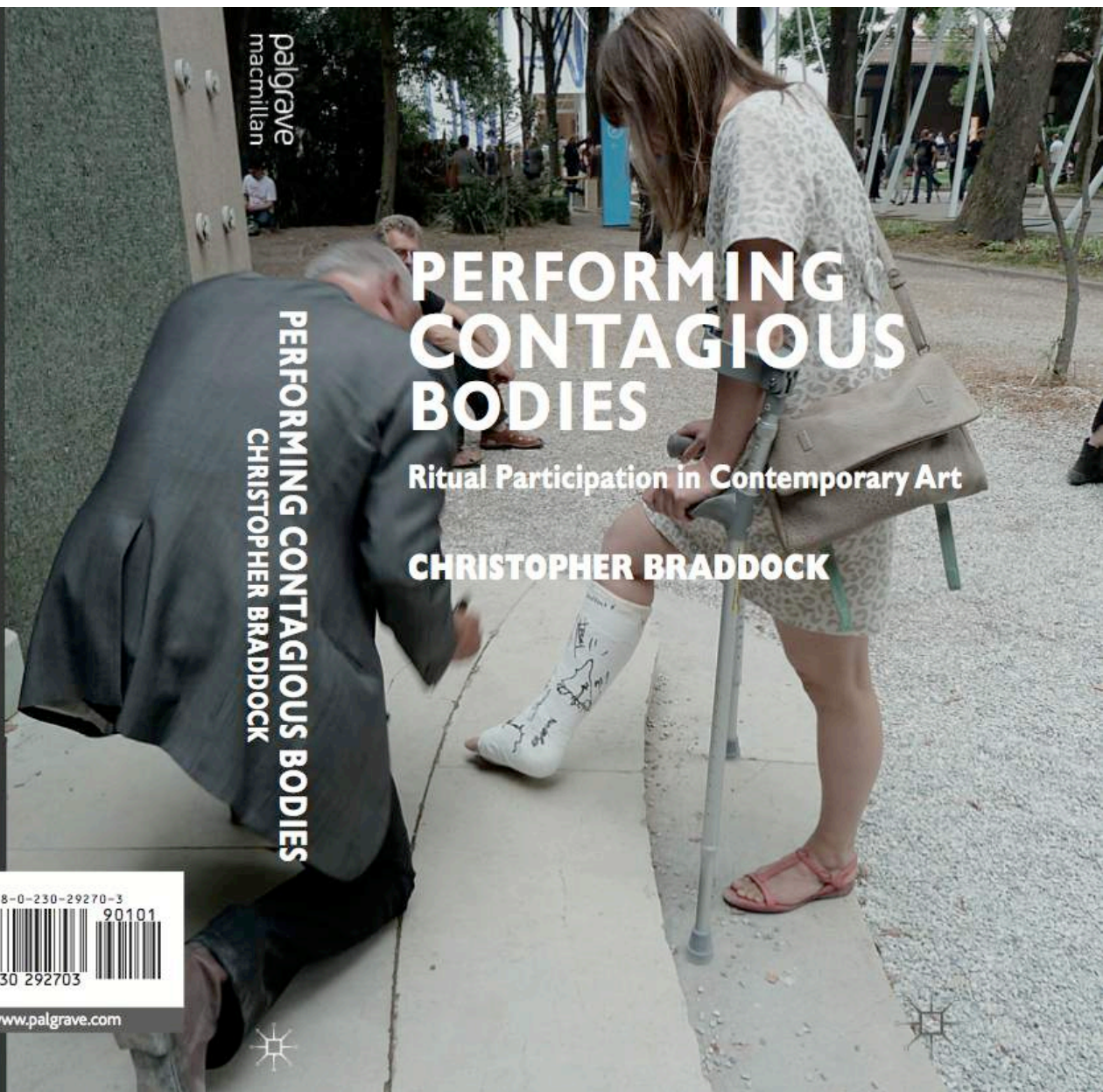
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PERFORMING CONTAGIOUS BODIES
CHRISTOPHER BRADDOCK

PERFORMING CONTAGIOUS BODIES

Ritual Participation in Contemporary Art

CHRISTOPHER BRADDOCK



art as temporal process
(including installation
debris)

scopic recognition
haptic encounter

“An object of an encounter is fundamentally different from an object of recognition. With the latter our knowledges [sic], beliefs and values are reconfirmed. We, and the world we inhabit, are reconfirmed as that which we already understood our world and ourselves to be. An object of recognition is then precisely a *representation* of something always already in place.... With a genuine encounter however the contrary is the case. Our typical ways of being in the world are challenged, our systems of knowledge disrupted. We are forced to thought. The encounter then operates as a rupture in our habitual modes of being and thus in our habitual subjectivities” (O’Sullivan 2006: 1).







Performance 1 as part of
the work *A Plane for*
Behavers, Artspace
Auckland, 2009









Performance 2 as part of the work *A
Plane for Behavers*, Artspace
Auckland, 2009







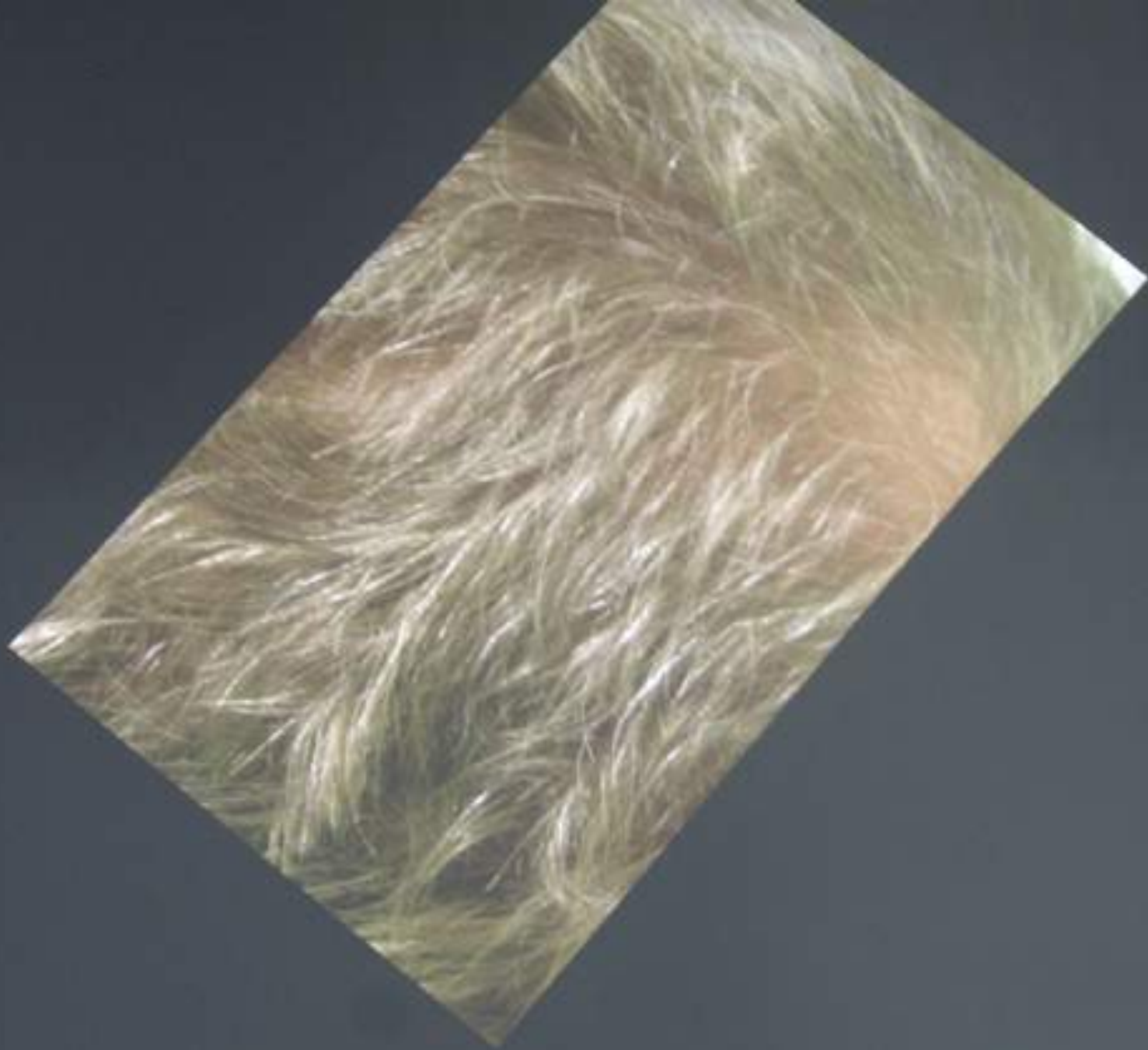


contingency—artist/
object/ audience
(partial subjects &
objects)

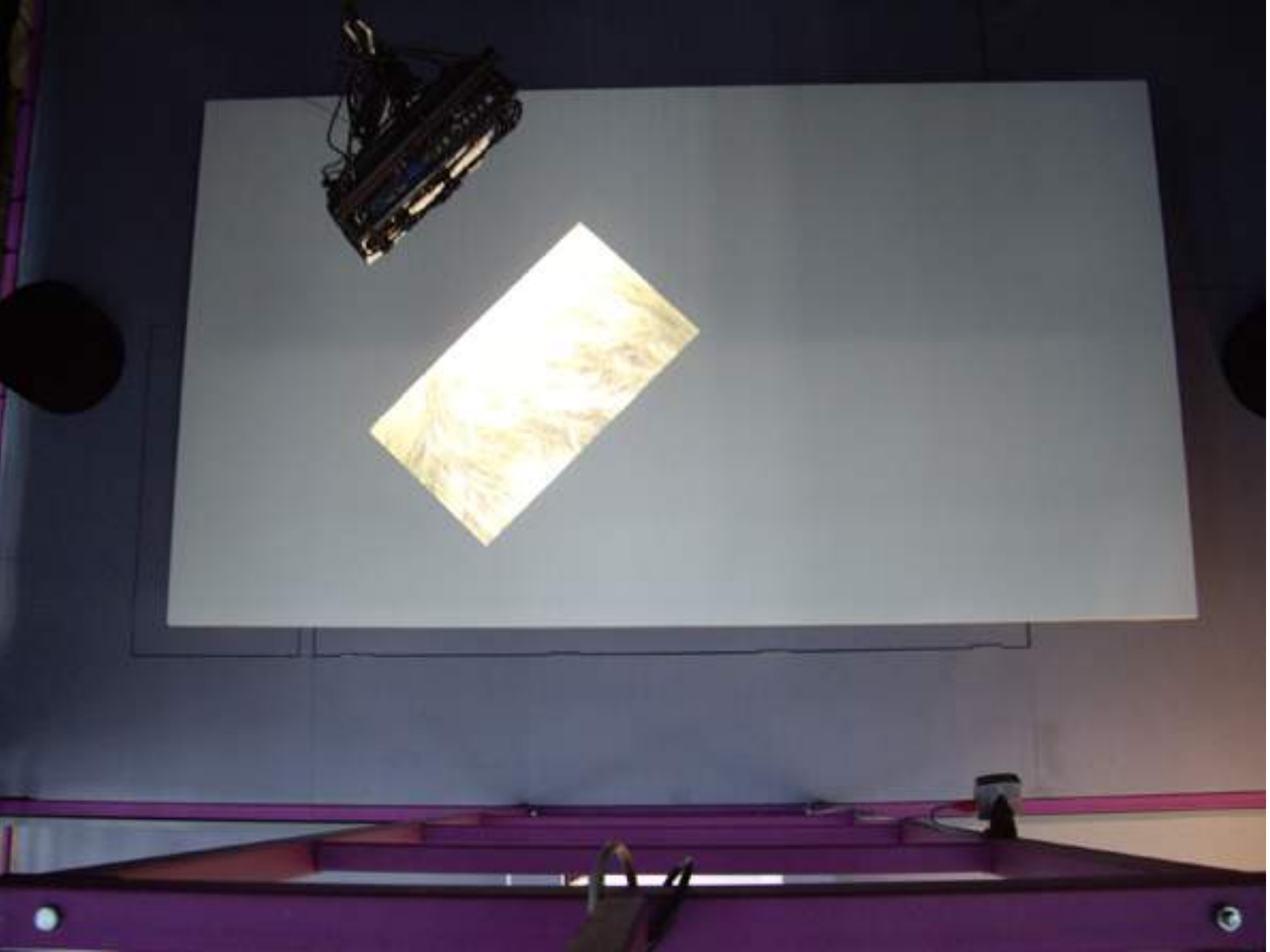


Chris Braddock, *PQ11* Prague
Quadrennial of Performance
Design and Space, Veletržní Palace
(Museum of Modern Art), 2011













“Thus there is a new potential for the production of subjects (bodies/selves) ...in process, open to otherness in a way that promotes rather than suppresses ethical behaviour in relation to others and social spaces” (Warr and Jones 2000:41-42).

[illegible][illegible]

PHADON

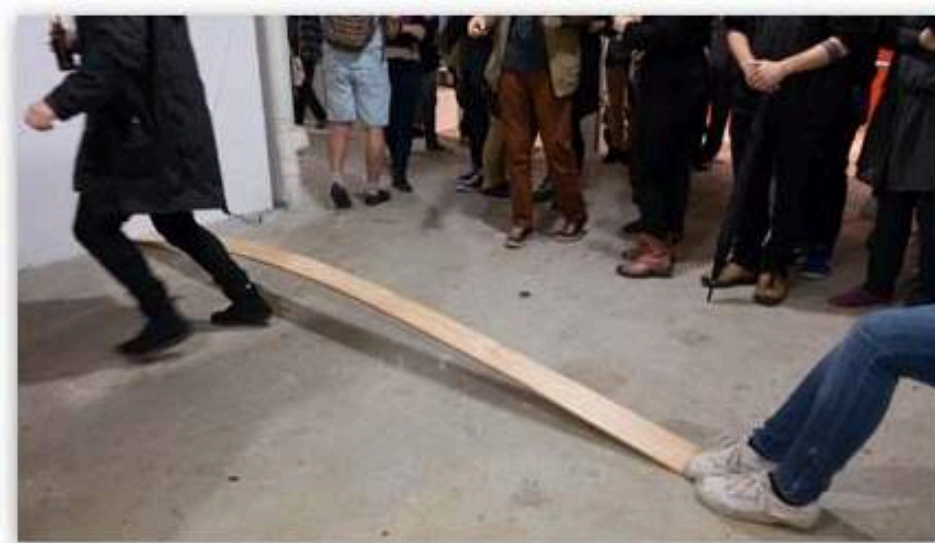
THE ARTIST'S BODY

Features key artists in the field from pioneers such as Marcel Duchamp and Jackson Pollock to contemporary artists Matthew Barney, Tracey Emin and Mona Hatoum

PHAI

Features key artists in the field from pioneers such as Marcel Duchamp and Jackson Pollock to contemporary artists Matthew Barney, Tracey Emin and Mona Hatoum

PAIDON



Kelly McDowell, *Negotiation 1, #1*, female performer follows task to get her entire body lying on floor with wood at her feet. Duration around 3-5minutes, 22 May 2013



McKenzie writes "...that the performative subject is constructed as fragmented rather than unified, decentered rather than centred.... Similarly, performative objects are unstable rather than fixed.... They do not occupy a single proper place in knowledge; there is no such thing as the thing-in-itself" (2001: 18).

unwitting participation











Laresa Kosloff, *CAST* (with Jennifer Allora, Hany Armanious, Richard Bell, Karla Black, Christian Boltanski, Mikala Dwyer, Dora Garcia, Charles Green & Lyndell Brown, Thomas Hirschhorn, Anastasia Klose, David Noonan, Michael Parekowhai, Grayson Perry, Stuart Ringholt, Renee So, Kathy Temin, Luc Tuymans, Angel Vergara, Catherine de Zegher). Live performance, curated by Juliana Engberg, 54th Venice Biennale, 1–3 June, 2011. This project was commissioned by the Australian Centre for Contemporary Art through the *ACCA Pop Up Program* with support by the Victorian Government through Arts Victoria. Photo: Charlotte Day and Liv Barret.



Performing Contagious Bodies explores live/performance art and installation practices through theories of magic ritual. It maps out an ambitious and thought-provoking study of live art – together with its documentation and object/material traces – and uses the concepts of contagion, animism and ritual participation to open up a range of hotly debated questions about the temporal aspects of live art and their relation to 'event' and where 'liveness' lives. Featuring discussion of a wide range of contemporary international practices, this book explores the intersections of performance studies, art history, anthropology and contemporary visual art practices.

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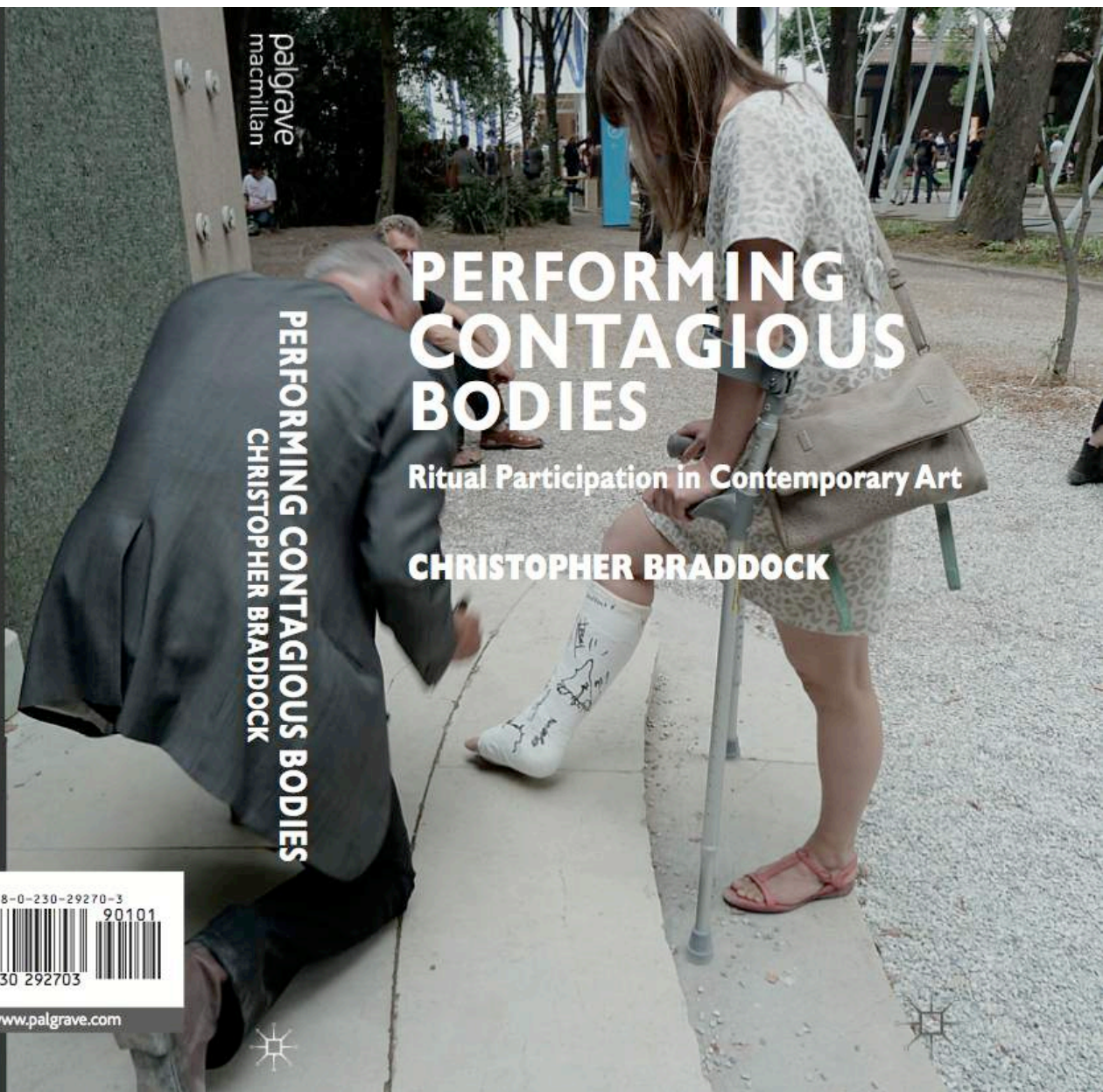
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Ritual Participation in Contemporary Art

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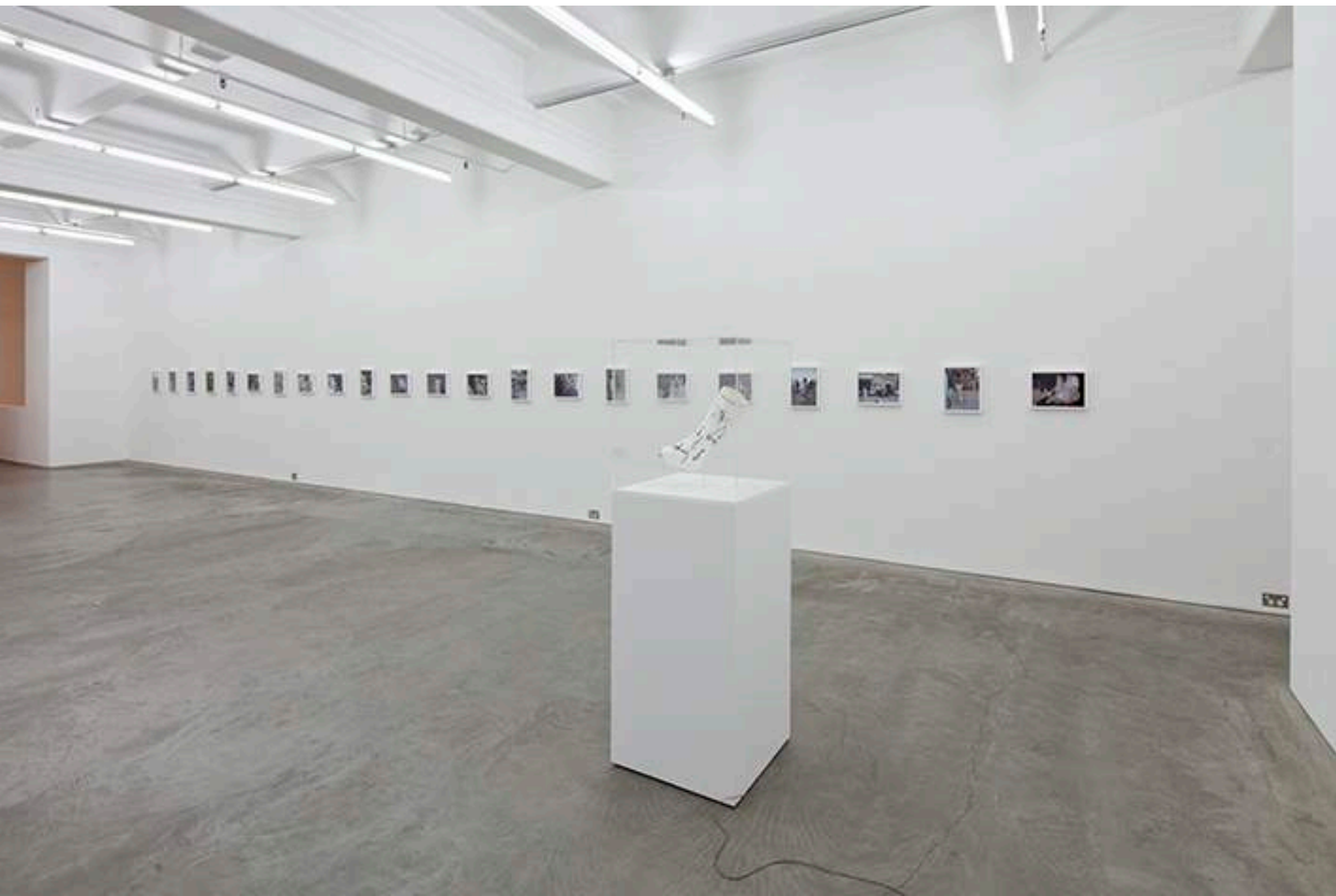


“In creating *CAST*, Kosloff was mindful of Michel de Certeau’s idea of ‘making do’ as a ‘tactic’ for opening up structures. In this way she is hopeful that *CAST* might *lack* a locus as an argument in its contingency on a variety of reactions (of participations) themselves lacking control” (Braddock, 2013: 45).

“ ‘It has the advantage of time, innovation, making do and flexibility’ says Kosloff, ‘and is therefore unobtainable’. She continues, ‘if its value is not about financial gain, then, its about concepts—what might have been exchanged as potential’ ” (Braddock, 2013: 45).



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Laresa Kosloff, *CAST (artifact)*, 2011, signed plaster cast, motorized plinth, steel support, Perspex, 1700 mm x 550 mm x 550 mm.
Gifted to the Monash University Collection, Melbourne. Photo: Andrew Curtis. Courtesy of the artist.



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