A Short History of Performance

1-14 April 2006

Whitechapel
Rebecca Horn

sequence, and combined to form a dense network of metaphoric and symbolic meaning.

like the much of Horn’s work, La Ferriandina has a pervasively autobiographical element. The fragility of life is presented across an expose of objects, sculptures, and people, placed within a narrative of life and work. La Ferriandina, a young American, the only character.

The film ends with the tragic death of symbolic sacrifice of a young American, the only character. Their desire personally fulfilled and their interaction marked by interiorizing feelings of isolation. on a pedestal egg, a once famous opera diva now reliant on her memories and possessions, and their despair.

an assembly of self-portraits and failed characters that include a doctor, who performs experiments and emotional vulnerability. Set within a 17th century Medici Housing Lodge, the film consists of an
1981, continues with some of the artist's ongoing concerns: obsession, isolation, and both physical and ethereal mediums in her practice. Her second film, 'La Ferdinanda', has subsequently become the culmination of her work, drawing on the body's potential and exposing its weaknesses simultaneously revealing the world of the body. They project and cocoon whilst simultaneously reflecting the fragility of the body, producing body-centered or object-based performance with sculpture, reflecting the fragility of the body.

The German artist Rebecca Horn came to prominence in the 1970s with an oeuvre that combines video, performance, installation, and sculpture. While still a student, Horn became seriously ill with tuberculosis. She experienced isolation, the isolation she experienced having profoundly influenced her work. Horn's time in isolation allowed her to explore the use of dangerous materials. Forced to spend considerable time in a sanatorium, the isolation she experienced there has profoundly influenced her work. Horn's work has been characterized by her use of her body as a medium, combining video, performance, installation, and sculpture, with a focus on the body's potential and weaknesses simultaneously revealing the world.
and into looking at assumptions we make about appearance and reality.

Weaving's simple gestures provided us into reflecting upon our own past in relation to the present.

Ultimately, our thought processes, concerns and worries change with the development of years. Ultimately, Willie's invisible inscriptions into early adolescence. They also remind us of both how much and how little truth becomes present within the act of concealing. Awkward though they are these testimonies, though the distinction between the child's body and the child's world, the artist reveals how a new

While this simple gesture of concealing a device, weaving dispels the conventions of documentary making.

Presumably here, 10–16 consists of 7 short films depicting middle-aged men and women involved in

and at other times turning to more impacting techniques such as rewinding, or dubbing.
During the editing process, Weaving manipulates the collected images and texts, sometimes subtly
insisting that once at times, shockingly frank, distasteful, darkly humorous, but always honest.

Her understanding of the human mind allows her to yield their most secret thoughts and confessions
thinking or feeling. Her impenetrable attitude allows what they were
photographed people holding pieces of paper on which they'd spontaneously written what they were
and in 1922 she began a series titled Signs that say what you want them to say... where she

was Seven Up (begun in 1963). She started to explore how our public and personal lives, together
with cultural and socially accepted conventions and systems, define normal behavior. To this

Through photography and video, Gillian Weaving explores the most intimate and complex aspects

1997
10-16

Gillian Weaving

This Volume
Issues in its relation to the commercial film from which it derives.

only explicitly acknowledges those questions within its narrative, but also implicitly raises the same

the issue of how the critic in general function within a commercially consumed world, The film not

Rosa explores the relationships between commercial film and art and asks questions surrounding

longing, limitations, human, freedom and commerce.

Rosa, Jankowski’s, film is peppered throughout with moments in which the characters interrupt the

exhibition, the works that she makes. The Hunt and My Life as a Dog, are in fact earlier work

on the same subject. In Rosa, Jankowski’s character is a young Female artist struggling to get an
Man. Jankowski agreed on condition that he in turn could use the actors and crew to make his own film ideas. In what was to become a hit, German comedy about the art world, Viktor Vogel – Commercial, Jankowski was asked by German filmmaker Lars Krume if he could use some of the artist's work. In 2001, Jankowski was asked by German film maker Lars Krume if he could use some of the artist's work. As unorthodox yet quizzical calisthenics for encounters that are simultaneously staged and real, 2003, Magic (My Life, 1996) and Religion (The Holy Artwork, 2001), Puppets (Puppet Conference, 1996), and Fortune-Tellers (Telemarketing, 1996), puppeteer Jankowski highlights the contingency of truth in any one particular reality. Art is brought together with disciplines, in facilitating and documenting the meeting point of different and generally unrelated worlds. German artist Christian Jankowski uses film to explore what happens when art intersects with other worlds. 2001, Rosa, 2002, Irishman Jankowski!
thoughts have become stereotypes of our identities. How we inwardly feel about ourselves, how we outwardly say and do, how we inwardly feel about others, how we outwardly say and do. These internal dialogues speak of the innerness, inmost, and private thoughts of the characters on screen. In each scene, CNN-style intertitles display the inner thoughts of the characters on screen, running across the bottom of each screen. The viewer is placed at the center of the conversation, forced to listen and focus on each individual in turn. Reader at a distance, not able to fully understand each character’s thoughts or motivations. The viewer is placed in the center of the conversation, forced to listen, engage, and participate.

Barbara Kruger

uninfectivity that marks the world we live in.
Twelve, 2004, marks a departure from Kruger's previous work as it uses actors to play out scripted scenes. A large scale, four-screen installation, Twelve has been designed so that each screen exhibits in museums and public spaces across the world and have attained iconic status.

Characterised by a simple graphic treatment in red, white and black, these works have been exhibited by Twelve as graphic renditions of images from sources such as fashion magazines, with slogans that criticise the structures and values that the images themselves represent and serve to reproduce. Colleges that overly fragment images of freedom have dominated Barbara Kruger's work since the early 1970s. Kruger is best known for issues such as feminism, consumerism, personal rights, societal hierarchies, stereotypes and human
Anna Sanders Films


With rather than simply accepting narrative as predetermined, films within which the viewer can define their own meaning posed on the images. They are presented in such a way that reality can only be reached through attempts to re-create it. Their films seek to create a convincing nature of action and that what we are confronted with could always and easily have been otherwise.

Discography and Art de la Piste, Paris. 2005 (cd)

Contemporary Art (X:Daniel F.Guthnur). Dominiage Condoleeza Forester recently joined them.

The film is produced by Anna Sanders Films, a Paris-based production company that was created in 1998 by Claire de Meaux, Philippe Parent, Pierre Huybrechts and the Association for Diffusion of Contemporary Nature of Action.
Here we are confronted with a play in which gaps, spaces and dislocated communications are the theatrical mechanism of the action, at times in synch, elsewhere ahead of the action or behind. This unobtrusive feeling is experienced by a compulsioned viewer that describes the scene and rather than assume the role of one of the original participators, the result is artificial and disjoined. Conversation has been divided between four actors so that each speaks the same number of words.

Rikrit Tiravanija, Vicinato II, 1999-2000
Pierre Huyghe, Philippe Parreno, Carsten Höller
Liam Gillick, Douglas Gordon, Carsten Höller

Anna Sanders Films 10 Mon
Gerard Byrne

Changing attitudes and behavioral patterns.

Cultural specificity of the original conversation and also the collective amnesia we experience over
reactions in thinking that have taken place in the last thirty years. These performances highlight the
it connects us with the inexorable cultural shifts that always occur within society and with the
New Sexual Lifestyles brings back to life attitudes and ideas of the recent past. In doing so,

Above and Pto:

Lifetimes

the installation New Sexual
Photographs detail from
New Sexual Lifestyles, 2003

Courtesey the artist and lisson

Goulding House – a converted glass building in a remote forest – and two smaller monoliths;
The resulting installation comprises three monitors, with the filmed re-enactments randomly distributed
the basis for a script, which he asked actors to perform to create the setting of Goulding House.

"Are there any limits to permissible – or desirable – sexual behaviour?" Byrne asks the transcript as

The di Tete Invisible. Tate Britain, London, 2006
Eindhoven Inst, Kunsthalle, Eindhoven, 2005
Goulding House Dublin, 2002
Poetic Word Festival, Frankfurt, 2002

Contemporary Art, Dundee, 2006
Luerlinger, Berlin, 2003

Frankfurt Kunstverein, Frankfurt, 2003
BAK. Utrecht, 2004
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New Sexual Lifestyles, Sun 9
Gerard Byrne
2003

and questions such as "do children ever help marriage?" and modernist artefacts: Coupling House in the Light Countryside -- an archetypal example of early 1970s architecture -- and a round-table discussion of works in which he speculatively re-enacts ephemeral historical situations. Through these re-creations of the "sexual revolution" Playboy posed questions such as "do children ever help marriage?" and
Judith Barry

undermines the perceived stability of space, arguing that it is itself continually constituted. By
prototyping, both physically and metaphorically, alternative histories onto the architecture, Barry
doubles the privilege to contest American ideology with the reality of imagination. By
articulating as if the walls themselves are speaking, Barry casts a facilitator, giving a voice to those
other subjects, while the windows, doors, and other elements of the space, a series of
representations of middleclass-white men within the museum, often to the exclusion of any
representation of others.
First and Third, originally conceived for the 1987 Whitney Biennial, highlights the predominance of specific works that superimpose social and historical issues directly onto the architecture’s fabric. These environmental installations are generally site-specific, or closely related to institutional critique, while her museum installations and large-scale projections are also conceptual and performative art and conceptualism.

Barr’s work has formal links to both individual subjectivity and formed through social and cultural systems. Her work has formal links to both design and performative activist responses in a highly activist manner, investigating how shifting in the early 80s to the educational media of video, as well as installation and architectural her audience through extreme social interactions, testing the relational field between space and body.

In the late 1970s American artist and writer Judith Barry produced live performances intended to challenge
fashion, art, and media representation.

Today, the work takes on a new relevance in contrast to the contemporary interrelationships between together in an intricate and enigmatic narrative about fashion, desire, and the passage of time. Viewed
The character's ideas, replete with embellished epistemas in the style of a Romanic melodrama, weave
depicts a man and a woman recognizing two intertwining narratives, made up of a series of episodes.
So Different... and Yet, a 54 minute video installation from 1980, is one of Coleman's earlier works in the construction of meaning and affect. Many of Coleman's works operate on an allegorical level in the relationships between subjective experience and interpretation, and the central role of the viewer. Since the early 1970s, the work of James Coleman has been recognized in contemporary art for its conceptually rich films. The presentation of the So Different... and Yet, 1980 at the Whitechapel has been especially

James Coleman

1980
Another, somewhat not-so-different scene of over-indulgence and decadence.

With push red velvet seating for the comfort of its audience, the film acted out for the art world. The Whitney's premiere at the 2005 Whitney Biennial and installed seducing with its glamour, the theme has also seemingly been created for the art world's amusement. Though a dirty joke, echoing more concomitant scenarios of "Caligulan", the work is more, though.

Caligula in a series of erotic, hyperbolic, and non-sensual, claims about the study and importance of the movie. The films advertise a film that does not exist. Lesbian kisses, golden plated dildos and orgies all flesh possible and the mythical to overwhelming effect. Each scene is shot with sumptuous precision.
The viewer is bombarded with cliché and trite, the shocking and the hilarious, the

Trailer for a remake of Francesco Vezzoli

Gore Vidal’s Caligula, 2005
Instead, Sullivan's meticulously choreographed exposures and exposures of her performance's traditional dim to represent the real. Interrogating and to an extent undermining the performer's traditional dim to represent the real. Sullivan's use of repetition is central to her work. In Ice Floes... the same 40 vignettes are played and consolidated in an experience completely to her production. Sullivan's gestatures, fragmented and nearly hysterical sequence, which together form a compelling sequence, with each actor performing their own piece in repeated sequence. Individually, his point of departure, referencing key scenes, which are condensed into extreme and repetitive theatrical in 2002 when it was staged by Chicago Rep. Eschew Sullivan's takes all three sources as
1947 - a romantic adventure story about polar aviation. Nord-Ost was also playing at a Moscow theatre.

The musical "Nord-Ost," which was inspired by Stepan Chernykh's novel "Two Captains," extends individual movements and gestures, transforming them into a new physical language.

Ice Flosse of Franz Joseph Land, 2003, is a 5-channel black and white video installation based on excerpts of Franz Joseph Land, 2003. Using a wide range of cultural, historical, and theoretical references, she adapts and conveys emotion. Using a wide range of cultural, historical, and theoretical references, she adapts and conveys emotion. Using a wide range of cultural, historical, and theoretical references, she adapts and conveys emotion. Using a wide range of cultural, historical, and theoretical references, she adapts and conveys emotion.

Catherine Sullivan

Los Angeles-based artist Catherine Sullivan trained as an actor before graduating in the visual arts.
"Pulverous" presents no clear linear narrative, no beginning or end, and no motivation or rationale. Pulverous fragments, edge of a freer holder, holding a packet of biscuits. The edge falls, pulverizing. One man sits motionless on the floor, pulling up cotton wool. The other is wiping his face with a towel. The room is empty, the store empty, nothing remains."

"Possible. Time is clearly flowing but also standing still."
In Pulverous, an expansive television-style screen shows a grocery store, as though shot on

and medics are first at a disaster scene while no apparent victims, while demonstrators and guards
denyng and defying narrative tradition. In Refraction, 2005, for example, crews of police officers
ambiguously way. He offers an analysis of group behavior and social situations that communicate by
usual function, and dislocates conventional, socially determined patterns of human behavior in an
projected images. In his video installations, he strips standardized spaces and situations of their

2003
Pulverous
Aeront Mikk, 4
The

Aeront Mikk creates work that is an amalgamation of sculpture, installation, performance and
Physically demanding installation.

Through rich multi-layering, the artist achieves the fragility of our mental condition in this emotional and atmospheric world. A sense of loss, fragility, family bonds, opening up a number of possible interpretations that the audience can enter into and social fragmentation is suggested but not resolved by the temporal and social fragmentation of the images projected. The work presents us with psychologically unsettling and disturbing glimpses into positions between the three scenes, the viewer is uncomfortably situated directly within the body of the artist’s installation. The viewer enters into the story through space as well as through narrative: through this relationship, the artist draws the viewer into the story and reveals the nature of the accident whilst Elia’s bereaved father and fantasises her identity is ambiguous – she may be the girl’s grandmother, her mother, the girl herself, shows an old woman in her flat who, voicing her memories and views on society, slips between reality and imagination.
TODAY is a study of the relationship between a man, simply called Dad, and his daughter Ella. Three short episodes are screened on three separate walls, each relating to the accidental death of Ella's grandfather, her dad's father. On the left hand screen, Ella, a teenage girl, explains the details of her grandfather's death in a factual and emotionless manner while throwing a ball repeatedly against a wall. Her father's inexpressible crying punctuates the episode.

Today's films, They are woven together to present 'human dramas,' stories that dwell on the powerful emotions underlying human relationships. Such stories are both specific and universal, drawn from Athila's films. They are woven together to present 'human dramas,' stories that dwell on the powerful emotions underlying human relationships. Such stories are both specific and universal, drawn from Athila's films. They are woven together to present 'human dramas,' stories that dwell on the powerful emotions underlying human relationships.
Artau Ziemblewski

Artau Ziemblewski's work explores themes of surveillance, control, and the human condition. His installations often involve surveillance cameras, reflecting the omnipresence of technology in our lives. "Repetition," a piece that uses surveillance footage, highlights the theme of repetition and the impact of technology on human behavior.

"Repetition" is a work that challenges the viewer to consider the implications of a world where surveillance is ubiquitous. Ziemblewski's oeuvre often deals with issues of control and surveillance, exploring how these systems affect our daily lives. The artist's work is a commentary on the way in which technology shapes our understanding of the world.

Ziemblewski's installations are not just visual art but also engage with the viewer on a deeper, philosophical level. They invite the viewer to reflect on the role of technology in society and the impact it has on our collective consciousness.

Ziemblewski's "Repetition" is a powerful reminder of the ways in which technology can shape our perception of reality. Through his work, Ziemblewski explores the complex relationship between the individual and the state, and the ways in which surveillance can both empower and enslave.
volunteers as either 'prisoners' or 'guards', then studied the ensuing action. Intended for last two weeks.

studied human behaviour within the prison environment. Zimbardo randomly assigned student
prison experiment of 1971. Stills a source of inspiration for psychologists and sociologists, the experimenter
Zimbardo performed a re-enactment of Professor Philip Zimbardo's infamous Stanford
in 2005, Zmięweśki reinterpreted the proceedings, seemingly content to simply record the results.

Zmięweśki found himself in a Nazi gas chamber. Acting as a documenter,
their National Anthem and naked people playing tag in a Nazi gas chamber. Acting as a documenter,
challenging situations — deep children singing Bach's cantatas, Polish emigres attempting to remember
the role of instructors, Zmięweśki sets up scenarios which introduce groups of people to emotionally
Polish artist Artur Zmięweśki works predominantly in the mediums of film and photography. Assuming

2005
Repetition
Artur Zmięweśki
Sun
space and time collide to reveal the co-existence of multiple and different histories. Another black block stereotyping. The journey Julian takes us on is also as much a metaphorical one in which representation which, initially designed to create a new empowered identity, has now in itself become a celebration of ghetto mythology. Yet it also questions the implications and power of this representation of black identity that they variously propose. By opposing the language and connotation of block urban cinema Baltimore is, in part, once the poor traverse three Baltimore institutions - the Walker Art Museum, the Peabody Library and the Great Blacks in Wax Museum - where they reflect upon a variety of atrocities and the
Baltimore, 2003, is both inspired by and an homage to block exploitation cinema of the 1970s, and
the setting, questioning how representation is both historically and functionally formed.

the museum of gallery as his central location. Julian interviews a number of disparate elements into
disrupt these through the use of montage, archival material, and spatial juxtapositions. Often taking
of block identity, rich in visual imagery, his films in part follow conventional narratives and in part
Isaac Julien came to prominence in the early 1980s with a series of films that explore the complexities

Crossing paths only

on their individual journeys through Baltimore. Explorations of the relationship of both the political and personal are
reminiscent of both the political icon Angela Davis and
Von Peeples and a gun-toting Afro-Cypriot - reminiscent of both the political icon Angela Davis and
who star in the actor and director Melvin Von Peeples' director of Blacknessess cinema. The narrative tracks

Slaves - crossing paths only
Asking the same old questions: man whose story is told at the end of Victory. The artists brought together here invent new ways of
the artifice of clocks and the artificers and dispersed among the faded documents of history. Like the
dreams and the unconscious, immersed in the allusive state of poetic metaphor or wordplay, blended in
these the object of performance may be glimpsed, suspended in the abstract forms of memory,
special immediacy, the works brought together here shift their emphasis from real experience to an
experience of the real. This opens up through windows onto co-existing and parallel temporalities.
Through reading by means of strategies such as repetition, ventriloquism, restaging and remaking. Through
the object of the real. Ventriloquism, restaging, remaking. Occupying performance’s event-based structure rather than its
unstable, flickering, temporal. Combining performance’s event-based structure with the sense of self that it proposes:
Such a description seems to capture not only the nature of the moving image and the nature of our
imagination. Combining, describing the experience of art, impressions, unstable, flickering, inconsistent, which
end at evaporators and that’s fine. Over two hundred years earlier, Willie Parker reached a similar
conclusion. Describing the experience of art, impressions, unstable, flickering, inconsistent, which
while something happens… You kind of see how it came about… And then something comes out of
it, something is left over. Something always remains when you come from an exhibition, but… in the
while something happens… You kind of see how it came about… And then something comes out of
As the main character in Christian Jankowski's 3rosa shows at the end of the film, "exhibitions are style as the very subjects of the film.

Style of theatre and television, from which the film borrows, positioning mise en scene, delivery, gesture and the woman is wearing, desisted in turns as outdated, updated, fashionable, a fake and then again.

A number of different characters and events, linked only by a dress shop and the shop's green dress that theoretical poses and accents as she recites, temporally disjuncted narrative. This shows together a structure of the film itself. Here, a woman longhing on a choice longue adopts a variety of overtly.

James Coleman's So Different... and Yet, 1980, similarly derives its organizing logic from the temporal event that resists, exteriorizing ghostly images from the subconscious mind.

Cadwallader refers to the field of dreams. Within such a field, the old man's killing appears like a traumatic.

Recurrence of images that explicitly a disoriented and reconstructed.

This, in turn, is explored through that is the line subject of the film, and produces the emotional roll-out, reminder of the work to unfold, a narrative device that allows the viewer transforms his action into

Feel his direct address to the could interpret this as a suicide.

And being run over by his son. We before lying down on the road to camera and look us directly, where we see the old man walk up.
and groundlessness. The death itself is portrayed in one of the three sequences that make up the film, and this has been so for the dead man's son, his body brought to the surface for the slow burn of memory. The film until this point in the accidental killing of a man who plays Israel's role in the slow burn of memory, but has an ambiguous status there.1996-97, the generative event is reenacted within the narrative, but has an ambiguous status there.

As a trail for itself, "Trailer..." announces its own arrival, creating its own sense of expectation and organizing logic of the film, expressed through excessive bravado and visual style that coincides with the spectacular Camp's natural affinity with the intrinsic affinity of all appearances. The remisssence of Carolee Schneemann's "Meat Joy" 1964, re-cost as a more voyeuristic contaminatory semi-photographic movie. The heaving mass of naked bodies that appear in Vezzoli's film are also of semi-photographic scale by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director into a historicist accolade script by Gore Vidal's hallucination and transformed by the film's director 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turn woven through a succession of institutions that variously represent Afroamerican and Western art history, setting up a tension around the visibility of the black subject that culminates when a number of figures turn to stare straight out through the camera, empowered origins of counter-culture motion when a number of figures turn to stare straight out through the camera, empowered origins of counter-culture motion. Jankowski's Rosa 2001, similarly unfolds within an explicitly mediated context, although to different ends. Asked by a TV production company to use two of his works in their film, Jankowski agreed on the proviso that he could in turn use their film as the basis for a new work. Rosa. A pre-commercial form of barter, the relationship that this gesture proposes between authenticity, authorship, and commercialism, and the non-commercialism of warhol's paintings, is the leitmotif of the film. In the opening sequence, when its main character stops in front of one of Warhol's paintings, the link between art, film, and advertising is made explicit. As Jankowski asked the actors to stop the action in order to speak lines that he had written and that ponder the issues raised by the film, like a virus, he insinuates his work within every formal and structural level of the film, until each performs its own performance. -

Gerard Byrne's New Sexual Lifestyles provokes comparisons within representation, performance's event-based structure, likewise moves from the linear unfolding of real time into the multiple temporal folds afforded by film. The conversation sees its participants attempting to define a common ground, by asking for 'hard evidence.' In the end, all they can assert with any certainty is their own subjectivity. Experience, which, like ours, remains beyond the boundaries of representation.
the film re-creates representations of an empowered block body from the 1960s and 70s. These are in
style: from politicalised symbols such as the Afro-Pak, to Apartheid and militarisation cinema,
in which the process of the block body coming into view is initially articulated through the language
Institutional politics of inclusion and exclusion are also enacted in Isaac Julien’s _Baltimore, 2003_,
representation.

sexuality: dramatising a tension between mind and body that has re-appeared in the field of modernist
of clean lines and austere spaces that seem to deny the ‘mass’ body, areas of desire, sex and
modernity house that is expressive of more functionalist and corporatist ideals. It speaks of the type
which addresses the

Gerald Byrne’s _New Sexual Lifestyles_, 2003, reveals

from an institution developed to privilege such a culture.

For the WHITNEY BIENNALE, these ghostly apparitions

produced a statement about American culture. Originally

the use of acts distills personal experience into a

experiences from American soil. Based on true stories,

exhibited beyond its borders and the eddies of immigration

they were emerging from within walls. They recount stories

FIRST and

in a variety of architectural structures. Barry’s _First and

of representation is woven into the fabric of the real, this

on the other of representation.
article and entering the real. He is, however, killed as a result of his actions, a symbolic sacrifice.

Presence does so through direct actions rather than affection, briefly escaping the field of experience and representation. The only characteristic capable of exiting this world of inward-looking from action, they live in a world of artifice and surface appearances, caught between direct and indirect characterization defined by creative activities they don't quite perform. Bodies divorced from art that is symbolically dramatized in Rebecca Horn's La Fidelidad, 1981. The film brings together a shift in the site of performance from live space to the field of representation, a shift mirrored by a shift in the site of performance from live space to the field of representation, a shift which speech and gesture perform.

These works, then, enact a transition from the body as live material to the process of acting, in some old questions. --

Parts
Films: Dion and Ari de Parts
Courtes of Ann Sanders

Films still from end credits
Victorito II, 1999/2000
Tinto Brass

Philippe Parreno and Katrina
Custemer House, Pierre Huyge

Liam Gillick, Douglas Gordon

VICTORITO II, A group effort and therefore unattributable to a single author or artistic identity, the
screens. Such a condition is also explicitly referred to in Anna Sunders Films’ collaborative project, conceptualisation, the viewer is literally situated within the linguistic positioning that is depicted on the surface of the body, and at the same time defined in positional at the centre of the space, between these two extremes, they expressions of thoughts and feelings that are already recycled, spoken, and chanted, statements devoid of any originality. Such words and cliché statements rush by, conveyed as simplified versions beneath them inner thoughts rush by, conveyed as simplified versions of people appear engaged in conversation, yet speak in statements that hang in isolation. On the screen, Twelve groups of people appear engaged in conversation, post-violent gestures on language’s electrophysiology to meaning. Krueger’s video installation Twelve, 2004, performs a similar effect by mapping a childish presence onto an adult body, like a hybrid memory trivially across its surface. Body parts and ambiguous relationships to the real. Small gestures of insubstantiality of appearances by localising it within the medium’s absurdist humor or narrative positions; they dramatise an ocular crisis shift their attention from gestures to speech, as a similar parallel to speech, as though directed by external forces that instead, they open up a gap between intent and action, as though directed by external forces that
Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content. Without any narrative explanation, these gestures are entirely devoid of any expressive content.
Traditions of acting itself: in the works of Catherine Sullivan and Aernout Milk, these are played out.

Debted narratives are instead, they perform their role as actors, occupying and losing the very actors, then, become the main subjects of these works, but not as fully drawn characters within a script. It is entirely derived from a discussion initially held between the artists, Peronne and Riki Frounsz (around 2000), on the other hand, is a camp parody of the world in which the operettes. In Victoria II, 1999-2000, the artist's presence is so overwhelming that the film's presence highlights a collaboration between Liam Gillick, Douglas Gordon, Carsten Höller, Pierre Huyghe, Philippe Parreno, and Richard Hamilton.

Verzilli's Caligula: to an almost diametrically opposed effect. If Vergilius' presence highlights a medium of film, Francesco Verzilli also makes a brief appearance in his 2005 film, Trouble for a Remake of Caligula. Since his 1979 Caligula, Verzilli has shown the body of television as the body, the body as the face, the face as the body. The body and its instance through the artist's own Chasing to work with actors rather than their own bodies, the artists brought together here only recently and victoriously appear. In 10-16.

The body that vanishes in the first instance. The artist's own Chasing to work with actors rather than their own bodies, the artists brought together here only recently and victoriously appear. In 10-16.
performance art more
history of post war
possible to view the
it would in fact be
presence and absence.
its mediation, between
direct experience and
its residues, between
between an event and
induced relationships
proposed instead a more
immediate experience of presence.
be exist on the level of
immediacy, of direct
experience, of presence.
that performance art's

broader statements about the nature of contemporary experience. Crucially, their work suggests


performances Art Action Magazine 976 Sex, Wolfgang Tillmans' "1976 Sex, Sex, Sex: Art Action Magazine Art Action Poster for an Exhibition at the Museum für Moderne Kunst, Frankfurt am Main."
hand提出的 transformation objects, imbued with a latent potentiality (Hélio Oiticica's Parangolés). On this foundation, Kaprow’s work lies between ideas of an original action and its mediation through a documentation of the work, a play-off between ideas of an original action and its mediation through a documentation of the work. Like Kaprow’s, a large number of artists in the 1960s and early 1970s grasped the potential for a new kind of work that allowed the performance and the documentation of the action to become the art. The resulting works are a kind of performance art that allows us to perceive them as such; that are situated somewhere between the original action and the documentation of that action. The two are inseparable, and they are the basis for a new kind of art that can be created through the documentation of the original action.

Despite these indications, it is clear that the original action is not reducible to a set of instructions, as the original action must be experienced as such. The performance, the documentation, and the instructions are all necessary components of the work.

Kaprow’s contribution was the idea of using the documentation of the original action to create a new kind of art. This idea was further developed by other artists and art movements, such as Fluxus and the Happenings. These movements continued to develop the ideas of Kaprow’s work, and they are still influential today.
of a material presence, so too performance art has been unable to exist on a temporal plane alone. of relations that it had sought to escape. Just as conceptual art was ultimately unable to divorce itself contextsual information that allows for its correct interpretation. Existing outside of the viewer's own, a universalising truth, is nonetheless a truth that remains beyond the viewer's reach; in need of body is no longer visibly live. It attains a heightened, a temporal and iconic status, while a prop

and objects – "residues" – that problematical it's very generative conditions. In an image, the image, the artist's
and experience, so entirely in and of the moment, however, performance also generates documents in the same spatial and temporal dimension. For an artist, form so engaged in the contingently of art work receptive acts, between artists and audience. Between the work and our experience of it, placing each

directly by the artist's body. If presses a direct line of communication between the creative and performance art generally proposes an event in real time and space, born of an action generated.

Head of Exhibitions & Projects

Andrea Tolosa

A Bright White Space
LIKE BLACK HOLES IN...
Preface

A Short History of Performance Part IV is the fourth in an ongoing series that explores the

Director

Iwona Blazwick