A Lived Experience:

An Examination of Re-enactment as a stimulant to which a new 'lived' experience of installation art is created.

Route A:

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Abstract

This study explores the 'live' bodily experience of the spectator in installation art, through the prism of performance – specifically the re-enactment. The study of re-enactment in this thesis conceptualized a new approach to art, the artist and the spectator roles, as I examined the astonishing effects it has –or could have - on the spectator's experience of installation art. This study furthers my theory by employing a wide range of case studies to help illustrate the concept I developed around the 'lived' experience for the spectators: making emphasis on the importance of their participation, their presence and their action in the arts. Throughout this study I explored the role of the body in art, examining the concepts within the so-called non-invasive performance (a disembodied spectator) and the invasive (the embodied spectator) performance. In an area that is often said to leave the spectators passive and disembodied (Bissell, 2007), re-enactment – at the heart of this study – aims to disillusion such beliefs. It questions the participation of the viewers as witnesses to art in real time/space, allowing for a more in-depth analysis of the message being conveyed by the artist. Encountering binaries and new relationships such as spectator/artist, spectator/artwork, spectator/ space, body/mind, subject/object, spectator/live, this thesis explores the 'live' spectator body in re-enactment as a stimulant to which our experience of art is altered and expanded.

Design Rational

The physical representation of my thesis on The Renactment and the 'live' body spectator challenges the physical restaging and reconstructing aspects linked to the re-enactment. At the start of my thesis, I stated that re-enactment was the restaging and reconstructing of a past action or event brought into the present. Integrating the concept of re-enactment into my design, I aimed to create a final piece whereby the spectator could physically deconstruct and reconstruct the paper, altering and changing the final outcome of it. As re-enactment often searches for a lost totality (Quaranta, Jansa and Caronia, 2014), take for example the re-enactment of a crime, where the pieces - like those of puzzle pieces - are put together through a careful restaging of the misdeed (Quaranta, Jansa and Caronia, 2014). I gained my inspiration from this fact alone, to turn the physical copy of my thesis into puzzle pieces – puzzle pieces inasmuch as they are to be put together through a critical analysis of the writing and through the clues made available for them. My aim was to immerse the viewer as much as I could – in the body and mind. They may already know how the final outcome should look, but like a re-enactment, I cannot control or manipulate them, as they are free to choose their own path; free to picture my thesis in their own way and make that a reality by re-constructing it.

The design itself was quite simple, a white background with black colored fonts – like any other book. I design the physical copy of my thesis this way so as to not take meaning away from the main point, which was the re-enactment/re-construction of the thesis paper. Take for example the performance, you are given a pamphlet introducing the performance to you, but the pamphlet is just a point of entry into the performance. The performance piece itself is the point. So like this, such factors like the style of the pages, or the font color and so on are of little essence. When we try and recreate the final image in a jigsaw puzzle, it doesn't really matter what the final image is, the thrill of it lies in not knowing where to start the re-enactment. Do they start with the edges and work inwards or just be free-spirited. I wanted to give my audience such feelings. To read each word on each puzzle piece and connect the dots as they go on: making mistakes and going back to rectify them – much like a re-

enactment. To add further authenticity to my design, I decided to package it as one would with jigsaw puzzles.



F.1

Imagine opening a book finding the pages in small jigsaw puzzle pieces - cut up and placed inside a bag. Most jigsaw puzzle packages have the final image on them, but that would not be possible with my thesis as the final outcome is a book and not image. Taking this then into consideration, I added a small 'pocket' sized copy of my thesis inside. This act as a guide or cheat sheet for the spectator, to see where they are. I believe this design properly embodies what re-enactment is and what I aimed to achieve through it. It integrates my desire for a better installation through re-enactment performance. As an installation, the art piece is there to be seen but to also be experienced as one would with re-enactment, using the mind and body together. By putting the game on display and allowing the audiences to participate not only with the game but with each other, the final experience gained from could stay with them forever. Something old, yet it's something new.

Introduction - A Lived Experience: An Examination of Re-enactment as a stimulant to which a new bodily experience of installation art created

Installation art as a topic has generally been treated as discourse which, on numerous occasions, questioned the philosophical and psychological need for humans to find a better, more interactive, way of experiencing art. It has questioned and redefined what we first thought to be the mainstream way of experiencing art, going beyond the 'Folk Traditional' assumptions on how art should be 'seen', and not 'touched' (Bishop, 2005). The overall theoretical confrontation with the concept of art as an 'autonomous' object (Petersen, 2015) presented to an equally 'autonomous' and 'detached' subject gazing from a fixed perspective (Petersen, 2015). This speculated that as spectators in installation art, we experience the art piece by seeing it and are therefore unable to form any connection to it, personal or otherwise – our desire to feel more and see more is suppressed. Such discourses are still being widely debated, with some the origin of installation art having been written about and debated many times, yet, the concept behind it still remains largely untheorized (Petersen, 2015). Today, installation art is not only a natural part of the 21st-century art scenes but is an integral part of it, filtering through exhibitions and adapting to contemporary art across the world. I had been interested in installation art for a while, but I only just realized why I was truly enthralled by it. Installation art as a 'genre' opened up a new terrain of possibilities, more so, towards viewer experiences. It offered the possibility of a newly conceptualized redefinition of art through its three-dimensional environment, calling for the inclusion of the spectators into the artwork, thus activating what Petersen called the 'bodily' experience (Petersen, 2015). The artwork, as a result, is no longer 'an object' (Petersen, 2015) of interests, but rather a 'space' (Petersen, 2015) which is to be felt and experienced. In other words, installation art is an artistic strategy; a modus operand used by artists to offer the viewers a new way of seeing/experiencing. Installation art can no longer be experienced by just seeing 'into' a picture space separate from one's own reality, rather we experience it by standing within the space of the work itself, encompassed by it

and thus positioned as a living participant within the scene of the work, as a bodily participant.

It has become increasingly common for artists to make reconstructable installations, inasmuch as the installation space has become just as much as the object of focus (Petersen, 2015). Current practitioners in this field have developed or refined a range of widely adaptable and useful visualization techniques to show the possibilities installation art offers now or may offer later in the future. With focal points on anything from 'immersive' experiences (3D/VR), 'Projection Mapping' to the integration of the 'performance/theatrical' arts as the possible experience of art through the sensory or bodily participation – our sense/body playing an active role in how we experience. These approaches on performative arts stress the shared interest and analysis of the relationship within the dualities of the spectator and the installation, spectator and artist, spectator and spatial environment: and the spectator and body.

It is important for me to state at the outset, therefore, that this thesis derived considerably from such solutions, to offer a new approach to the bodily experience of installation art. This is what challenged me. Perhaps this is the case because such encounters with this type of experiences are closer to the way we experience in reality, inasmuch as it emanates from it. This thesis is not an attempt to write a historical account of the development of installation art, as such attempts have already been made by scholars and practitioners alike – Clair Bishop, Michael Archer, nor is it a desperate attempt to 'reconstruct' the source of installation art by tracing it back to early modernism – Claude Monet, Piet Mondrian. Rather, it's an attempt to define the experience of installation art as an 'experience' characterized by the 'bodily' participation (Petersen, 2015) of its viewers. My aim is neither to trace the evolution of installation art nor is it to map a significant part of its historical manifestation, but to rather offers a solution to this problem we face with viewer experience. My theorized approach will attempt to cut across disciplines found in discourse analysis, theories, textual analysis, and terms imported from performance art/re-enactment. I will aim to explore the use of the performing arts as a means to question the boundaries and mediations between the body and art; the

intertwining of the performative arts – specifically re-enactment - with installation art and how it could act as a stimulant to which our bodily experience of installation art is altered and expanded. The Performing/Theatrical arts, like installation art, deals with the participation of the audience with the artwork and space. However, unlike installation art, performance art is probably the most ephemeral form of 'site-specific' art (Gattinara, 2016) - an intersection of art with life. Performance/re-enactment art acts as a 'concrete' (Gattinara, 2016) by involving the public, forcing the spectators to engage with a real person, to feel fear, hunger and excitement just like them: the demand for its participants to invest in the full potency of the 'magic if' (Sack, 2015) to propose alternative worlds of being an action, using the body as its main focal point. I believe the intertwining of the two would greatly change how viewers experience installation art. My ideas stem from the new, and upcoming, strategically approaches to performance art/re-enactment which has recently started to appear. The emulation of reality through staged re-enactments to explore various topics, for example, the interpersonal exchanges and shared dialogue between the artist and the spectators. Or between the spectators themselves, who might not have had the chance to meet each other again (Performance Art: An Introduction, 2013). This study aims to recapture the experience of life and art together.

However, it should be emphasized that the distinctions claimed here is very much my own interpretations cultivated from my experience of installation art. I propose these tools, however unwieldy, for thinking through the particular effects of live events. The present thesis is a study of something called a 'lived' experience, it does not pursue the historical and classificatory goals of installation art nor that of performance, rather the goal is to offer a theoretical consideration about the 'if' (Sack, 2015). We identify installation art as a 'genre', which the possible combination of the theatrical art with a distinctive form of spatial articulation, and a sensory realism (Petersen, 2015) motivates the artist to see the context of an installation – including the viewer's own body as an integral part of the experience of the work. This will be explored in more detail in the chapters that follow.

Chapter 1:

''To perform or to Re-enact, that is the question''

Firstly, since a 'lived' experience expresses the possibilities of experiencing, not only with the eyes but with the mind and body also, understanding the aspirations generated around this are an essential part of this study. In order to better our understanding of viewers experience in installation art and in order to explore the concept of their 'lived' experience, it is necessary for us to first study the body in the performing arts, before and up until the integration of technology. Naturally, the 'live' spectator has always been a constant factor in the performative/theatrical art world, and for the purpose of this paper, I intend to explore the concept behind it in great detail. My study of the 'live' body in this chapter will play a key role in my theorization, exploring performance and the debate it initialized with regards to art and body in the 1960s-70s (Bissell, 2007), before its shift to a new, albeit old, form of the performing 'live' called 're-enactment'. Through Re-enactments, the body becomes not only the main focus but also the site and producer of the artwork (Bissell, 2007).

How are we to understand the persistence of the dialogue (Parvu, 2018) between the artist, the art and the audience? For this purpose, I will be examining the relationship between these three through the prism of 'performance'/re-enactment' (Parvu, 2018). As I stated in the introduction above, it is my belief that the intertwining of these genres with installation art would act a stimulant to which a new bodily experience of art created. But firstly I will give an account of what performance art is in the artistic sense, exploring the traditional modes of performance and the notion of 'body art' (Bissell, 2007, pp.6-19). In this chapter the performance acts as a brief – yet constant – stepping stone for re-enactment, with which I will be able to form the necessary frameworks needed to properly examine the 'live' spectator body and the intertwining of installation art and re-enactment.

'To Perform'



F.2

At the base of our investigation into installation art and viewer experience is our interest in the performative arts. I specify two factors. It is my belief that these factors define the basic need for a better method of experiencing. In a detailed explanation, I state the first factor. This factor argues that given the markets near total saturation of our image repertoire, the artistic practice can no longer revolve around the construction of objects to be consumed by a passive bystander (Bishop, 2012). Instead, there must be an art of action, interweaving with reality, taking steps – however small – to repair the social bond between art and the people (Bishop, 2012). The second factor furthers this argument, concluding that the reason why artists are no longer interested in a passive process of representer-spectator is the fact that such communications (Bishop, 2012) have entirely been appropriated by the commercial world (Bishop, 2012), whereby in, today's society, one could easily receive the same aesthetic experience on every corner (Bishop, 2012). I believe that in a world totally subjugated by technology, the commodity form and the

spectacle it generates, the only remaining theatre of action is the direct engagement with the forces of production (Bishop, 2012). With this, the direct engagement of the viewer with the artwork and in many cases the artist themselves can be created, and the final experience gained from it would be groundbreaking. As such, I proposed the use of performance – re-enactment in this situation- as the fundamental framework of this thesis. Unlike the term installation, the term performance has been critically and theoretically analyzed within a broad range of disciplines and theoretical orientations. Where today, installation is used primarily as a genre name in the field of the visual arts, the performing arts, during the 1960s - a time when the body was being debated in the art world (Bissell, 2007) – became a sign of major change in western cultures self-perception of the viewer's presence. Performance theorist Richard Schechner argues the role of performance art as a consciousness which is subjective, filled with endless alternatives and potentiality. He states of performance as rarely distinctive from whatever could be described as human behavior (Sidnell, 2013), but yet was of a different magnitude (Sidnell, 2013), with which time varies and is continuously being altered. A performance could possibly last months, years or be over in a split second event (Sidnell, 2013).

I use performance as a base for this paper, as it provided a new and distinctive way of experiencing for the spectators. Although installation art at the time was seen as new and possibly groundbreaking for the world of art, due to its inclusion of the viewers within the art space. This gave the spectators an experience of the art in real time and space, but yet that experience alone is not enough. Unlike installation art, performance art gave the viewer something more, something to be felt emotionally and in many cases physically; by indulging two or more of their senses. Schechner supported this notion stating that performance, as an art discipline, makes no spatial claims what so ever (Sidnell, 2013): it could be performed at any given time, anywhere, all the while still integrating the spectators 'live' experience. He argues that the fundamental understanding of performance lies within its incorporation with life, thus it made use of reality in real life and real time. This outlined the tentative identification of performance as an artistic field where it is considered a virtue to keep options open and boundaries fluid. However, when we talk about

performance, we need to keep a clear distinction between the 'performance art' and 'theatrical performances (Petersen, 2015). Performance art is marked differently from that of the stage (Bissell, 2007), in that the performers are not acting, or playing a character in any way removed from themselves (Bissell, 2007). This distinction plays an important role when we consider the role of the body in art, as it becomes more than a being manipulated around the stage (Bissell, 2007): instead, it becomes embodied, identified and human (Bissell, 2007).

Performance art, as we already know, stresses the importance of viewer participation as part of the performance itself , calling for the audience to be alert, and to feel their bodies reactions without the distractions of elaborate story scripts, characters, and of course, glossy theatre brochure, all of which are entirely distractions. A classic example of performance art can be found in Fluxus artists Yoko Ono social experimentation in 1969 Amsterdam titled 'Bed-in' (Performance Art: An Introduction, 2013). Typical of much performance art, Ono and Lennon made use of ordinary human activity as a public spectacle, which, in turn, demanded a personal interaction with not only them but the space and people around them.



F.3

How we experience performance art and what we assume a body can do are not merely questions of aesthetic interests. An artist may have a preferred response from the viewer, but like all artists, this is not something they can control. However, the viewer's participation in performance art is one of 'flexibility' (Gaugy,2016), they are able to bend themselves in order to adapt to the spatial changes and the subject matter. Performance artist Anil Dayanaldls states that performance was a situation that involves four basic elements (Dayanand, 2016): time, space, the performers' body and the relationship between the performers and the audience (Dayanand, 2016). How could he have known that the ladies in the street would touch him, interact with his body, or contribute and engage with his work? (Dayanand, 2016)



F.4

As a performer, he accepted that his body, his emotional charge, or neutrality, created a space where that innovation/message was conveyed (Dayanand, 2016), and the audience felt complete trust, without instruction to participate. Dayanand's pointed out that as a viewer, the ordinary person wants -no needs- to engage; they want to participate in society in a way that they have not been able to previously (Dayanand, 2016); a way for them to feel empowered, seen and heard – even if it was only momentarily. Many performers like Dayanalds have used this 'live' body to touch upon important social issues, and as a result touched many of the audiences in a way that was more human than a work of art hanging in a gallery that they would never visit, nor understand (Dayanand, 2016). But is the body truly 'live'? Is it the artists' body or the viewers' body which is live? The performance I touch upon in the last paragraph dealt with the 'participation' of the audiences in any given spatial environment as it makes no claim to it (Sidnell, 2013); Physically allowing them to become part of the performance, inasmuch as their actions towards the artist continuously alter the final outcome. Dayanand's as a perform feeds of off his viewer's desire to stamp their 'presence' in the

performance and from this co-creates (Heim, 2016) with them: they both – Dayanalds and his audience - become simultaneously an artist and a spectator.

However, I would like to propose that these concerns, about the 'live' body, were not in fact limited to one type of performance art (Bissell, 2007) as the 'live' body in performance was one filled with many complications. When it comes to performance, there is never truly one way of performing, it is constantly changing and evolving. By its own nature, performance implicates explicitly the body in a live performance - a literal live body performing (Bissell, 2007), whether it was the artist's body or the spectator. But from what I've witnessed, it always involved the direct contact with the artists' body – with Dayanalds as an exception to this notion. The body in this sense was still 'live', but not in the way I had previously suggested: for both the artists and the spectator's body to be live.

By early 1970s, performance artists in various countries had begun using their bodies in highly unconventional ways (Bissell, 2007) in their artworks. This shift in style was known as 'body art. 'Body art' states that although the body still remains the site of action, it could only be enactment through the artist's body (Bissell, 2007).

> ***"the physical entry of the artist's body into the artwork is a transgressive gesture that confuses the distinction between subject and object, life and art..." (Heathfield, 2004, quoted by Bissell, 2007)***

Many artists began working with this concept of 'body art', using their bodies to explore various social and political issues, e.g. identity: be it their identity within society or gender identification. Take for example the works of Burden, Abromovic, Nitsch, and Pane. In his performance, Nitsch often splashed blood and entrails over his body and the body of his spectators (Bissell, 2007), provoking a direct visceral experience, with which their hidden emotions were forced to surface and be released (Bissell, 2007). The body in this sense was not

seen as an object as many artists did in the 1970s, but was instead seen as a means to explore the body as flesh (Bissell, 2007), providing a visual referent of the body in pain. One of the few female artists working in the 1970s with 'masochism' and wounding in performance was Gina Pane. She states:

> ***'In my work, 'pain' was almost the message itself. I would cut myself, whip myself and my body would just be overwhelmed... physical suffering is not merely a personal problem but also a problem of language... the body becomes the idea itself whereas before it was nothing more than a transmitter of ideas... the body becomes the idea itself.''*** **(1970, cited by Bissell, 2007)**

Such 'masochistic' performances – as Pane called It - where intended to simply shock their audiences (Bissell, 2007). Miglietti, in support of this new concept, gives much-needed emphasis on the psychological effects of the performances on the audiences (Bissell, 2007), as it was often seen on their faces. As they bore witness to bodily harm and the extreme elements of rituals performed by the artist, like the artists' bodies being harmed (cutting, whipping, beating) while the bodies of animals were dissected, dismantled and destroyed (Bissell, 2007), the spectator -In this situation- does not experience the 'live' physically, but mentally. Plagued with the image of the artist destroying their own body, the spectator feels 'guilty' for watching and not acting. Although it was different, it was still a 'live' body experience: an emotional experience. With this feeling of guilt, horror, fear, and discomfort instilled into them, the experience gained from that would remain. A direct, yet indirect, was of experiencing. The examples I have given in this chapter, I use them intentionally to consider the different 'faces' of performance art and their individual use of the 'live' body in action. I hope by analyzing these, I provided some insight –albeit small– into the live body in performance.

The Experienced audience

What about the spectators 'liveness' within the performance? What then becomes of their body? Does it not exist in performance?

The traditional artist/spectator relationship has blurred substantially, as the rules distinguishing the two became less important regarding their roles (Heim, 2016). This is another key factor in this paper, as I am in search not for a simple artist/ spectator relationship, but rather a relationship where the spectators are the artist and the artists are the spectators – in a co-creation, feeding off each other. This instability in the roles in avant-garde theatre Arnold Aronson describes: '' avant-garde performance strives towards a radical reconstructing of the way in which an audience views and experiences the very performance - very act of theatre -, which in turn must transform the way in which the spectators view themselves and their world...''

All of the traditional behaviours associated with the audience in theatre and the performative arts (laughing, applauding, and speculating) started to disappear with the appearance of a new and exhilarating way of being an audience (Heim, 2016) in the early decades of the twenty-first century - a 'live' and performing spectator (Audience as performers). In some way, it could be said that the audience relinquished their role (Heim, 2016) as the disembodied and passive viewers of the past, to take up their new role as contemporary audiences in search of a worldly experience of art. These audiences were mutations of our lost totality in the art space: an audience who transforms into the artist/actor in performance. This shift in the audience's role is highlighted as a key factor to which we have repeatedly touched upon thus far in this study. We came to the realization again that 'participation' was indeed needed for a 'lived experience. The participation of not only the body but also the mind (as seen in 'Body art'): emotionally and physically. Clair Bishop, in her book 'Artificial Hells', also made an emphasis to the importance of participatory performance (2012), insofar as to state that it had to be the most 'vital' part of what remains of the avant-garde (2012). So, if the spectator is to experience better, placing them at the forefront of the artwork/art piece or performance would be the most effective modus operandi. As a result of this, the co-

creational partnership I so desire between viewer and artwork can take root. To this extent, If performance art has yet to reach the level of spectator participation needed, what other forms of performance could be used. This attention to the audiences 'body' and their need for participation has opened up a dense and comprehensive overview of the many approaches to 'presence' (Sherman, 2013). I lean towards re-enactment as the mode for achieving this type of spectator.

This brings us to the second point of this study, which is the examination of re-enactment as a countering model of parts -if not all- of what is possible or could be possible with participatory experience. Why re-enactment? What could it provide for the viewer that performance and installation art cant? As we are already in a new age of technological experiences, where we could experience through VR (Virtual reality), augmented reality, Video and sound installations, what could re-enactment offer? As of now, we have only talked about the non-invasive form of performance, which dealt with the mental and emotional experience of the spectators, but what about the invasive form of performance?

'To Re-enact'

For the purpose of this study, re-enactment denotes the redoing, restaging or re-performing of artistic performances or past events (Bryzgel, 2018): meaning the live act or action by a visual artist or a collective group. Re-enactment, as such, is distinct from the repetition of a theatrical performance, choreographed dance, or musical performance (Bryzgel, 2018) which was usually created with the intention of repetition. This is not necessarily so with re-enactment art. The re-enactment, as I previously stated, is nothing new (Baden, 2014), it has been around for years in the forms of historical recreations, and civil war or war romance recreations (Schneider, 2011). In her work on history and its re-enactment, Rebecca Schneider writes: "in the syncopated time of re-enactments, where then and now punctuate each other, re-enactment in art and war romance and/or battle on 'other' time and try to bring that time – that

prior movement – to the very fingertips of the present' (Schneider, 2011). I could say, in all earnest, that this was what appealed the most to me about re-enactment: The rawness of it.

I use the term ''re-enactment'' quite loosely in this study, not only as the act of performing the past and such but as a performance which also allows the recreation of events in the present life today. I prefer the term re-enactment to the restrictions and connotations of terms such as 'body art, 'live art', or performance art' as these all seem too bounded (Bissell, 2007). Out of these, I believe 're-enactment art' is probably the most useful to consider when we talk about the bodily experience of the spectators through their physical and mental immersion into the art space: But more importantly because – by fact also- re-enactment still has the longest history of usage. Before the artists take ownership of it, I should make it know that re-enactment was first practiced throughout the world as a hobby by history buffs gathered in societies (Caillet, 2013). Although much of today's discussions around re-enactment in the arts has been centered on the re-performing of past artistic performances (Pil, and Kollectiv, no date) - be it their own or that of another artist -, I want to make it clear that this is not the re-enactment I desire in this study. I desire 'the re-enactment' art in its purest form, inasmuch as it's free from technological perversion and the disembodied spectator. Despite the wealthy knowledge available with regards to artistic 'Re-performances', I, unfortunately, do not have time in this study to provide an in-depth analysis of the body. So, for the purpose of this study, my focus lies solely on the 'live' spectator body in re-enactment and its capacity for a phenomenological experience for the spectators (Bissell, 2007).

An example of re-enactment in its purest form can be seen in the 1973 re-enactment of the Egyptian army invasion of Sinai and the onslaught against the Israelis in a bid to reclaim land (Baden, 2014), or the Jeremy Deller's re-enactment of the battle of Orgreave (Baden, 2014) – a 1994 clash between miners and the police. In such instances, the viewers are given the option to participate in the re-enactment - as civilians, Israelites, police or miner. The spectators are not removed from themselves, nor do they pretend to be another, but instead take from the real time-that is to say the time at that

moment (Schneider, 2011)-, and embody it. Close to simulation and role-playing, re-enactment induces a type of performance mimicry (Caillet, 2013). As a spectator participating in the re-enactment, one does not come for the actor, but rather for the role-play (to embody), engaging in a modality of identification (Caillet, 2013). Imagine playing a Solider, having to change your mentality and confirming it the requirements of the past. Changing the way you talk, the way you walk and the way you dress: the complete embodiment of a different persona. The immersion required is one which completely alters the outwards and inwards experience you could gain from the re-enactment. To possibly feel what they felt, to see what they saw, to hear what they might have heard – but in all of that our reactions – as pure as they are- remains ours and ours alone.

> ***There is a high requirement for authenticity: '' the accuracy of the uniforms but also the behavior of the participants must sufficient (we speak of a good enough attitude) so that there is a re-enactment.(Caillet, 2013)***

Throughout the re-enactment, the spectator gains the ability to concentrate and immerse themselves (Caillet, 2013)–without any help or guidance-into the performance. Unlike 'classical' historical reconstructions played by professional actors, in which the imitation is an artifice at the service of illusion (Quaranta, Jansa and Caronia, 2014), by giving the spectator the chance to participate, the illusion is thus broken (Quaranta, Jansa and Caronia, 2014). This absence of the illusion at this moment creates, what I strongly believe to be, the re-enactment. To put it simply, re-enactment is an immersive game with appearance (Caillet, 2013). And as it is a game, the aim is not to deceive the viewers (Caillet, 2013), but rather, to give them the option to be deceived or to deceive themselves.

It should be noted, moreover, that many re-enactments practiced by the amateurs are made without the public (Caillet, 2013). The re-enactors do it

above all for themselves (Caillet, 2013); concentrating more on the experience to be gained from it, as such only on the effects it produces on them as a 'live' bodied spectator. Consequently, to make this immersive range more sensitive, the viewers are embodied in an experience of a more critical nature than strictly manipulative (Caillet, 2013). I believe that, if the re-enactor does not think of himself as a soldier – per se- he would lose the reference between the game and reality (Caillet, 2013). Inasmuch as re-enactment makes this option available for the spectator, as the spectators – themselves - have to be willing to open up their senses to the full immersion. By inserting prior events into the here and now, re-enactment considers the shift from the body as being a mere host of the mind – a mere transmitter of ideas- to becoming the idea itself (Bissell, 2007). Through re-enactment the body is thoroughly embodied, playing the role of both the artist and the canvas (Bissell, 2007) – both the subject and objects (Bissell, 2007). In the last five or so years, there has been a growing interest in the strategy or logic of re-enactment (Pil, and Kollectiv, no date), which – in actuality- meant that more people were starting to see re-enactment for what it is – as a stimulant to which a new bodily experience of installation art could be created. They are taking things out of history books and making them happen again, allowing for a different kind of experience that is neither reading nor simply looking at images; it has to do with the fact that in our now media-saturated society, we are more and more unable to relate to what has been going on (Arns, 2007, quoted by Pil, and Kollectiv, no date) – whether around us or in order countries. I believe that through re-enactment, we could interweave cultural experiencing, by not only enacting our own history but possibly the history of another.

In this chapter, I have provided a context from which to take my discussion of the 'live' body and viewer experience in re-enactment art to the next stage. The issues that I have risen relating to the spectator's body – those of the body and mind, spectator and space, art and life, performer and spectator, and est. – can be joined by re-enactment, the original and the fake or installation and re-enactment as I look towards the next chapter. The question of iconicity (Allas, 2018) between the original re-enactment and the 'mimicry' also becomes an issue to later consider. The 'lived' bodily experience in re-enactment as a site for

this debate, of explorations of spectator participation and communication between the spectator and the artist, remains all of these things as this theory is integrated into installation art. This chapter has charted the development of the live spectator body in the performative arts and my shift towards the Re-enactment-before possibly integrating into installation art. In the next chapter, I will look –a bit more in depth- at how the live body and spectator are further altered within the prism of re-enactment, giving more depth analysis and examples.

Chapter Two:

The Question of originality

Having considered the role of the 'live' body in both performance and re-enactment art in the previous chapter, the next step is to now explore the reconditioned requirements of re-enactment. In this chapter, I will explore some of the issues that one might arise from re-enactment. Re-enactment art is one filled with many complications; take for instance the arguments and questions surrounding the notion of the original and the fake. These arguments are complex and in some senses paradoxical (Bissell, 2007) – paradoxical, because re-enactment is often seen to be a 'sham' or'mimicry' of an already past event (Allas, 2018). It presents re-enactment as the failed attempt at reclaiming the past and a failed claim to the nostalgic experience of the past. This statement sets up the framework for which we will argue the pros and cons of re-enactment as a stimulant to which a new bodily experience of installation art and art itself could be created. In the previous chapter, I gave some brief examples of the attempts made to re-enactments, for example, the1973 re-enactment of the Egyptian army invasion of Sinai (Baden, 2014) or Jeremy Deller's re-enactment of the battle of Orgreave (Baden, 2014) – a 1994 clash between miners and the police. I add to these examples, detailing works of artist and performers alike who have attempted to re-enact or to simply

embody the spectator. This chapter will give new meaning to the spectator/artist relationship, highlighting the ideas behind the spectator as a witness' to the happening in that moment. I will attempt to analyze re-enactments within the format of installation art, examining how integrating it into the art genre would not only alter the spatial environment of the art but what we define as installation art today. In order to explore experience as a whole, I will question the limitations of re-enactment. This chapter will touch upon the fundamental aspects surrounding this thesis as a whole.

As it is, we are witnessing the last ten or so years of contemporary art to a proliferation of practices under the re-enactment (Caillet, 2013), usually consisting of performative repetition or recreations of past situations/events known or unknown to us (Caillet, 2013). Historically, re-enactment was a hobby which called for its participants to recreate some – if not all- aspects of a historical event or period (Caillet, 2013). In the past decades, artists have realized some works based on this practice questioned how history was being written itself and how it is still alive in our present. What does it mean exactly to repeat history? What model of a re-enactment is the copy? Between its obsession of the past (Pil, and Kollectiv, no date) and its compulsive/repetitive tendencies (Caillet, 2013), one could question if the re-enactment was a tool for writing history or a manifested symptom of its weakness (Caillet, 2013). This constant need to revisit the past and bring it into the present – one could claim was a desire for the nostalgia of the past: and the artists as nostalgics who still take pleasure in experiencing the glories/chaos of the past.

But is it really the past? Re-enactment as an art form has always struggled between what we know to be the 'original' and what we know now to be the 'fake'. The relationship between these two has always been one of complexity, because the're-enactment' or the 'fake' was often seen to be making claim to the original, as it continued to recreate it, bringing it forth into the present. Sven Lutticken examines the re-enactment within this notion of the 'fake' and has been very straightforward about his opinion: for Lutticken states '' the archived photographs and videos of the original, in many cases, are so well-known that a re-enactment risks seeming like a sham, a poor substitute for the

auratic images of the original event.'' (Allas, 2018) The re-enactment is trying to deceive itself into believing it is really of the past.

''Those who cannot forget the past are condemned, not without pathos, to re-enact."(Caillet, 2013)

This aspect of re-enactment is bolstered by another concept Freud called 'repetition compulsion' (Parvu, 2018). This concept was first used by famous theorist Sigmund Freud (Wikipedia, 2019) for the first time in a 1914 article titled 'Remember, Repeat and working through'. In the article, Freud noted that the psychoanalytical findings linked to the concept of repetition amongst patients (Wikipedia, 2019) were the revisit of memory between the past and present. Take, for example, how ''the patient does not remember anything of what he has forgotten and repressed, yet he acts it out, without the knowledge that he is, in fact, repeating it'' (Parvu, 2018). To remember – and Freud emphasized this word by putting it in italic – is to locate the event at the moment that it happened, that is, in the past. The re-enactment is the act of repeating past event over and over again, but knowing that one is, in fact, repeating it (Parvu, 2018). I'm I then a patient stuck in her past, doomed to repeat it over and over again: is it then a mental disease, that is, the desire to re-enact.

We might not have lived the past ourselves, but it is part of our history. Freud explores the repetition compulsion further in his 1920 essay ''Beyond the Pleasure Principle', presenting a second perspective on the concept of repetition, describing the simple act of repeating as doing precisely the opposite, not remember but rather act (Parvu, 2018). By bringing the past into the present, the 'patient' is obliged-by repetitive compulsive nature-to repeat the repressed material as a contemporary experience instead of remembering it as something belonging in the past (Parvu, 2018). Comparing the thoughts of both Freud and Lutticken, I pose this question 'is it still a 'sham' if the history being repeated was once ours regardless of it being from the past?' Is it not our

right to repeat our past actions in order to remember and in order to inform the present?

Perhaps we should read into both Lutticken and Freud's arguments as theories to inform future re-enactors on the problems they might encounter. Considering these notions as what will always remain in re-enactment: we will always repeat what we don't remember, even if it ends up as a poor 'mimicry' of the past. Bearing this in mind, does this then mean re-enactment will forever require us to repeat the original like the patient in Freud's essay, does re-enactment not have its own point of origin. I don't think this is at all what remains of re-enactment. It is so much more than a sham or a poor substitute of the past. With regards to Luttekins notion of the re-enactment as a 'sham', I would like to make it clear that the –re-enactment makes no claim to the original event (Sidnell, 2013). It does not deny the factuality of the original event, but rather recalls the history, bringing it to reality once again. I believe that if the past was left alone it would eventually be forgotten, we would never learn from it. By re-enacting the past we are re-engaging it into the present, turning the shapeless continuity of our already chaotic past into a discrete and well-defined experience (Quaranta, Jansa and Caronia, 2014). From this, we are able to gain new meaning and interpretations of past events. Thus I state again 'we re-enact/repeat in order to remember'.

Take, for example, James Ballard's re-enactment of the assassination of President John Fitzgerald Kennedy (Quaranta, Jansa and Caronia, 2014) on November 22nd 1965 (Dealey Plaza in Dallas). The event was historical, and Ballard it seemed was the only one who was able to grasp – with extraordinary lucidity – the importance of the event for the performative arts (Quaranta, Jansa and Caronia, 2014). In the re-enactment of Kennedy's assassination, Ballard not only paid homage to the original event, but he recreated his own original from it (Quaranta, Jansa and Caronia, 2014). He killed Kennedy over and over changing how he was killed in ways he thought made more sense (Quaranta, Jansa and Caronia, 2014). By re-writing the event repeatedly, enlarging and decontextualizing various frames and title sequences, he constructed – in writing – the first re-enactment of the new media world (Quaranta, Jansa and Caronia, 2014). From this, I can state that when we talk

about re-enactment as a 'fake/sham' of the original, we talk about the old way of re-enacting. What then becomes of re-enactment as a contemporary art form? As it is the re-enactment is changing its own genealogy (Pil, and Kollective, no date), this is to say re-enactment is no longer simplistic; it does not only involve the repetition of the past, but also of the present. As it is, we could re-enact something which never happened (Parvu, 2018). Amelia Jones questions the potential for this, as they are endless. One of the artists whose work she re-enacted challenged her, asking her 'why do you want to do these reconstructions? Those re-enactments will lose their meaning over time...' This was precisely what intrigued Jones, these changes in the meaning of the re-enacted as time progresses. The reconstruction of past re-enactment starts to emerge, and thus the cycle of repetition and re-enacting continues: where then does the original belong in this equation, has it lost its identity to the fake.

Although the question of the original was not been answered, the re-enactment or performance has provided us with the unique insight into the very social-cultural shifts that take place during the time-gap between the original art and the reconstructed. Due to these dramatic changes that took place – the shift in context that is – the interweaving of the original and re-enacted as on influenced by the other is almost inevitable. A claim to the nostalgic experience of the past was also established. To state that nostalgia is not a motivational factor to why we re-enact is a lie (Pil, and Kollectiv, no date) because for one to properly re-enact, they must first be overwhelmed or intrigued with the acute nostalgia for the past, without this the re-enactment would not be as effective. In the re-enactment, nostalgia was merely a point of access but was never the point of the work (Allen, 2013).

We have talked about repetitiveness and the fake, but have yet to identify the effects they might have on the 'live' spectator. For them, does knowing that the re-enactment is not of the present but of the past change the concept of role-playing for them. Yes, in fact, it does. I previously stated in the first chapter that the aim of re-enactment was not one of deception, but rather to allow them to bring the past into the present by 'themselves'. Rod Dickinson elaborates on this, stating the historical point of origin in re-enactment was of great importance (Pil, and Kollectiv, no date). His argument considers one fact alone,

this is the notion that through the play of personal interpretation made available for the spectators, re-enactment has presented them with something inherently contradictory to the past – in that they are presented with something 'live' and 'happening' now, in real time. They know that what they are re-enacting is an impossible scenario since the event has already happened. The audience is already aware of the original outcome, and Dickinson believes that it's this awareness of the original event, and the knowledge of the re-enactment as a repetition of that origin that prevents the spectator from being affected by it - unless they let it. This furthers my opinion of re-enactment as a stimulant to which a new bodily experience of installation art and art itself could be created. Not only does it give way to a new type of audience who experiences through the body as 'live', but it has also created an audience who is aware and educated: wielding the power to control what they want to experience and how they want to experience it.

So far we have explored performance and re-enactment, the shift in the role of the audience and the question of 'originality' - all of which act as guides to understanding the concept of the 'live' spectator body. I have tried – to the best of my ability- to present my ideas, imaginaries, and theorization to whomsoever is reading this. However, I don't believe these to be enough. I needed to show the re-enactment in action outside of its traditional form and spatiality. This provoked the need to present to you – as my reader- detailed examples/ case studies of some artistic works to which re-enactment plays a vital role (I make references to these in the appendices below). Studying and analysing the works of Pierre Huyghe in 'The Third Memory' (2000), Ana Mendieta in (Untitled) Rape scene (1973), and Chris Burden in 'SHOOT' (1971) - as with the works of other artists. In order to allow for a different kind of perspective, I also made further references to fictional books, to which re-enactment (unknowingly and knowingly) was a point of origin. For instance, I examined the works of Shannon Hale in 'Austenland' (2007) and Marc McKeel in 'The Reenactment', as we saw both the protagonists immersed in re-enactment and thus question reality and the fake. These I believe, will help enhance my study on the 'live' spectator body and the importance of re-enactment in achieving

this. It will give you a unique insight to the works to which I gained my inspirations and need for re-enactment from.

Re-enactment installation:

In order to gain this type of experience for the spectators as shown in the examples I make use of in the appendices, how can we then merge re-enactment into installation art? A re-enactment like that of Pierre Huyghe's in 'The Third Memory' or as seen in fictional works like 'Austenland' (Hale, 2007). These performances/re-enactments were groundbreaking for the contemporary art world, they act not only as a guide for the future but as a guide to me on ways re-enactment could be integrated within the spatial environment of installation art. A way of integrating the spectators into the performance as 'witnesses' to the original, only, only made possible through the prism of the re-enacted. All these are fascinating, to say the least, but they are only a small percentage of what could be possible with re-re-enactment in installation. I have stated – on numerous occasions in this study that the final outcome I want to gain with my analysis of re-enactment as a means of altering the way we experience installation, was an experience so realistic that we are unable to tell the difference between reality and fake. I do not desire the complete immersion of the viewer, just enough for them to leave afterward with their hearts pounding, ears ringing and bodies shivering with anticipation.

These examples I made were unique and showed great potential for a better experience, but were all ultimately ruined with the use of documentation and the final outcomes as video installations. This wasn't what I had imagine would happen when both of these genres were interwoven together. As I couldn't find the desired outcome I wanted, I took my research and examinations elsewhere; therefore I present one more example for us - 'escape rooms'. During my brief research into this method, I came to realize that these so called 'escape rooms' were created from the combination of the re-enactment and installation art/space. It was a successful hybrid. Escape rooms were activities to simply pass time and challenge the participant in a scenario taken from the past –

much like a re-enactment. The spectators are presented with a situation and given a character, for example, a prison compound and are prisoners themselves. They are then immersed into the environment so much so that they have to behave, eat and talk like prisoners, and with each spectator in their role –enemy (police) and ally (prisoner) - , they are seldom disembodied from the re-enacted prison life. This is what I imagine re-enactment would give to installations in museums. Taking social issues like the war in Syria, and re-enacting it, whether it's the bombing of civilians in streets or the underground bunker where women are held as sexual objects. Through this, I believe we could convey messages to the audiences which would leave a lasting impression. It is also important to consider the limitations installation might bring to the re-enactment. There are reasons why re-enactments are performed in the open as more of a 'public/land art'. The wide open spaces allow for a better re-enactment, but this is only relevant if the re-enactment required the open spaces. The limitations are there, but the effect it has on the final outcome depends on how the artist uses the space around them to re-enact the event. Regardless of the re-enactment taking place in an interior space or exterior, the boundaries between the terms installation art and public/land art tend to overlap. This is why I chose Installation art as the art origin of my theory, I believe it to be boundless; it can work with any given space or genre as it transforms the perception of that space around it.

To conclude, I believe that given the overdetermination in the way we imagined and conceptualized the spectators 'lived' experience of installation art through the prism of re-enactments, the art world is inevitable heading towards two kinds of future: the future of experience based on the physical immersion of the spectacles through action of performance (role-playing); and the future dictated by technology to help us experience; the creation of a digital world with which one could enter outside of their out reality (e.g. Virtual reality or Augmented Reality).

I believe that it is about time for us to take a step back and re-evaluate the experience we have now, either as disembodied or immersive spectator through technology, and to put a limit to how far we are willing to go with this type of experience. Marleau-ponty argues with regards to human relation, that

as we are now, in our attempt to bridge the gap between 'reality' and 'art' through technological influences it is impossible to fully understand (make a final meaning) what we think we see. And I agree with him, although not entirely (Quaranta, Jansa and Caronia, 2014).

Conclusion:

A Lived Experience?

Throughout this thesis, I have considered the position of the spectator's body in the re-enactment. In my attempt to locate the 'lived' experience gained by the spectator in an increasingly technology-based environment, I have examined the role of the body in the performance and re-enactment in both its traditional and contemporary form, exploring the concept of performance 'action' as the last remaining avant-garde. I began initially with the moment the 'live' body became the subject of critical debate and discussions during the 1960s and early 70s (Bissell, 2007). I examined how and why the 'live' body came into focus during this time, exploring the dramatic shifts in patterns/methods that were happening in the art and performative/theatrical worlds, analyzing these shifts as the symptoms of our cultural change/ growth (Bissell, 2007). I discussed how the reconsideration of the relationship between the spectator's body and the artist's body altered what we constitute to be art and how we experience it. From this, the shift from installation art to what we came to know as 'performance art' occurred: forming a composition of different disciplines, forms and styles yet to be explored (Bissell, 2007). This shift in the roles of the actor and spectator gradually came under intense scrutiny in performances, leading to a proliferation of works by artists and performers alike who were inspired with the new concept of performing through the body. With great reference to works by Pane and Burden changing concepts and perceptions of art and life, subject and object, spectator and body, and performance and spectator: works of this origin were beginning to influence and take root in performance practices up until the re-evaluation of it. I questioned whose body was 'live' and 'happening' in performance, whether it was the spectator's body or the performers (artist). This brought me to a crossroad, and by analyzing the works of Nitsch and Pane, I came to learn about the concept of 'body art'. 'Body art' denoted the use of the artist body to convey a message through an act of performance for the audience. The masochistic beating, cutting and dismantling of artist's body and that of animals (Bissell, 2007), which saw – the visceral reactions from the spectators, albeit emotional: The feeling of fear, disgust, and quilt merged together.

I examined the role of the 'live' spectator and the 'lived' experience up until re-enactment took root, with the belief that re-enactment could offer the 'lived' experience I desired for the spectators in installation art. Throughout this thesis I have attempted to understand the re-enactment and the possibilities it offered for the spectators, analyzing its faults and limitations as well.

Due to the size of this study, I have been unable to chart the effects of re-enactment/installation fully and have instead looked the attempts made by arts such as Pierre Huyghe ('The Third Memory', 2000) and Christoph Draeger ('Black September', 2002) as tools for which the trajectory into re-enactment installation could be created. Prior to considering the re-enactment as a stimulant to which a new bodily experience of installation art is created, I examined the spectator's body in chapter one, considered the body's shift in context from traditional performance to the traditional re-enactment. I used a number of case studies and references (see appendices) to illustrate the live body in performances, and to consider the concept of 'body art' -the living, hurting and performing bodies- touched upon by Burden, Ambromovic, and Pane. By examining and analyzing these case studies, the arguments I made in chapter one regarding the live body in performance led naturally to an examination of the re-enactment performance as the main factor of my theory. Having considered the live body in performance and shift into re-enactment, I then moved on to considering the pros and cons of re-enactment in chapter two; the relationship between the original and the re-enacted event and the role of the audience. I am aware that due to the transient nature of the installation (the wide range of art mediums linked to it – video, sound, sculpture, painting and etc.), making detailed comparisons with re-enactment was difficult.

My referral throughout to the 'live' spectator body has been defined simply by the participation of the spectator (as a whole – body, and mind) into the works of which the spectator is present throughout. I found this term to be the most useful way to consider the different bodies in a range of performances without getting caught up in definitions between the fields (Bissell, 2007).

Throughout this thesis, I have argued that the live body is an essential part of re-enactment, including the live body in re-enactment installation, and I stand, firmly, with my view on the re-enactment as a stimulant to which a new bodily experience of installation art could be created. Hopefully, in taking this perspective, the notions regarding the 'live' spectator body could once again evolve; and installation art with it. I write this thesis not only as an artist, in their own right, but also as a new generation of 'live' spectators.

Appendices: Case Studies

Artists and Art Artwork Analysis:

These are some of the artists and works I use as references in chapter two of my thesis. The factual analysis of the artworks in question will act as a framework for the arguments I posed in this study. These will also act as guidelines for my readers, offering a unique insight to where my thoughts on performance and the re-enactment resides and originated.

Appendix A:

Christoph Draeger:

'Black September' (2002)



F.5

This contribution introduces the installation titled 'Black September' (2002) by Swiss artist Christopher Draeger (Baden, 2014). Draeger is known to collect media representations of past disasters in order to reconfigure their inherent

sensationalism later on in his artworks. Like this, the video installation 'Black September' consisted of appropriated footage from a documentary movie and video sequences from a re-enactment of the historical event of September, 5th 1972 - the terrorist attack during the 20th Olympic Games in Munich (Baden, 2014). He gets involved in the play as a bodily participant as seen in his mimicry of a hostage taker and terrorist (Baden, 2014). Here the 'live' body enters into the artwork through re-enactment installation of an already past event. He questions the conditions of the mutual constitution of the cultural and collective memory of the original event. However, his re-enactment of the original event was not put into action in the installation space, but was rather recorded and installed as a video. This was one of the faults I found with this artwork. It shows the 'live' body, but due to the mediatisation and the insistent need to record and document, the spectator's body becomes disembodied once again.

Consequently, the video installation did offer a counter image in reaction to the "omnipresent myth of terrorism" generated by the tragedy of 9/11 and the media reports in its aftermath (Baden, 2014). The video installation saw the re-creation of central events within the original in 1972, bringing the terrorists actions close to the spectator through immersive images. Draeger's installations, 'Black September', stimulates history and memory simultaneously, filling the void of a traumatic narrative and tries to recapture signs that have been unknown yet (Baden, 2014). Although the artwork was a video installation, it still made aware the unanswered questions surrounding the original event, bringing them back to life so that they could be answered, and so that new questions and stipulations could be made (Baden, 2014). He gave the event another chance to be revisited and reconceptualised (Baden, 2014).

Appendix B:

Claudia Bosse:

A Second step to ideal paradise



F.6

A second step to ideal paradise is an installation by Claudia Bosse (Theatercombinat, 2015). As an artist, choreographer, and artistic director of theatre combinat, Bosse exams the field of (experimental) theatre between installation (space) and choreography/performance (Theatercombinat, 2015). This is much like my attempt at integrating installation art into the re-enactment – and vice versa. With this in mind a second step to ideal paradise saw a substantial amount of research on spaces and the performing arts as the modes of operation (Theatercombinat, 2015). The installation made use of different art mediums; it incorporated performance, photography, light and objects. For Bosse, the installation provided the topic needed to examine the possibilities and thought explored controversially through the physical, sensual and acoustical impersonations (Theatercombinat, 2015).

With installation art at the heart of bosses work, a second step to ideal paradise shows her attempt to better understand it, by simply experimenting with its spatial form. What can be a spatial narrative? Bosse asks. A second step to idea paradise bore witness to the co-partnership between Bosse (as the artist) and the Weltmuseum as (the spectators) (Theatercombinat, 2015). The museum is a machine of meaning, archive knowledge, and organisation, arranging them accordingly as representation of the objects present. It provided spaces with traces, with stuff left behind – dust, picture lying around, showcases, glass and est. There were only 6 spaces available in the installation, with each space created specifically as interpretations to the art pieces installed in it. Visiting the six spaces follows a performative space – writing along the topics collecting, collection and cultural projection; territory and appropriation; ideology and terror; eroticism and anthropology; fetish, ritual and other societies, object. In this workroom, choreographic arrangements emerged: the performers are embedded in the landscape of the installation; they use objects, and become a medium in the space; initiate movements, and contrast or augment verbal attempts towards orientation (Theatercombinat, 2015). The Theatrical installation spaces emerge, that evokes and associate fictional and factual constellations of our cultural and political (un) consciousness. In this spatial work visitors become visible bodies: they inscribe themselves into the space, they inhabit it and play on it, and they move through the sound groups and perhaps perform actions by activating the installation's material and its narrations (Theatercombinat, 2015).

On the third day, the installation a second step to ideal paradise changes its modes of operation -operating as a score for a choreographed performance: a third step to ideal paradise (Theatercombinat, 2015). Now we see how the performers interfere with the world that Claudia Bosse creates in six rooms (spaces) of the Weltmuseum ((Theatercombinat, 2015). They access the objects and materials arrange there and follows the narrative threads of the themes negotiated by Bosse; colonialism, cultural projection, construction of ideology and ideal communities.

The performers interweave their actions with the spatial arrangements of the installation and confront their bodies with the corporeality of the objects and

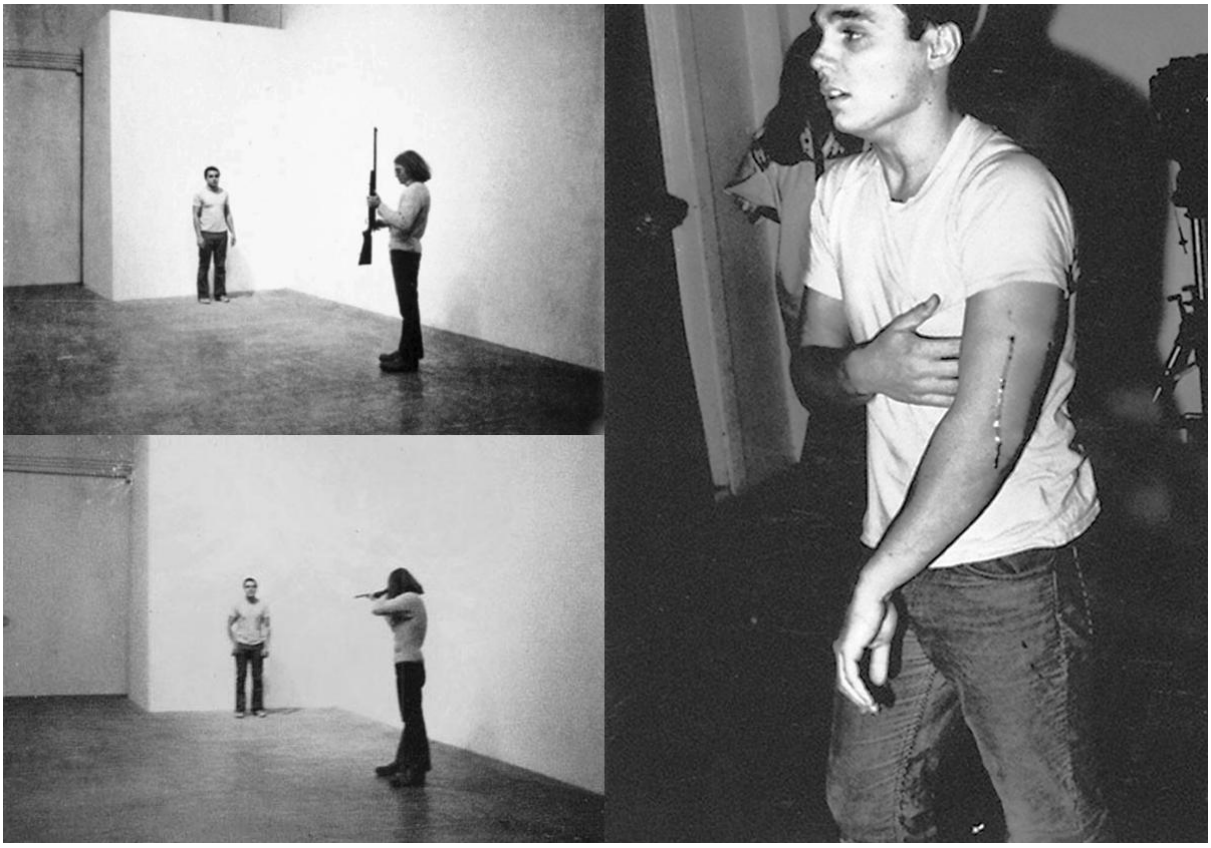
their provocative coming together from different times and regions of the world. Their bodies become witnesses of a survey and the archaeology of appropriation. They entangle the visitors in situations, lead and entrap them into a journey through different spaces (Theatercombinat, 2015).

When I envisioned installation as a re-enactment, this work by Claudia Bosse on experimental theatre between installation and performance acted as a necessary framework for the ideas I touch upon in my study. Against the background (katastophen 11/15) ideal paradise creates an extreme situation as a (theatre-) event which challenges certainties of symbols and surfaces, produces confusion and addresses the body of the recipient in his/her concrete presence (Theatercombinat, 2015). An event that thinks theatre as a consilience :as an open space in which the negotiation of a (societal) order takes place from beginning –between installation, performance, discourse, performers, choirs and recipients. The production creates new, experimental spaces for action and perception between the theatre, installation, choreography, performance and discourse. The site specific works are developed within time frames of one week up to four years in cities like Zagreb, Tums, Berlin, and New York.

Appendix C:

Burden:

SHOOT (1971)



F.7

Chris Burden guaranteed his place in art history in the 1970s with a series of often dangerous and at times stomach-churning performances (BBC, 2017). After having himself shot in Santa Ana, confined to a locker for five days in Irvine and crucified on the back of a VW bug in Venice, Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own to an assemblage of illuminated, antique streetlights outside the Los Angeles County Museum of Art, Urban Light (2008), which has become one of Los Angeles' most photographed and iconic symbols (BBC, 2017).

As with the aspect of the 'live' body in his performance, his insistent need and involvement of the body in such crude was born out of his own personal experience of the body – specifically with pain. When he was 12, Burden was involved in a motorcycle accident in Italy that required his foot to be operated on without anaesthesia (BBC, 2017). This traumatic event seemed to be the catalyst for his future works that focused on self-inflicted physical pain (BBC, 2017).

Shoot is the piece for which Burden is infamously known. He asked a friend to shoot him with a .22 rifle from a distance of 15 feet (The Art Story, no date). The bullet was originally supposed to nick the side of Burden's arm, but the shooter was slightly off target and the bullet went through the arm instead. This piece presented exactly what happens when a person is shot so that the audience could experience it in person, and not just in a detached setting such as watching the television while sitting comfortably on the couch (The Art Story, no date). The viewer can only recoil in shock at realizing that an actual person was just shot in front of them. Burden viewed his spectators as accomplices to the act of performance, as he "claimed that all those in the gallery were implicated in this act of self-inflicted violence by their failure to intervene, in implicating his spectators in his own act of self-violence and locating them as guilty of allowing him to inflict injury on himself, Burden contributes to the ongoing discussion surrounding the altering status of the relationship between performance and spectator which was prominent throughout the 1970s. Although Burden and Pane and others are portraying the wounded body (the body in pain) they have engineered and planned this pain, anticipated the reactions of shock, revulsion, empathy. Burden's performances were actually methodically controlled. This was what made 'Shoot' so important and distinct from the rest, simply because it didn't go as planned (Zara, 2019). In describing the piece, Burden stated that "it was really disgusting, and there was a smoking hole in my arm." This work also poses questions about the nature of power and following orders, a theme especially indicated by the imperative of the title *Shoot*, itself.

Burden's work was also a way of re-sensitizing people to the violence that had become less and less shocking due to its prevalence in the news, challenging

the art world's traditional preference for the "fine art" of painting, but most importantly Burden really seemed to be challenging was himself and his own dedication to his art (The Art Story, no date). One cannot argue that someone who so consistently put himself in physical and mortal danger for his work was not completely dedicated to his art: in fact, Burden said that one of the reasons he performed *Shoot* was so that he would be taken seriously as an artist (The Art Story, no date). At the time, Burden's idea was that the act of doing something was the art; a concept which also meant the artwork couldn't be bought or sold. He subsequently suggested that these active works were an attempt to control fate, or at least give the illusion that such a thing was possible.

Appendix D:

Pierre Huyghe:

The Third Memory (2000)



F.8

The third memory by Pierre Huyghe presented the events of a bank robbery which took place in Brooklyn, New York, on august 221972 (Parfait, no date). The installation was presented in the form of a display of heterogeneous documentary and fictional elements, thus making it possible to gauge the different gaps that have been formed between the reality of a news item as experienced by the author, and the cinematographic spectacle derived there by the Hollywood economy (Parfait, no date). *The third memory*, like a police reconstruction (of a crime), a situation and an event are re-enacted, re-

performed, using a method involving the reappropriation of representations) of film and the media in this case), which Pierre Huyghe has been exploring in his work for several years now (Parfait, no date). The original bank robbery resulted in the death of Sal Naturile (one of the robbers) and the arrest of Wojtowicz. The motive for the crime, as revealed by media coverage, was to aid and finance the surgical operation (a sex change) wanted by the man with whom Wojtowicz was in love with, Ernest Aron (Parfait, no date).

This incident was so famously cover by media, it was later re-constructed as a film directed by Sydney Lumet titled 'Dog Day afternoon, released in 1975 with Al Pachino as the leading character. Almost 30 years later (twenty-seven to be exact) after the original events, Pierre Huyghe asked John Wojtowicz (already released from prison) to help him reconstruct the heist and thus make rectifications to Lumet's fictional rendering, in which Wojtowicz failed to recognize himself (Parfait, no date). A new film was shot with Wojtowicz as the author, re-enacting the situation and commenting on it, based on the way he recalled it. In this instance, Pierre Huyghe as the artist in this re-enactment co-creates the past with John Wojtowicz as the spectator and focal point of the performance (Parfait, no date). By having Wojtowicz re-enact his own past, Pierre Huyghe gave him a chance to revisit the past and to reconstruct a truthful version of his story and his image, which was perverted by media and had been confiscated from him by the imagination and production of somebody else (Parfait, no date). It gave permitted him the chance to "have a say and become the actor in his own memory". This is what I would love to be achieved through re-enactment, not only of our own personal memory, but our memory as a collective(Parfait, no date).

In the first room, the installation consisted of a double projection on a screen wall, the editing of which deals with an excerpt from Lumet's film, documents from that period, the 1970s, and the reconstruction of the events in studio by Wojtowicz, filmed from different angles and directions, and at time talking straight at the camera: in a second room, posters are suffixed to the walls, along with press clippings and videos showing a television programme dated 25 January 1978, the Jeanne Parr show, with Wojtowicz in a linkup from his prison cell. The complexity and precision of the construction, split into two

areas of reconstruction and documentation around on and the same event, constitutes an exhibition in its own right (Parfait, no date).

This exhibition incorporated what I had ultimately desired through the re-enactment, but the final installation of it into a spatial environment was quite disappointing. What if instead of re-enacting the heist and filming it just to present it again to a passive audience, why not just re-enact it in front of the audience, and get them to act out Wojtowicz memory as he remembered (Parfait, no date).

Regardless of this, Pierre Huyghe explored the concept of the original and the re-constructed much like in my study (Parfait, no date(. He mixes true with false, by putting the account of the prim witnesses at the very hub of the reconstruction (Parfait, no date). Memory of the past itself becomes subject to interpretation by the very fact of its updating in the present. At the heart of this re-constructive device lies the truth, history, identity and representation. By repeating the event, Pierre Huyghe gives what has already taken place a second chance: he reconstructs 'the possibility of what was,'' and borrows the words of Giorgio Agamben, 'memory gives the past back its possibility,'' if not the truth (Parfait, no date). Huyghe often uses film to question memory, in the form of remakes and interpretation.

This third memory in which Huyghe makes reference to talks about the addition to the memory of facts and their interpretations by way of fiction, the memory of the present body which talks and reports, which expresses its truth and lays claim to being the author thereof (Parfait, no date). This is what Pierre Huyghe expresses by doing away with himself as the author in *the third memory*; reconstructing the story is like reconstructing the body in the surgical sense of the term; it is re-establishing it in its original form, it is repairing the damage that chance (illness, accident) or nature (being born a man and being a woman) have made the person undergo (Parfait, no date). It is a contestation of its representation and its funny goings-on. Restoring the word to the 'body', reappropriating its story, reativizing the event, these are the challenges which Pierre Huyghe assigns to his art. Getting back to production and not confining oneself to exploitation, this is perhaps his political agenda (Parfait, no date).

Appendix E:

Shannon Hale:

Austenland (2007)

Jane Hayes is a seemingly normal young New Yorker, but she has a secret. Her obsession with Mr. Darcy, as played by Colin Firth in the BBC adaptation of *Pride and Prejudice*, is ruining her love life: no real man can compare (Goodreads, no date). But when a wealthy relative bequeaths her a trip to an English resort catering to Austen-crazed women, Jane's fantasies of meeting the perfect Regency-era gentleman suddenly become realer than she ever could have imagined (Goodreads, no date).

Decked out in empire-waist gowns, Jane struggles to master Regency etiquette and flirts with gardeners and gentlemen; or maybe even, she suspects, with the actors who are playing them. It's all a game, Jane knows (Goodreads, no date). And yet the longer she stays, the more her insecurities seem to fall away, and the more she wonders: Is she about to kick the Austen obsession for good, or could all her dreams actually culminate in a Mr. Darcy of her own? (Goodreads,no date).

Appendix F:

Marc Mckeel:

The Reenactment

When worldly, no-nonsense travel agent Pius Bird attends a reenactment of the 1622 massacres near Williamsburg, Virginia, he gets an event far more realistic than he expects (Goodreads, no date). The actors pull the observers into the assault, and as far as Pius can tell, it's not an act. The violence forces him and a woman he saves into the woods where they stay hidden through the night (Goodreads, no date). When they return the next morning they expect to find police cars and ambulances. Instead, they come upon a new, pristine world, the year 1622, where all signs of the 21st century have disappeared (Goodreads, no date). They come to believe that they have gone back in time and would have to find a way back to their old world. What follows is an adventure of escape, of staying out of Indian wars, of avoiding battles between vengeful Englishmen and Powhatans (Goodreads, no date). Eventually Pius Bird learns that not all things are as they appear. (Goo reads)

" What amazed Pius Bird most as he walked onto the site was how authentic it all looked. How all the details had been worked and applied. Were it not for eighty or so observers behind him on the hill, normal folk in normal clothes, he would have through he had actually gone back to the year 1622. It was the accurate design of the village, its costumes, Crude farm tools and crops that made it look so genuine." **(Mckeel, 2011, pp. 1-3)**

*"9) Their screams were so genuine. Was it a set-up? Where were the make-up artists? When did these people get blood props and why wasn't he suited for that?"***(McKeel, 2011, p.9)**

*"9) Was this true or just an act? Are all these scattered bodies really whose of the wounded and the dead?"***(McKeel, 2011, p.9)**

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