IMPRINT

KATHRYN GRAY
BIANCA HESTER
ANNE KAY
TEACHING AND LEARNING CINEMA

CURATED BY
ANNEKE JASPERS

Shadows and Accumulations:
Enacting a legacy of early conceptualism

Anneke Jaspers

In July 2009, the collective Teaching and Learning Cinema presented the first live performance of their work *(Wo)man with Mirror* for the opening of the exhibition *Imprint*. The performance entails the collective's two collaborators, Louise Curham and Lucas Ihlein, re-creating the conditions of an Expanded Cinema work *Man with Mirror*, originally presented in London in 1976 by the artist Guy Sherwin. Typical of works associated with this movement, the subject of Sherwin's enquiry is the apparatus of filmmaking itself and the circumstances of film's reception by an audience, in this instance specifically addressed through the operation of the screen, time and light as functions of cinematic illusion.

In keeping with Sherwin's framework, *(Wo)man with Mirror* takes place across two sites at different points in time, though with two performers rather than Sherwin's one, as Curham and Ihlein work simultaneously. The first site is a park, in which the artists film themselves each performing a choreographed sequence of movements with a hand-held screen that is mirrored one side and painted white on the other; the second is a darkened room in which the film created in the park is projected back onto the artists while they hold the same mirror/screen and repeat the gestures of tilting, flipping and rotating, falling in and out of step with their actions in the respective films.

The result is both uncanny and captivating. The interplay between the material presence of the live performance and the virtual world of the projections creates a peculiar effect, as the dual articulations of performing body and site continually fold into and diverge from one another. Within the broader schema of the work as an ongoing series of performances that re-use the same initial footage, the slippage in appearance between the projected body and aging live subject will become exaggerated, rendering the passage of time increasingly palpable.

This engagement with perception and temporality extends beyond the structural parameters of the performance to the overarching framework that defines Teaching and Learning Cinema's practice. Their intention in re-enacting Sherwin's work is not grounded solely in the possibility of recuperating the meaning stored within, but rather in challenging the conventions of historicity and authorship that govern how ephemeral artworks can be experienced over time. As an extended action-research endeavor, *(Wo)man with Mirror* is more than an interaction with history, it is an intervention *in* history as a way of accruing and facilitating knowledge through lived experience to supplement an understanding acquired via secondary sources.[1]

The inherently pedagogic and process-based ethos of the project was made explicit in the gallery-based installation Teaching and Learning Cinema presented as a further component of the work.[2] Video documentation of the performance along with the equipment used to stage it were contextualised by a series of informational posters that explicitly collapsed the research and development process of *(Wo)man with Mirror* with its exhibition format. One of these posters showed a timeline detailing the radically extended duration conceived for the work stretching across decades and involving the 'handing down' of knowledge about performing the work to a younger generation. Another functioned as a 'user's manual' providing background notes on the context of the work, as well as step-by-step instructions on how to re-create the performance autonomously.

Considered together, these facets of *(Wo)man with Mirror* reveal how Teaching and Learning Cinema work at the junction of a particular set of strategies in order to challenge the limits of performance art's ontological singularity: treatment of documentary and textual material as instructional; blurring of the conventional parameters of authorship; and an iterative framing of the 'event' that constitutes an artwork. Beyond its literal referencing of a particular work from art's recent history, then, *(Wo)man with Mirror* rehearses a number of concepts that were more broadly integral to certain strands of practice in the late 1960s and 70s, and invokes these as contemporary themes. In so doing, the work provides a conceptual anchor of sorts for *Imprint's* attempt to situate re-enactment practices and dialogues within a broader range of performative and process-based strategies, as an avenue to consider shared points of reference in the legacies of art history.

The exhibition was framed in the first instance by a series of formal concerns embedded in the notion of an imprint: the character of a partial or secondary trace, the effects of repetition, contiguity and succession. This focus on the act of translation and its material residues describes, on the one hand, the aesthetic principles underpinning the exhibition's four constituent works, their grounding in gestures of reprise and fluid passage across a spectrum of media— performance, action-research, photography, video, installation and text. But the title also forecloses a second consideration in structuring a dialogue between these practices, namely the influence of early conceptualism on present art making that seeks to articulate a relation between language, action, image (or object) and temporality.[3]

In her essay *Language Between Performance and Photography*, Liz Kotz proposes that artistic production in the late 1960s and the ensuing decade demonstrated a 'pervasive logic in which a general template or idea became the foundation for generating multiple specific realisations'.[4] As Kotz notes, this accounts for a 'linguistic approach to framing practice' in which different perceptual registers (embodied interaction, text, image) are treated as equivalent within the parameters of a work.[5] Implicated within this schema is a participatory philosophy inherited from the earlier moments of Fluxus and Happenings, in which the use of event-scores, performance notations and instructional texts emerged as a strategy for shifting models of authorship from singular and hermetic to dispersed and interactive. The positioning of artworks as propositional and as partially constituted within the dynamic realm of human interaction became a fundamental aspect of practice at this point in time.

Beyond describing a contingent and potentially collaborative frame for art making, Kotz's logic of a general idea producing specific realisations also speaks to the iterative and inter-media nature of much post-object art. She suggests that the equivalency afforded to different media enabled a conceptual merging of temporal performance and material prop or residue, and as such, resisted the idea of a self-contained work by proposing the ongoing temporality of an event.[6] It is not difficult to locate this idea within contemporary process-based practices that insistently collapse distinctions between pre- and post-production, presentation and record. In *Imprint*, this found its expression to varying degrees across all the works, but perhaps most explicitly in Bianca Hester's installation *Enabling Constraints* (2009), in which she 're-articulated' components of former projects.[7]

As with *(Wo)man with Mirror*, Hester's installation worked to problematise the way in which performative and representational status is assigned to different aspects of the creative process, essentially undermining a definitive distinction between the two. The extant physical and documentary materials that she mobilised from within her archive served multiple functions, not least of which was the assertion of practice as a fluid continuum rather than a fixed chronology—a series of provisional relations that is constantly re-organising itself. Hester also used these materials to stage a number of dialogues between components of the

installation that played sculptural presence against mediated documentation to activate audience perception. In two instances this involved video footage of the artist engaging with physical objects: in one, a sequence of short edits shows Hester repeatedly jumping over a brick wall; in the other, she manipulates a prop made from aluminium rods fastened together with elastic. Both the brick wall and aluminium prop reappeared in the gallery in an alternative guise, such that the videos served to heighten a perceptual awareness of the installation's physical qualities and suggest possible (but not literal) exercises for embodied engagement.

One further pairing of this nature was articulated, in which a photographic poster documenting a 'sitting event' staged several months earlier at a gallery in Melbourne provided an instructional reference for the Artspace audience, who were invited to undertake a similar collective action on the opening night of *Imprint*. Sitting on the floor within a loosely delineated area of Hester's installation, a small group of participants ruptured the conventional and codified behaviour that defines these occasions. Marking their absence for the remainder of the exhibition, a second photographic poster documenting the intervention was placed on the adjacent wall.

Both the title of Hester's project, *Enabling Constraints*, and the series of accumulations and internal references it performed speak to the generative possibilities contained within the traces of an embodied, spatial practice—however partial or phenomeno-logically reductive. But they also allude to the way in which Hester's work character-istically develops as a situated response to localised conditions. Multiple components of the installation were configured in direct response to the architecture of The Gunnery so as to enact a spatial and temporal mapping of the site that brought aspects of process, presentation and reception into direct associ-ation. Immediately upon entering the gallery, viewers encountered a waist-high wall of stacked besser blocks that obstructed their transition from Artspace's external foyer into

the thoroughfare that links the central gallery area to its adjacent functional spaces. After veering to the right, this wall dropped off to reveal a lower stacked block configuration that further amplified the organisation of the gallery floor plan. Repeating the axis of the first wall, and then running at a perpendic-ular towards the reception desk, this second barrier demarcated the threshold area—almost always inoperative as a potential and designated area of display—and referenced the insistent organising influence of the grid of structural columns that punctuate Artspace's galleries. In addition, the lower wall provided a counterpoint to the impasse of the first; being a comfortable height for sitting and robust enough to accommodate utilitarian engage-ment, it expanded the minimalist indifference of the blocks into convivial territory.

In dialogue with the besser structures, a bright orange rope, draped, sliced and woven through the building by Hester, further amplified certain immaterial relations between process and context. The rope cut a trajectory from The Gunnery's street entrance, through the galleries and adjacent service zones, out a back window and up the exterior of the building before terminating in the residential studio Hester had been occupying in associa-tion with the exhibition. Highlighting the differentiation of spaces that facilitate practice (locality, gallery, workshop, reading room, studio) according to a public/private schema, the points where the rope disappeared into areas not accessible to the audience were represented in the gallery by photographs as a substitute for direct contact. Like the other documentary materials included in *Enabling Constraints*, these grainy black and white images—markers of an absence within the 'present' of the audience's experience—revealed an acute consciousness of how documentation operates within ephemeral practices.

Grappling with the effects of mediating live-ness is as crucial to the critical project of art now as it was in the post-object era. However, for artists in the present, this negotiation is inflected by the way earlier related practices have been encountered. In retrospect, it is

clear that the dematerialisation of art in the early stages of conceptualism was rhetorical; although artists sought to locate their work within the reality of embodied experience and challenge the primacy of the visual, the significant role played by reproductive technologies and materials in supporting this project is clear.[8] As Christina Barton has noted, 'the photograph and its derivatives provided a means to supplement without separating post-object art from the social environment that was its raw material, and to more seamlessly insert it into a discursive field'.[9] The encounter of such work decades later almost exclusively through surrogate mechanisms, then, is one that foregrounds the communicative function of post-action documents as standing in for works themselves. Within Hester's practice, as with others represented in *Imprint*, this logic is self-reflexively incorporated into works that subvert the discrete temporalities of past and present by confusing the relationship between primary and secondary registers. While this bears resemblance to Kotz's notion of equivalency between media, it also extends beyond it by radically diffusing the boundaries of what is 'original' to the work, re-assigning the function of the documentary record.

In *Enabling Constraints* this played out through Hester's referential looping of various performative, sculptural and documentary materials, unsettling a clear chronology between them. Likewise, in Anne Kay's project *Unhistorical Facts* (2009), the reactivation of secondary documents also established a space in which past and present, as well as primary and secondary, were conflated, in this case by drawing upon archives other than the artist's own. Kay's work took as its point of departure a reference in an art historical text describing a performance work by Australian artist Aleks Danko, *Day to Day* (1974), which had taken place in the vicinity of Artspace decades beforehand. Drawn to the work's format as an intervention in public space, dispersed across a number of sites and discrete occasions, Kay undertook further research in an attempt to glean what remained of Danko's project that could facilitate a richer understanding of its form and effects.

The gallery manifestation of *Unhistorical Facts* represented a highly constructed and partial account of this process that probed the means by which ephemeral practices are integrated into the domain of art history and experienced after the fact. The installation primarily comprised of a low glass-covered table accompanied by chairs and a lamp, evoking the activity of desk research. Arranged along the lengths of the table were six black and white prints on copy-paper that reproduced 'photographs of photographs' of Danko's *Day to Day* performances, derived from an installation piece produced by Danko the following year.[10] Three times removed from the primary event, Kay's prints were positioned in dialogue with several other components that were equally attentive to the implications of remediation. At one end of the table, a small notebook fixed open under the glass showed a page of hand-scrawled text Kay had copied from an artist book by Danko that included notes on the making of *Day to Day*.[11] At the other end, a horizontally embedded monitor played a video with present-day footage of the six sites depicted in the photographs, overlaid with the edited audio of an interview between Kay and Louise Samuels, who assisted Danko with staging and documenting the original performances.

With notable economy, this configuration of materials produced a complex set of relations that staged the absence of Danko's 1974 performances through the presence of contingent traces with varying documentary currency and authorial lineage. Invested with a new present-ness in Kay's installation, the photo-documentation of *Day to Day* hovered in an intermediate zone between the ongoing circulation of a past event in the realm of reproduction, and its repositioning as a primary component of *Unhistorical Facts* within the context of *Imprint*. Significantly, this reductive sequence of images—essentially self-selected by Danko—was contrasted with the highly personal recollections of Louise Samuels, which focused on her own experience of Danko's work as a spectator who was also implicated within *Day to Day's* framework for production and privy to the

artist's process. Samuels' commentary, interlaced with the contemporary video footage, served to animate the photographic images alongside and heighten the disparity between different documentary modes in capturing the character and detail of durational, performative projects. Together with Kay's hand-drawn facsimile in the notebook, the audio narrative underscored the way in which mechanised, indexical traces of ephemeral practices are privileged within historiography over those inflected by the mutability of the body. In turn, *Unhistorical Facts* suggests the paradox of this tendency in light of post-object art's frequent engagement with the spectatorial body itself as an index, 'not only of actuality, but also of subjectivity and the social', as argued by New Zealand post-object commentator and critic Wystan Curnow; the body as the apparatus through which a work's meaning is produced.[12]

Kay's interest in destabilising the function of documentation towards generating a singular, unified narrative was reflected also in Kathryn Gray's installation *Contingency Plan* (2009), which interrogates the relationship between language, text, image and embodied expression. *Contingency Plan* comprises two interconnected components: a three-channel video installation *Exercises* and a printed booklet *Appendix*, which in *Imprint* was situated in Artspace's Reading Room. In *Exercises*, three suspended projection screens create a semi-enclosed viewing space, which effectively structures the audience experience as always fractured and incomplete. The content of the videos was generated in the first instance out of a series of interviews Gray conducted with people whose professional activity somehow relates to managing contingency—a magician, a private investigator, a business continuity planner and a risk management consultant. Gray then transcribed these interviews, edited the dialogue, and created a number of new hybrid scripts that combine elements of the original conversations to create abstracted, fictionalised narratives. Three performers were enlisted to act out these scripts unrehearsed for the camera. As an adjunct to *Exercises* and

a gesture to transparency, full transcriptions of the original 'source' interviews appeared in the *Appendix*.

The structure of *Exercises*—its particular conjunction of performance, script, and documentation—in some ways recalls the strategies used by Teaching and Learning Cinema to unsettle clear parameters for authorship and re-frame the artwork as an iterative event. But where Curham and Ihlein emphasise the role of live and embodied engagement in driving this project, Gray frames her enquiry within the realm of representational media. *Exercises* is an interrogation of video's evidentiary status, played out through a series of juxtapositions between documentary footage and performance documentation in which the role of language in generating meaning is brought sharply into focus. Gray's deliberate presentation of the footage as silent with subtitles plays a crucial role in this exploration, emphatically focusing the audience's engagement on the act of reading, and directing them to navigate the work cognitively rather than experientially. Through the process of decoding the tacit connection between written speech and (mute) embodied gesture a number of slippages are revealed, exposing the connection as manufactured. For the most part this occurs by way of simple conceits, such as a subtitle appearing when a subject is clearly not speaking, or the fonts assigned to represent the dialogue of the interviewer and respondent appearing as arbitrary if neither subject is visible within the frame. The resulting rupture of the videos' assumed documentary character highlights the ease with which representational media obscure the communicative gap between intention and reception.

Extending this critique further, other elements of *Exercises* intervene more subtly in the ambiguous space between objective record and constructed narrative. The repetition of phrases, settings and props between the interviews and performances, for instance, signals the contrived relation of one to the other and the different levels of authorship at play. The inclusion also of footage that shows the subjects preparing for the camera
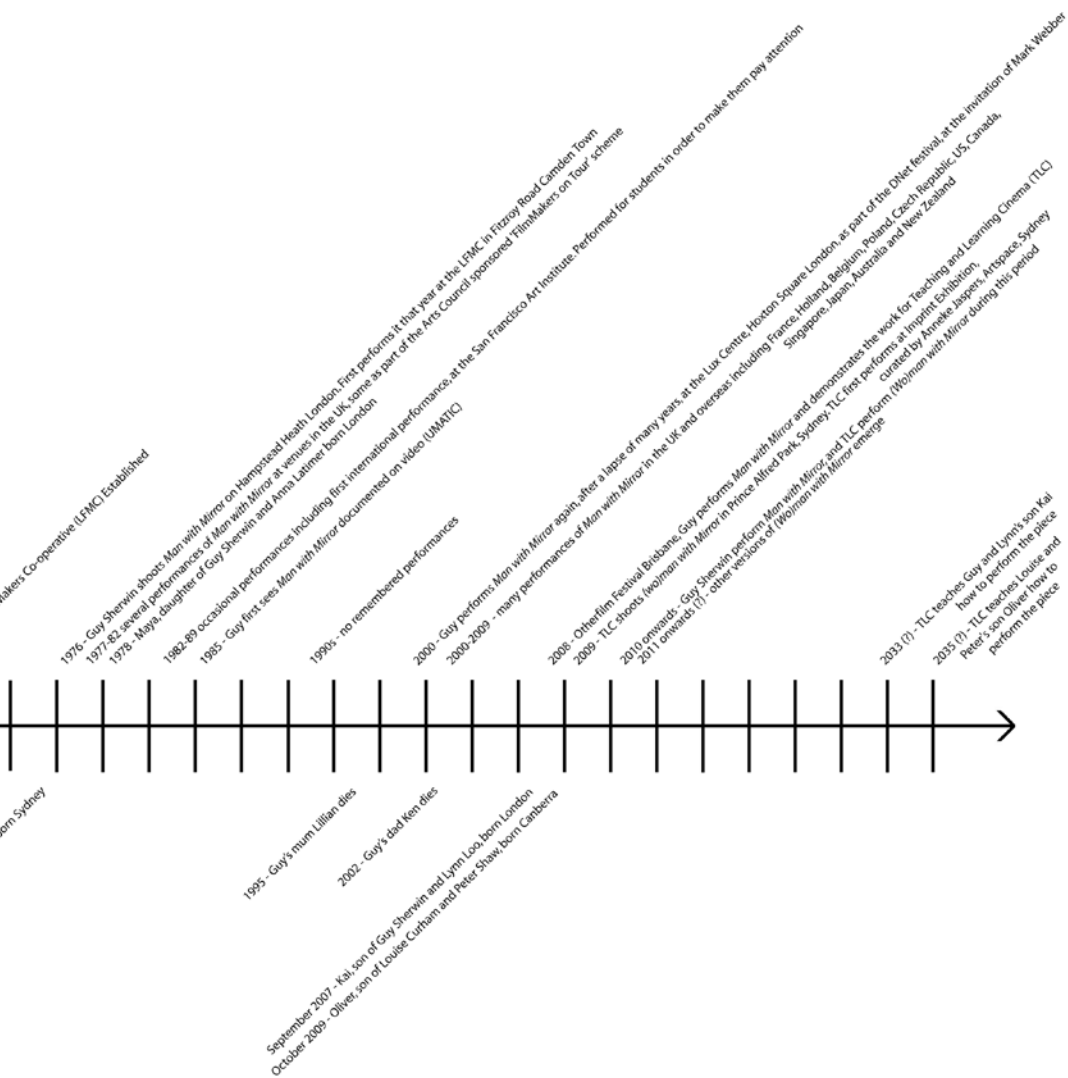
to roll accentuates the inevitable performativity produced by the interview format. These moments of understated indeterminacy capture the spirit of Gray's enquiry as effectively as the performances 'proper', pointing to the way in which the mechanism of video traces action at the same time as producing it.
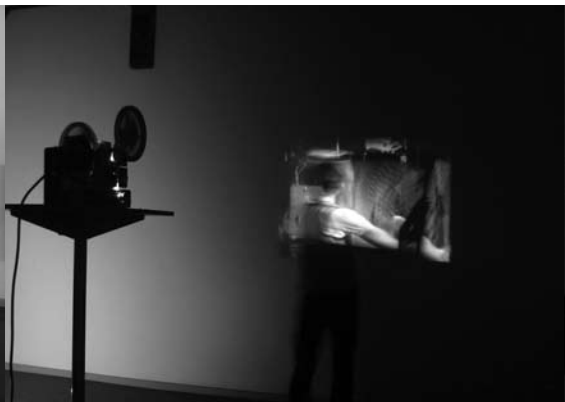
This notion is revisited, albeit to different effect, in the way Gray's treatment of the written word plays out between *Exercises* and *Appendix*. The development of the performance scripts as derivatives of the initial transcripts frames the text produced from the interviews as both residual and generative. However, by heavily editing this into illogical sequences for the video subtitles, Gray suspends the promise of a cohesive narrative that would otherwise eventuate from a straight re-enactment. Instead, the dialogue is manipulated to subtly draw the audience's attention to the conditions of their own spectatorship. Certain phrases that refer to artifice and fabrication recur, such as 'the important thing is, we are pretending', and the suggestion that things appear 'very realistic and very real'. Again, the breach between indexicality and the veracity of documentary media is brought to the fore.

Gray's reflexive attention to the process of sense-making aligns closely with ideas inherent in other of *Imprint's* projects, but grapples to a greater degree with the nature of performativity, authenticity and of truth. More broadly, her approach provides perhaps the most comprehensive integration of the exhibition's curatorial interests within the material presence of a singular gallery presentation. Although the work itself is not framed thematically in relation to past practices, by folding the narrative of its own making into its final form, *Contingency Plan* generates a space in which notions of iteration and process, provisionality, authorship, action and its mediation are nevertheless of key significance. The aesthetic resonances of early conceptual and post-object practices may here be more abstract, but a focused engagement with related ideas remains strong, filtered through the cumulative interaction of live gestures and their shadowing in an array of documentary traces.

1. Lucas Ihlein, 'Attending to Anthony McCall's *Long Film for Ambient Light'*, in Amelia Jones and Adrian Heathfield, eds, *Perform, Repeat, Record: A Critical Anthology of Live Art in History*, forthcoming 2010. See also Charles Green and Anthony Gardner, 'The Second Self: A Hostage of Cultural Memory,' *Aprior*, n16, accessible online at http://www.aprior.org/ for an account of how secondary sources might themselves structure the nature of primary engagement through re-enactment.
2. A third component of equal significance in this regard, but not visible within the exhibition, is Teaching and Learning Cinema's blog: http://www.teachingandlearningcinema.org/.
3. This particular schema is adapted from a 'four-part relation' underpinning post-conceptual practices outlined by Blair French in 'Critical forms: the wake of conceptualism', unpublished paper delivered at *Symposium 2000: An International Conference on Post-Object Art in New Zealand*, Centra Hotel, Christchurch, 12 November 2000, accessed online August 2008, www.imageandtext.org.nz/.
4. Liz Kotz, *Words to Be Looked At: Language in 1960s Art*, The MIT Press, Cambridge, Mass. and London, 2007, pp. 175–6.
5. ibid.
6. op. cit., p. 181.
7. The exact details and provenance of the re-articulated materials were made transparent in the wall label accompanying the work. These drew upon Hester's earlier projects *fashioning discontinuities* at the Centre for Contemporary Photography, Melbourne, June 2009, and *provisional devices for the production of a propositional living space*, Gertrude Contemporary Art Spaces: Studio 12, October 2007.
8. Christina Barton, 'Traces and boundaries: The photographic legacy of post-object art', unpublished paper delivered at *Symposium 2000: An International Conference on Post-Object Art in New Zealand*, Centra Hotel, Christchurch, 12 November 2000, accessed online August 2008, www.imageandtext.org.nz/.
9. ibid.
10. Aleks Danko, *Day to Day*, 1975, wooden chair, clock, 6 photographs in Perspex frames, folder containing photographs and printed maps.
11. Aleks Danko, *The chair is not a tourist*, artist book, 1975.
12. Wystan Curnow et al., *Action Replay*, exh. cat., Artspace, Auckland, and Govett-Brewster Art Gallery, New Plymouth, 2002, p. 10. By extension, Kay's critique applies to current performative art practices.

1929 - Dziga Vertov shoots *Man with a Movie Camera*

1966 - London Film

1909 - Guy Sherwin's parents born: mum, Lillian (aka "Bill") in Blackheath London, dad, Ken at Leigh on Sea

1932 - Louise Curham's dad Tom born, Masterton, NZ

1938 - Louise Curham's mum Val born Auckland

1947 - Lucas Ihlein's dad Owen born Sydney

1948 - Guy Sherwin born, Ipswich, Suffolk

1949 - Lucas' mum Michele born, Sydney

1971 - Louise Curham born Auckland

1975 - Lucas Ihlein b

Timeline (above the line, left to right):

- Makers Co-operative (LFMC) Established
- 1976 - Guy Sherwin shoots *Man with Mirror* on Hampstead Heath London. First performs it that year at the LFMC in Fitzroy Road Camden Town
- 1977-82 several performances of *Man with Mirror* at venues in the UK, same as part of the Arts Council sponsored 'FilmMakers on Tour' scheme
- 1978 - Maya, daughter of Guy Sherwin and Anna Latimer born London
- 1982-89 occasional performances including first international performance at the San Francisco Art Institute Performed for students in order to make them pay attention
- 1985 - Guy first sees *Man with Mirror* documented on video (UMATIC)
- 1990s - no remembered performances
- 2000 - Guy performs *Man with Mirror* again, after a lapse of many years, at the Lux Centre, Hoxton Square London, as part of the DNet festival, at the invitation of Mark Webber
- 2000-2009 - many performances of *Man with Mirror* in the UK and overseas including France, Holland, Belgium, Poland, Czech Republic, US, Canada, Singapore, Japan, Australia and New Zealand
- 2008 - Otherfilm Festival Brisbane, Guy performs *Man with Mirror* and demonstrates the work for Teaching and Learning Cinema (TLC)
- 2009 - TLC shoots *(wo)man with Mirror* in Prince Alfred Park, Sydney. TLC first performs at Imprint Exhibition, curated by Anneke Jaspers, Artspace, Sydney
- 2010 onwards - Guy Sherwin perform *Man with Mirror*, and TLC perform *(Wo)man with Mirror* during this period
- 2011 onwards (?) - other versions of *(Wo)man with Mirror* emerge
- 2033 (?) - TLC teaches Guy and Lynn's son Kai how to perform the piece
- 2035 (?) - TLC teaches Louise and Peter's son Oliver how to perform the piece

Timeline (below the line, left to right):

- born Sydney
- 1995 - Guy's mum Lillian dies
- 2002 - Guy's dad Ken dies
- September 2007 - Kai, son of Guy Sherwin and Lynn Loo, born London
- October 2009 - Oliver, son of Louise Curham and Peter Shaw, born Canberra

Workshop 27 April 2009
Louise's notes

Chronology

10.35 am Lucas collects Louise from Central.

10.45 am arrive Petersham.

Discussed contribution of new iteration given Guy is still performing this work –
discussed the value of 'slips' in our iteration, and the significance of transmission of the work to
a new generation, both contributions we hope we are making.

There was lengthy discussion about 'integrity' in re-enactment, informing audiences where
work knowingly departs from the form and/or intention of the original. Also a long discussion
about William Raban's Diagonal, recently shown in Canberra by our Brisbane colleagues who
brought Guy out last year, Otherfilm. Noteworthy that this film was originally made as a single
film that runs concurrently through 3 projectors, ie. one film, laced to run through 3 projectors
one after the other.

Reviewed Lynn Loo's YouTube documentation of a London performance of Guy's Man with
Mirror along with our 'gash' telecine (ie. very rough video tape of projected film) of Guy's 1976
super 8 that we made in Brisbane last Aug. We checked out the timings of the three cycles
and the position of the roll changes. We double checked our understanding of how the actions
unfold. We studied the actions that occur around the roll changes.

12.30 pm
We loaded the camera, measured focus, set tripod, set sun/shade/dapple position on the
mirror, set the framing. We selected to wear singlets as the tension in Guy's body in perform-
ing with the mirror is noteworthy. For me, I pondered the implications of the pregnant body by
June when this work is shown.

1pm ate minestrone with rocket salad from Petersham garden
Framed up Lucas so we might detect a neighbour in the background.

Discussion of where Louise would be visible when the mirror side faced out. Discussion of the role of the second person turning the camera on and off – not sure if Guy had a helper, we think we detect a second person in the 1976 footage.

We checked the duration of a super 8 reel at 18 frames per second. We enlisted a timer to help with the choreography – a word I really understand now as the placement of action in time.

We filmed Lucas, a most exciting development. Questions about whether the sun moved too far during the 9 mins as by the end the dapple was quite subtle and his face may be darker than we'd like. The dapple of the clothes line and the mulberry leaves was very beautiful and such a sharp autumnal Sydney day.

c. 2 pm
After filming Lucas, we went up to the glazier to get my mirror cut down. We had a long chat with the glazier, who explained the difference between a glazier and a glass cutter, separate trades in the UK but rolled up here in Australia.

We then filmed me. By the third roll I found the mirror very heavy – felt like I had no real control over it, mostly desperation at the weight and lack of inspiration as to what to discover with it given the battle to hold it.
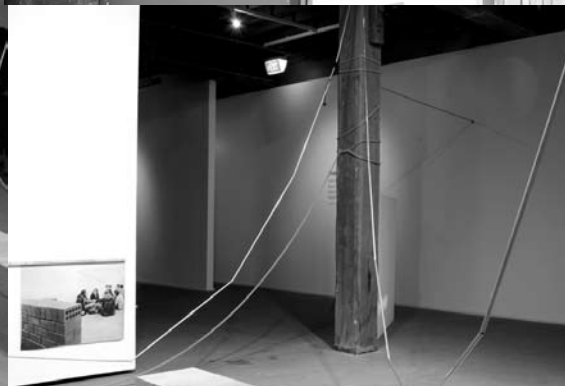
4 pm
We concluded with discussions about staging the work.
- immovable requirement seems to be clear floor space.
- discussed possibility of performance pairs – Louise + Val (Louise's mother); Lucas + Owen (Lucas' father).
- requirement to carry through commitment to construction of this performance as the work we are exhibiting.

5.18 train Petersham to Central.

Seeking...

anyone who saw **art performances** by artist Aleks Danko
which took place here in **June 1974**.

DAY TO DAY

The performances involved the artist sitting on a chair in six public places.
The 'actions' included wearing a gag, a blindfold and being tied to the chair.
An alarm clock rang after an hour, to signal the end of that performance. The
performances took place in:

- o   A corridor in the Domain Car Park, Woolloomooloo;
- o   A corridor in St James Station;
- o   In the Devonshire Street Tunnel;
- o   Next to an electricity sub-station on Art Gallery Road, the Domain;
- o   Lady Macquarie's Chair;
- o   In Central Street Gallery, 1 Central Street, Sydney;

Anyone who recalls seeing any of these performances, and would like to
contribute their recollections of *Day to Day,* 1974, to an art project being
developed by Anne Kay, is invited to contact Anne for more information:
annek1974@gmail.com

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Post Office Art → Narrative sequence

HUMOUR

The chair is not a location, etc. → + narrative

Passageways
"Transitional architecture"
— Ann Lisdegaard

Danto — Danto Bay (1974)

chairs

the present moment < Implicit
the now of being
explicit temporal modes

past
future
duration

Photo-documentation

like Duchamp, other than art... 1977 - art's sake
for art's sake

diachronic/element /motif
outside the institution

audience memory?

Kaprow's Poses
Coosjebrecht's
chair event

Tony Ibbs
tourist shops
street photography
B&W

Critique the fetishisation of these images + how they can be manipulated

MB?
reference
→ What

The idea of History

[Track audience
  — notice in local paper
  — post a notice at the sites

[Contact artist > his recollections — the chair is not a tourist
                 > what he said in
[Track assistants/collaborators/peers
  Robyn Ravlich   Joan Grounds
  Julie Ewington
  Imants Tillers
  Louise Samuels (photo documentation)

[Writer : Charles Green > recollections
                         > his written comments
                         eg in 25 yrs of Perf Art in Art
[Donald Brook   "Process & duration, confinement
                        & activity found in D's performances.
                        Explorations of vulnerability
[Robert Lindsay > chairs a metaphor (a waiting for Danto

Archival materials
— any publicity m
— reviews

Art Lang
a new possibility
Boys Club

all women's work
considered gestural.

He must

... CA
... content
... Art Archive)

... art
... relation
... American
canon

Jay Bulb:
* some people
believe in God,
believe in
tables & chairs *

often (kind of social reform)

documentary photography   Lewis Hine (the witness
public places   Kertez
people   Winogrand
                                Weegee
- Including specific
  the clock   - time/motion studies
  - Galbraith.

Intersubjective   - Personal
history   history in
                           the wider context
                           - Danto
                           ?? me

MB says
* the viewer sees
herself not only in
relation to the piece
but also in relation to
other viewers

John L...
" the artist
looking at the...
as an event...
are looking...
world as a
collection
of objects

Institutional
critique
of the   Truth ↔ fiction
institution
of
art history >
history
        facts (images) epistemology
... History   E.H. Carr   ...
... History - how the
... lives in the present
... Use the medium
... + historians   of the day —
... thought   ala Matthew Buckingham
... about it   ∴ B&W 16mm ~~[crossed out]~~ film — 1 or more of
                or ~~too~~ B+W Photos??   the locations

History as
a Social
Space

Replica
Artists book   ?? facsimile
of
Danto's Look

link to Mel
Bochner's
film

passing
of time/
emptiness

Solar system
'time diagram'
...
AD
Perf; Geol (Sydney)
Green Aust. Er
Bay
(1m)
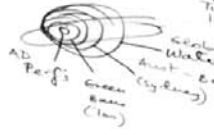
? Drawings
? copies of the documentation -
                    borrowed
        +
    Participants
VOICES   the Artist:
           Audience member — locate   Ad > local paper/
                                        & other
                                        ? signatures/...

... erials

Talk to
re: Ale...
con...

A

Images rotated to horizontal
Locations — have clues to
the place — but no definite
or defining markers (street signs
etc). This pic has a shop behind
with signs on glass window.
☐ visible on sign? Learners sign
18 Handrawn lines

5th day to day" the photographs
reproduced here illustrate the last
part of the project... I sat in six
different environments in the city on six
different days of the week .... blindfolded
bound and gagged to ///////// a chair.
i held a stopwatch in my hand which ind-
icated the seconds and minutes of one hour
while a clock timed out the hour — the
duration of the piece in each particular
environment — after one hour the alarm went off
and louise samuels who assisted me in
this piece, untied me and the piece ended
— SYDNEY 1974

6

KODAK   TRI   X   PAN   F

white text

Black

DAYTODAY
JUNE 1974

DAYTODAY
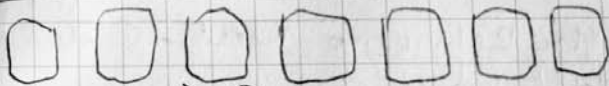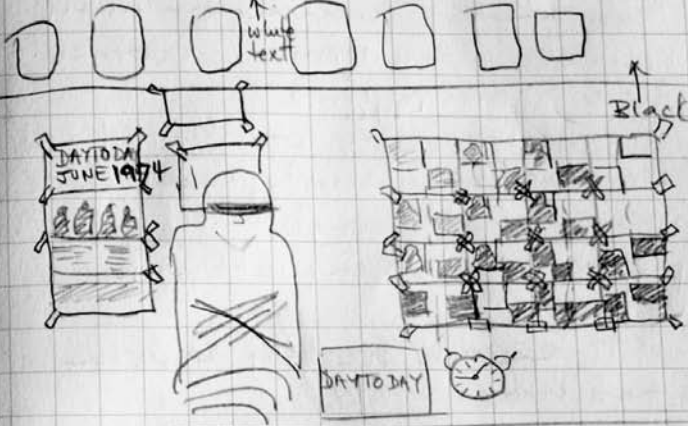
* sprocket holes / edge of film
visible in print
(something of this image reminds
me of the time & motion images

pg7.   photographs shot from the
            manly ferry while travelling
            between circular quay and
            manly
                    — 1975
        15 handdrawn lines
p8   Photo people + Manly signage

Contingency is a peculiar thing to navigate. There are many ways to manage and accommodate risk, experts and systems to inform you exactly why and how. But no matter how pragmatic you are, uncertainty and affect always disrupt things.

May I interrupt?
Yeah.
It's interesting when the system tilts. Like you build this structure, but then in the end you take away things so that it's just somehow at the verge of falling about.
So it's out of balance. Yeah the conceptual framework is like this.
Yes but also the presentation. You fill it and then it's very stable. And then in the end it's sometimes important to take out things, to create holes. Holes and to create a different density. That's what I'm thinking about at the moment.
That's the planning, that's the hard work. Attempting to make order and those moments where it collapses.
It's also like a brave, no not brave, but an interesting moment that you have to –
You have to stop, give away material –
Dismantle your –
Yes.
Yeah you can't show everything.
Because it's also expectations. And so these people I've spoken to, they're all specialists and the reason they do this interview is that they have a story to tell. And they have a world that they've created and they have priorities and they are convincing me of these. You. And I love the fact that they are telling you the truth. Or they're lying. But in any case it stands.

It is an interesting composition: contingency and plan.
Yes, but in business it's totally imperative. You've got contingency, you must plan. You must always know what happens, or what will we do?
It's about like eliminating failure, or?
Being ready for failure.
Ah but these strategies don't really meet contingency. You can gain something from them, but nothing complete. Though it's a good thing to be always in process. In a constant mode of becoming.
True.
For me it's somehow not measured or calculated. Or fitting with logic. It's hard to explain. It's not really arbitrary or chance, or that everything is possible. But rather, I'm more interested in where the structures break, the assault on fixed thinking… And also contingent is the audience reception.
Exactly. I know I've said this to you before, or maybe I've just got a mirror for a brain. This is where the contingency comes into play.

Preparing for the foreseeable consequences of unforeseeable events is an important business. We calculate risks and act accordingly. Pragmatic objectives tally with subjective concerns. We can't be complacent dealing with what's indeterminate, and so we plan, implement, repeat. This is a speculative way to behave, tying prudence to make-believe. Present and future agency collapse together.

I appreciate the candour with which you just said that.

Um, the candour.

Well when is it candour and when is it considered?

Good question.

Because I think I consider it a lot. I can almost rehearse candour. It's a reflexivity, it's a way to relisten, to learn how to listen again. I guess I'm going off the topic now, but I guess I'm trying to say, for me candour is intertwined with this sense of being on the precipice. Whether it is in a social situation, or in a performed situation. You know, to communicate effectively.

But what do you think is happening when you're actually re-performing or re-enacting, or you know, with repetition, doing it all over again?

It's new. It's never a re-enactment. It's new, re-inhabited, refreshed, rejuvenated, actually yeah restored. And the idea is that it's totally new. The structures around it are new. They're familiar structures, but the structure of time means that I've got to do this again, and I'm doing it again. Do you know what I mean?

For me it could imply something that is lost or missing.

Yeah no. That latent energy of the interaction, that freshness is always there. It's always latent and then it's manifest, but it takes the act of restoration to give it a meaning.

And what about persuasion?

Well you're not necessarily presenting all the facts for the other person to know the value of. But rather you kind of go, "Hang on, all the facts aren't presented but trust me. You can do this."

you've got four, three, two –

It's like a process of triangulation. Real-life authorities intersect with fiction and reenactment, professional performance with performative trouble-shooting. Facts contest with omissions, mistakes and jokes. Language falters, logic is emotive, tasks fail and documentation proves illusory. From various perspectives everything almost makes sense.

CAPTIONS

Cover: Kathryn Gray, *Contingency Plan*, 2009, photographic detail of preparatory storyboard.

8-9. Teaching and Learning Cinema, *(wo)man with mirror*, 2009, timeline from mixed media performance installation.

10-11. Teaching and Learning Cinema, *(wo)man with mirror*, 2009, performance documentation. Photos: Anneke Jaspers.

12-13. Teaching and Learning Cinema, transcript of blog entry by Louise Curham published 29 April 2009, http://www.teachingandlearningcinema.org.

14-15. Bianca Hester, *Enabling Constraints*, 2009, photographic poster from mixed media installation.

15-16. Bianca Hester, *Enabling Constraints*, 2009, installations views, Artspace, Sydney.

17-18. Bianca Hester, *Enabling Constraints*, 2009, video stills (details) from mixed media installation.

19. Anne Kay, *Unhistorical Facts*, 2009, digital image (process ephemera).

20. Anne Kay, *Unhistorical Facts*, 2009, production stills. Photos: Anne Kay.

21-22. Anne Kay, *Unhistorical Facts*, 2009, photographic reproduction of preparatory notes (process ephemera).

23-24. Anne Kay, *Unhistorical Facts*, 2009, photographic reproduction of notebook (process ephemera).

26-31. Kathryn Gray, *Contingency Plan*, 2009, production stills from work in progress.

27-28. Kathryn Gray, text fom transcripts and translations of conversations with Michael Pötschko, 30 Aug—1 Sept 2009.

30. Kathryn Gray, text from transcripts of conversation with Teik-Kim Pok, 16 Aug 2009.

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