

2010

Participation as media: a compositional system for staging participation with reflective scenography

Sondergaard, Karin

<http://hdl.handle.net/10026.1/830>

<http://dx.doi.org/10.24382/4605>

University of Plymouth

All content in PEARL is protected by copyright law. Author manuscripts are made available in accordance with publisher policies. Please cite only the published version using the details provided on the item record or document. In the absence of an open licence (e.g. Creative Commons), permissions for further reuse of content should be sought from the publisher or author.

Participation as media:

a compositional system for staging participation
with reflective scenography

by

Karin Søndergaard

A thesis submitted to the University of Plymouth
in partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY

CAiiA – The Centre for Advanced Inquiry in the Integrative Arts
Planetary Collegium

School of Art & Media, Faculty of Arts, University of Plymouth

September 16, 2010

**THESIS
CONTAINS
CD/DVD**

PAGE

NUMBERING

AS ORIGINAL

Copyright Statement

This copy of the thesis has been supplied on condition that anyone who consults it is understood to recognise that the copyright rests with its author and that no quotation from the thesis and no information derived from it may be published without the author's prior consent.

© Karin Søndergaard, September 16, 2010.

Abstract

Author: Karin Søndergaard

Title:

Participation as media: a compositional system for staging participation with reflective scenography

The practice-led research develops a compositional system for staging participation within reflective scenographies, and suggests an artistic concept of 'participation as media', which propose the participatory involvement as compositional material in itself.

The research takes a starting point in the author's expert practice as a performer and director, and identifies key compositional problems from analysis of previous productions of participatory artworks. The practice-led research processes were organised into two laboratory events, a series of method investigations, and the production of two participatory installation artworks *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*.

The approach is to rethink theatre as a complex communicational system of reflective operations, and to recognise performer technique as several simultaneously working levels of self-referential communicative operations, that can be staged as a participatory condition by reflective scenography. From a compositional perspective the question is how to externalise the performer's technique as abstracted mediating structures, and implement them by the use of responsive and mediating technology embedded in the reflective operations of a scenography.

The compositional system consists of design parameters, compositional strategies, and a postprogressive dramaturgy. The design parameters framing, channelling, and coupling, organise a calibration of the staged feedback operations. The compositional strategies, which derive from practices of performer technique, organise scenarios of introvert, extrovert and social referencing operations. The postprogressive dramaturgy informs the performative engagement of the participant as a process of experiential narrativation. The system enables a capability to navigate the compositional process into the complex creation of participatory engagement as a media in itself, and enables a structured overview on the compositional process, argued in an interdisciplinary context.

The research investigates events that involve the visitor in the realisation of the work, to an extent where the media of the artwork is the activity of participation in itself and the participatory engagement forms a main site of the emergence of the artwork. Through the visitor's acts of participation, she releases the potential of the artwork, and as such, occupies a crucial position in the constitution of the work. These artworks are suggested to stage the participant in structures of communication and include her as an operator in a communication device.

List of Contents

Copyright Statement	1
Abstract.....	5
List of Contents.....	7
List of Figures.....	13
DVD Video Contents	16
Acknowledgements	18
Author's Declaration	21
Publications and artworks.....	22
Presentations and conference papers	23
Word Count and Signature	25
Chapter One: Introduction.....	27
1.1 Contexts of participatory staging.....	28
1.1.1 Performer technique as prototypical for the participatory role.....	28
1.1.2 Participation as an art of communication.....	28
1.1.3 Participator at centre of the work.....	28
1.1.4 Environments for participatory activities	29
1.1.5 Composing rules of engagement.....	29
1.1.6 Theatrical staging of participation.....	29
1.1.7 Interdependency of participant and environment	30
1.1.8 Social sites as staged theatrical events	30
1.1.9 Mediating conversation and relationship	31
1.1.10 Staging reflection on cultural practices.....	31
1.1.11 Human relations as site of staged sociability.....	31
1.2 Artistic concerns.....	33
1.3 Practice-led research.....	34
1.3.1 Research in design parameters	34
1.3.2 Research in compositional strategies	35
1.3.3 Staging a public exhibition	36
1.4 Contribution to new knowledge.....	39
1.5 Thesis outline.....	40
1.5.1 Chapter One: Introduction.....	40
1.5.2 Chapter Two: Staging Participation.....	40
1.5.3 Chapter Three: Design Parameters.....	41
1.5.4 Chapter Four: Compositional Strategies	42
1.5.5 Chapter Five: The Exhibition.....	43
1.5.6 Chapter Six: Conclusion	43
Chapter Two: Staging Participation.....	45
2.1 Participation as operations of self-reference.....	46
2.1.1 The performer technique.....	46
2.1.2 Extra-daily	47
2.1.3 Pre-expressive	47
2.2 Performer technique as operation of self-reference	49
2.2.1 Introvert referencing technique	49
2.2.2 Extrovert referencing technique.....	50
2.2.3 Social referencing technique	51
2.2.4 Self-reflectivity as systems of communication	52

2.3 The participant as observer.....	54
2.3.1 The performative and reflective engagement of observing.....	54
2.3.2 Orders of self-observation.....	54
2.3.3 Staging orders of observation.....	55
2.4 Reflective scenography.....	56
2.4.1 Experiencing the experience of experiencing.....	56
2.4.2 Exercising pre-expressivity.....	56
2.4.3 Staging improvisation.....	57
2.4.4 Staging meta-communication.....	58
2.5 Staging participation as theatrical events.....	60
2.5.1 Theatricality as a human capacity, that can be staged.....	60
2.5.2 Theatrical operations.....	61
2.5.3 Staging as a human capacity, that produces social sites.....	62
2.5.4 Staging of theatrically generated situations.....	62
2.5.5 Staging participation.....	63
2.6 The role of the participant.....	64
2.6.1 Combined roles of engagement.....	64
2.6.2 Performing participation.....	64
2.6.3 Participation as content – performing for yourself.....	65
2.6.4 Structuring participation.....	66
2.6.5 Staging participation through feedback.....	67
2.7 Staging extra-daily events.....	69
2.7.1 Staging participatory activities.....	69
2.7.2 Staging social engagement.....	70
2.7.3 Staging social interstice.....	71
2.8 The actualisation of the virtual.....	72
2.8.1 Actual/virtual feedback.....	72
2.8.2 Virtual as potential.....	72
2.8.3 Expanded here and now.....	73
Chapter Three: Design Parameters.....	75
3.1 The design prototype and parameters.....	75
3.2 Identifying component of a design practice.....	77
3.2.1 <i>Glimpses</i> (1989) Clemens Bro, Aarhus.....	78
3.2.2 <i>Mirrechophone</i> (2000) Museum of Contemporary Art, Roskilde.....	80
3.2.3 <i>Smiles in Motion</i> (2000) Museum of Contemporary Art, Roskilde.....	82
3.2.4 <i>Delay Corridor</i> (2000) Museum of Contemporary Art, Roskilde.....	84
3.2.5 Identifying design parameters.....	85
3.3 Operational design parameters for participatory engagement.....	86
3.3.1 Staging autopoietic media/form processes.....	87
3.3.2 The autopoiesis of third order observation.....	88
3.3.3 Staging observation with reflective scenography.....	89
3.4 Dynamic parameters in-between media and form.....	91
3.4.1 Similar compositional approaches using dynamic design parameters....	91
3.4.2 The framing, channelling, and coupling parameters.....	93
3.4.3 Framing.....	93
3.4.4 Channelling.....	95
3.4.5 Coupling.....	95
3.5 Staging a prototype.....	98
3.5.1 The design of light-zones.....	101
3.5.2 Investigating differently shaped light-zones.....	102
3.5.2.1 The sharp and square light-zone.....	103

3.5.2.2	The diffuse and round light-zone.....	104
3.5.2.3	Social relations in the light-zones.....	104
3.5.2.4	Social tendencies in the sharp/square light-zone	105
3.5.2.5	Social tendencies in the diffuse/round light-zone.....	105
3.5.2.6	Social tendencies in-between two light-zones.....	107
3.5.3	The construction of frame-objects.....	112
3.5.4	Comparative studies of frame-object constructions: scale, serial, layered	114
3.5.4.1	The small hole frame-object.....	114
3.5.4.2	The door frame-object.....	116
3.5.4.3	Side-by-side combined frame-objects.....	116
3.5.4.4	Frame-objects in front of each other	119
3.5.5	The frame-object as staging devise.....	122
3.5.5.1	The frame-object combined with light-zones.....	122
3.5.5.2	Staging the relations in-between objects and architecture	123
3.5.5.3	Combined light-zone and frame-object design	124
3.5.5.4	Design of perspectives	124
3.5.5.5	Design of relationships inside and outside.....	125
3.5.5.6	Dynamism originating from the light design.....	126
3.5.5.7	Performative promotion of collective behaviour.....	126
3.5.5.8	Staging nearness and distance	129
3.5.5.9	How the <i>Frame Prototype</i> theatricalise relationships.....	129
3.6	Comparative variants relative to the <i>Frame Prototype</i>	132
3.6.1	Comparing direct, mirror reflected, and video transmitted, relationships and references.....	132
3.6.2	Comparing mediating technologies.....	133
3.6.2.1	Mirrors mediating relationships and reference	133
3.6.2.2	Video mediating relationships and reference	134
3.6.2.3	Quality of presence in direct, mirror reflected and video transmitted connectivity	134
3.6.2.4	The staging of the everyday.....	135
3.6.3	Mirror reflection and real presence	136
3.6.3.1	Staging experiences of enhanced or altered nearness.....	137
3.6.3.2	Performing through a scenographic devise.....	139
3.6.3.3	Identifying spatial characteristics of theatricalisation	139
3.6.4	Video transmission and real presence	140
3.6.4.1	Comparison of yourself and the other	142
3.6.4.2	Structures of communication and modes of extension.....	142
3.6.4.3	Social and individual referentiality.....	146
3.6.5	Video Connections.....	147
3.6.5.1	Generating relationships in video connections	147
3.6.5.2	Behavioural implications of video connections.....	151
3.6.6	Combined real presence, mirror reflection and video transmission	153
3.6.6.1	Relationship through collective behaviours	153
3.6.7	Delayed video feedback.....	156
3.6.7.1	The duration of the delay	157
3.6.7.2	The focal difference between camera and projection view.....	157
3.6.7.3	The missing eye contact in video transmissions	157
3.6.7.4	The design of the video delay staging	158
3.6.7.5	Timeness and placeness in delayed video feedback.....	159
3.6.7.5	Integration of past, present and future in delayed video feedback.....	160

3.6.7.6 Objects as staging devises in video delay	163
3.6.8 Communicative conditions and strategies	163
Chapter Four: Compositional Strategies	167
4.1 Basic compositional methods	167
4.1.1 Staging referentiality	167
4.2 Inner structure of observer operations.....	169
4.2.1 <i>The Turn</i> (2003) Karin Søndergaard.....	170
4.2.2 <i>Tail Wagging Dog</i> (1985) Allan Kaprow.....	172
4.3 Outer structure of formative operations.....	174
4.3.1 <i>Traffic Light</i> (2003) Karin Søndergaard	175
4.3.2 <i>Traffic Light</i> (2005) Karin Søndergaard	177
4.3.2.1 The event controller	178
4.3.2.2 Participating in an outer regulatory structure.....	178
4.3.3 <i>Walking in an Exaggerated Manner Around the Perimeter of a Square</i> (1967-68) Bruce Nauman	179
4.3.3.1 Extra-daily behaviour within an outer structure.....	179
4.3.3.2 Transferring behaviour into participatory events	181
4.3.4 <i>Going Around the Corner Piece</i> (1970) Bruce Nauman.....	182
4.3.4.1 Staging the visitor to inhabit pre-determined behaviour	182
4.4 Social structure of relational operations	185
4.4.1 <i>The Sensation of Light</i> (2006) Karin Søndergaard	186
4.4.2 <i>Very Simple Actions</i> (2008) Karin Søndergaard	190
4.4.3 <i>Performer/Audience/Mirror</i> (1977) Dan Graham	193
4.4.4 <i>Instant Narrative</i> (2008) Dora Garcia.....	197
4.5 Experientiality and Narrativation.....	199
4.5.1 Context of compositional procedures.....	199
4.5.2 Focalisation	200
4.5.3 Focalisation in theatre.....	201
4.5.4 Focalisation in participatory art	202
4.5.5 Conversational narratives and the staging of sociability	202
4.5.6 Experientiality and narrativation.....	203
4.5.7 The narrative unfolding of sociability	204
4.5.8 Narrative context and situation	205
4.5.9 Postprogressive narration	206
4.5.10 Staging sociability with mediating devices.....	207
4.5.11 Observing self-referential operations.....	207
4.6 Compositional strategies in artistic practice.....	209
4.6.1 <i>A Box Of Smile</i> (1967) Yoko Ono	210
4.6.2 <i>Mirror</i> (1963) Shiomi Mieko.....	213
4.6.3 <i>The Weather Project</i> (2003) Olafur Eliasson	216
4.6.4 <i>Bodyspacemotionthings</i> (1971/2009) Robert Morris.....	220
4.6.5 <i>Public Space/Two Audiences</i> (1976) Dan Graham.....	223
4.6.6 <i>There's no simulation like home</i> (1999) Paul Sermon.....	226
4.6.7 <i>Time Delay Room 1</i> (1974) Dan Graham.....	231
4.6.8 <i>Observing Observation: Uncertainty</i> (1973) Peter Weibel	235
4.6.9 <i>Delayed</i> (2003) Matthias Gommel.....	235
Chapter Five: The Exhibition.....	239
5.1 Prototyping composition by artistic process.....	239
5.2 <i>Mirror-Zone-Site</i> (2008)	241
5.2.1 The basic design of <i>Mirror-Zone-Site</i>	241
5.2.2 Timeness and delayness.....	242

5.2.3 Analytic behavioural conversation	244
5.2.4 Situation One in <i>Mirror-Zone-Site</i>	245
5.2.5 Promotion of dynamic engagement	248
5.2.6 Situation Two in <i>Mirror-Zone-Site</i>	249
5.2.7 Observation machine	254
5.2.8 Introvert and extrovert staging of sociability	254
5.3 <i>Zen-Sofa-Arrangement</i> (2008)	257
5.3.1 The basic design of <i>Zen-Sofa-Arrangement</i>	257
5.3.2 The procedures of participating in <i>Zen-Sofa-Arrangement</i>	260
5.3.3 Situation One in <i>Zen-Sofa-Arrangement</i>	263
5.3.4 Staging a network of focalisation.....	267
5.3.5 Situation Two in <i>Zen-Sofa-Arrangement</i>	268
5.3.6 Intertwined actual and virtual relationships.....	270
5.3.7 Delayed and expanded moment.....	272
5.3.8 Situation Three in <i>Zen-Sofa-Arrangement</i>	274
5.3.9 Situation Four in <i>Zen-Sofa-Arrangement</i>	278
5.3.10 Watching yourself watching.....	281
5.4 Staging exhibition prototypes	284
Chapter Six: Conclusion	287
6.1 The compositional system.....	288
6.2 Summary of Research.....	290
6.3 Limitations and wider implications of this research	294
6.3.1 Artistic research practices.....	294
6.3.2 Staging research within art-spaces.....	294
6.3.3 Prototype stagings and procedures.....	295
6.3.4 Staging conversational situations	296
6.3.5 Emerging performative environments	296
6.3.6 Mediating interfaces and behavioural design	297
6.4 Concluding Statement	298
References	301
References	301
Bibliography	309
Image Credits	313
List of Events	319
Author's Previous Artworks (1989-2000)	319
<i>Glimpses</i> (1989) Clemens Bro, Aarhus.....	319
<i>Mirrechophone</i> (2000) Museum of Contemporary Art, Roskilde.....	319
<i>Smiles in Motion</i> (2000) Museum of Contemporary Art, Roskilde	319
<i>Delay Corridor</i> (2000) Museum of Contemporary Art, Roskilde.....	319
Method Investigations (2003-2008).....	320
<i>The Turn</i> (2003) Copenhagen	320
<i>Traffic Light</i> (2003) Copenhagen.....	320
<i>Traffic Light</i> (2005) Copenhagen.....	320
<i>The Sensation of Light</i> (2006) School of Architecture, Copenhagen.....	320
<i>Very Simple Actions</i> (2008) IFTR, Seoul	320
Research Laboratories (2004-2005)	321
<i>Research Laboratories</i> (2004) Kanonhallen, Copenhagen.....	321
<i>Research Laboratories</i> (2005) Kanonhallen, Copenhagen.....	321
Exhibition of Prototypes (2008)	322
<i>Mirror-Zone-Site</i> (2008) Museum of Contemporary Art, Roskilde	322
<i>Zen-Sofa-Arrangement</i> (2008) Museum of Contemporary Art, Roskilde	322

Bound in Copies of Publications.....	325
<i>Art as Social Site – Participation as Medium (2009)</i>	<i>326</i>
<i>The Performative Visitor (2006).....</i>	<i>333</i>
<i>An attempt towards a poetics of performative involvement: art as situated experience (2005)</i>	<i>341</i>
<i>Performance as articulated agency (2004)</i>	<i>346</i>
<i>Notes on the creation of a split state in consciousness through movement, thus generating an art agency (2003).....</i>	<i>352</i>
<i>Artistic Strategies for using the Arts as an Agent through the Creation of Hyper- Reality Situations (2003)</i>	<i>357</i>

List of Figures

Figure 1 The compositional system.....	38
Figure 2 The inter-related design parameters framing, channelling, and coupling	76
Figure 3 <i>Glimpses</i> (1989) Clemens Bro, Aarhus	79
Figure 4 <i>Mirrechophone</i> (2000) Museum of Contemporary Art, Roskilde.....	81
Figure 5 <i>Smiles in Motion</i> (2000) Museum of Contemporary Art, Roskilde.....	83
Figure 6 <i>Delay Corridor</i> (2000) Museum of Contemporary Art, Roskilde	84
Figure 7 The inter-related design parameters framing, channelling, and coupling	86
Figure 8 Staging autopoietic media/form processes	87
Figure 9 The framing, channelling, and coupling parameters	93
Figure 10 Overview of the <i>Frame Prototype</i> investigations.....	97
Figure 11 Two laboratories were staged in October 2004 and February 2005	99
Figure 12 Investigating light-zones and frame objects in the laboratories	100
Figure 13 Participants interviewed on their experiences	101
Figure 14 Investigating differently shaped light-zones.....	102
Figure 15 Investigating differently shaped light-zones.....	103
Figure 16 Social tendencies in the sharp/square light-zone.....	105
Figure 17 Social tendencies in the diffuse/round light-zone.....	105
Figure 18 Social tendencies in-between two light-zones.....	106
Figure 19 Social tendencies in sharp/square and diffuse/round light-zones	107
Figure 20 Social tendencies in and between two light-zones	108
Figure 21 Social tendencies in and between two light-zones	109
Figure 22 Social tendencies in and between two light-zones	111
Figure 23 The frame-object.....	112
Figure 24 The construction of the frame-object	113
Figure 25 The small hole frame-object	114
Figure 26 The small hole frame-object	115
Figure 27 The door frame-object.....	116
Figure 28 Side-by-side combined frame-objects.....	116
Figure 29 Side-by-side combined frame-objects.....	116
Figure 30 Side-by-side combined frame-objects.....	117
Figure 31 Side-by-side combined frame-objects.....	118
Figure 32 Frame-objects in front of each other	119
Figure 33 Frame-objects in front of each other	120
Figure 34 Frame-objects in front of each other	121
Figure 35 The frame-object combined with light-zones	122
Figure 36 Combined diffuse/round light-zones and frame-object design	124
Figure 37 Combined sharp/square light-zones and frame-object design.....	124
Figure 38 Staging nearness and distance.....	128
Figure 39 The <i>Frame Prototype</i>	131
Figure 40 The <i>Frame Prototype</i>	132
Figure 41 The inter-related design parameters framing, channelling, and coupling	133
Figure 42 Mirror reflection and real presence	136
Figure 43 Mirror reflection and real presence	138
Figure 44 Video transmission and real presence, seeing themselves	140
Figure 45 Video transmission and real presence, mirrored copy of the other.....	140

Figure 46 Video transmission and real presence, mirrored copy of the other.....	141
Figure 47 Video transmission and real presence, seeing themselves	144
Figure 48 Video transmissions and real presence, mirrored copy of the	145
Figure 49 Generating relationships in video connections.....	147
Figure 50 Generating relationships in video connections.....	149
Figure 51 Generating relationships in video connections.....	150
Figure 52 Combined real presence, mirror reflection and video transmission	152
Figure 53 Combined real presence, mirror reflection and video transmission	153
Figure 54 Combined real presence, mirror reflection and video transmission	155
Figure 55 Delayed video feedback.....	156
Figure 56 Delayed video feedback.....	156
Figure 57 Delayed video feedback.....	158
Figure 58 Integration of past, present and future in delayed video feedback.....	161
Figure 59 Integration of past, present and future in delayed video feedback.....	162
Figure 60 Objects as staging devises in video delay.....	163
Figure 61 Documentation of the participants' experiences.....	165
Figure 62 <i>The Turn</i> (2003) Karin Søndergaard.....	170
Figure 63 <i>Tail Wagging Dog</i> (1985) Allan Kaprow. Reenacted by Søndergaard & Petersen	173
Figure 64 <i>Traffic Light</i> (2005) Copenhagen.....	176
Figure 65 <i>Walking in an Exaggerated Manner Around the Perimeter of a Square</i> (1967-68) Bruce Nauman.....	180
Figure 66 <i>Going Around the Corner Piece</i> (1970) Bruce Nauman.....	183
Figure 67 <i>The Sensation of Light</i> (2006) Karin Søndergaard	187
Figure 68 <i>The Sensation of Light</i> (2006) Karin Søndergaard	188
Figure 69 <i>Very Simple Actions</i> (2008) Karin Søndergaard	191
Figure 70 <i>Performer/Audience/Mirror</i> (1977) Dan Graham	192
Figure 71 <i>Instant Narrative</i> (2008) Dora Garcia.....	196
Figure 72 <i>A Box Of Smile</i> (1967) Yoko Ono	211
Figure 73 <i>Mirror</i> (1963) Shiomi Mieko.....	214
Figure 74 <i>The Weather Project</i> (2003) Olafur Eliasson	215
Figure 75 <i>The Weather Project</i> (2003) Olafur Eliasson	217
Figure 76 <i>The Weather Project</i> (2003) Olafur Eliasson	219
Figure 77 <i>Bodyspacemotionthings</i> (1971/2009) Robert Morris	221
Figure 78 <i>Public Space/Two Audiences</i> (1976) Dan Graham.....	224
Figure 79 <i>There's no simulation like home</i> (1999) Paul Sermon.....	227
Figure 80 <i>There's no simulation like home</i> (1999) Paul Sermon.....	228
Figure 81 <i>There's no simulation like home</i> (1999) Paul Sermon.....	229
Figure 82 <i>Time Delay Room 1</i> (1974) Dan Graham	232
Figure 83 <i>Observing Observation: Uncertainty</i> (1973) Peter Weibel	234
Figure 84 <i>Delayed</i> (2003) Matthias Gommel.....	237
Figure 85 Analytic exploration in <i>Mirror-Zone-Site</i>	243
Figure 86 Situation One in <i>Mirror-Zone-Site</i>	246
Figure 87 Situation One in <i>Mirror-Zone-Site</i>	247
Figure 88 Situation Two in <i>Mirror-Zone-Site</i>	250
Figure 89 Situation Two in <i>Mirror-Zone-Site</i>	251
Figure 90 Situation Two in <i>Mirror-Zone-Site</i>	253
Figure 91 Collage of situations in <i>Zen-Sofa-Arrangement</i>	256
Figure 92 Overview of <i>Zen-Sofa-Arrangement</i>	258
Figure 93 Family situation in <i>Zen-Sofa-Arrangement</i>	259
Figure 94 Remote Performer in <i>Zen-Sofa-Arrangement</i>	261

Figure 95 Overview of Situation One in <i>Zen-Sofa-Arrangement</i>	264
Figure 96 Overview of Situation One in <i>Zen-Sofa-Arrangement</i>	264
Figure 97 Situation One in <i>Zen-Sofa-Arrangement</i>	266
Figure 98 Overview of Situation Two in <i>Zen-Sofa-Arrangement</i>	269
Figure 99 Overview of Situation Two in <i>Zen-Sofa-Arrangement</i>	269
Figure 100 Situation Two in <i>Zen-Sofa-Arrangement</i>	271
Figure 101 Man Alone in <i>Zen-Sofa-Arrangement</i>	272
Figure 102 Boy Alone in <i>Zen-Sofa-Arrangement</i>	273
Figure 103 Situation Three in <i>Zen-Sofa-Arrangement</i>	274
Figure 104 Situation Three in <i>Zen-Sofa-Arrangement</i>	275
Figure 105 Situation Three in <i>Zen-Sofa-Arrangement</i>	276
Figure 106 Kissing situation in <i>Zen-Sofa-Arrangement</i>	277
Figure 107 Kissing situation in <i>Zen-Sofa-Arrangement</i>	277
Figure 108 Kissing situation in <i>Zen-Sofa-Arrangement</i>	278
Figure 109 Situation Four in <i>Zen-Sofa-Arrangement</i>	279
Figure 110 Situation Four in <i>Zen-Sofa-Arrangement</i>	280
Figure 111 Situation Four in <i>Zen-Sofa-Arrangement</i>	281
Figure 112 Boys in <i>Zen-Sofa-Arrangement</i>	282
Figure 113 Girls in <i>Zen-Sofa-Arrangement</i>	283
Figure 114 The compositional system	289

DVD Video Contents



Chapter Three: Design Parameters

- 3.5.2 Investigating differently shaped light-zones. (no sound)
- 3.5.2.6 Social tendencies in-between two light-zones. (no sound)
- 3.5.3 Square light-zones and frame-object.
- 3.5.4.1 The small hole frame-object.
- 3.5.4.3 Side-by-side combined frame-objects. (no sound)
- 3.5.4.4 Frame-objects in front of each other.
- 3.5.5.3 Combined light-zone and frame-object design. (no sound)
- 3.5.5.6 Dynamism originating from the light design. (no sound)
- 3.5.5.7 Performative promotion of collective behaviour.
- 3.5.5.8 Staging nearness and distance.
- 3.5.5.9 How the *Frame Prototype* theatricalise relationships. (no sound)
- 3.6.3 Mirror reflection and real presence. (no sound)
- 3.6.4 Video transmission and real presence, mirrored copy of the other.
- 3.6.4 Video transmission and real presence, seeing themselves.
- 3.6.5.1 Generating relationships in video connections.
- 3.6.6 Combined real presence, mirror reflection and video transmission. (no sound)
- 3.6.7 Delayed video feedback.



Chapter Four: Compositional Strategies

- 4.2.1 *The Turn* (2003) Karin Søndergaard. (no sound)
- 4.3.1 *Traffic Light* (2003) Karin Søndergaard. (no sound)
- 4.3.2 *Traffic Light* (2005) Karin Søndergaard.
- 4.4.1 *The Sensation of Light* (2006) Karin Søndergaard. (no sound)
- 4.4.2 *Very Simple Actions* (2008) Karin Søndergaard. (no sound)



Chapter Five: Exhibition

- 5.2.2. Analytic exploration of Mirror-Zone-Site. (no sound)
- 5.2.4 Situation One in Mirror-Zone-Site. (no sound)
- 5.2.6 Situation Two A in Mirror-Zone-Site. (no sound)
- 5.2.6 Situation Two B in Mirror-Zone-Site. (no sound)
- 5.3.2 Remote Performer in Zen-Sofa-Arrangement.
- 5.3.3 Situation One in Zen-Sofa-Arrangement.
- 5.3.5 Situation Two in Zen-Sofa-Arrangement.
- 5.3.8 Situation Three in Zen-Sofa-Arrangement. (no sound)
- 5.3.9 Situation Four in Zen-Sofa-Arrangement. (no sound)

Acknowledgements

I would like to thank the many people and institutions that have been involved in the complex practice and discussions that constitute the research undertaken in this thesis.

The first laboratory was held over a month (October-November 2004) at Kanonhallen, Copenhagen, and I would like to thank the director Irene Møller and the chief of the technical staff Niels Engelbrecht for being generous and understanding towards our needs. Also, I thank the technical staff, and the administration team who were there at the time and were generously supportive.

The laboratory was announced as an open laboratory for other artists and researchers to participate in. In this way, participants would be able to use the investigations for their own purpose. I would like to thank Simon Løvind, Katrine Karlsen, Line Frank, Birger Bovin, Lisbeth Burian and Sissel Romme for their engagement, discussions and practical work during the first laboratory. Special thanks to Simon Moe and Ole Kristensen, who did a major job documenting the processes, and thanks also for the intense discussions and the insistent continuity.

The second laboratory was held likewise at Kanonhallen in a three-week period February-March 2005. On this occasion 22 participants were invited to test a range of set-ups, followed up by interviews. They were invited in groups of 4-6 individuals and each session took around 5 hours. I would like to thank them all, their reports and interviews have been most valuable. Participants: Gritt Uldall-Jessen, Tatiana Lyng, Katrine Karlsen, Katrine Nielson, Line Frank, Jørgen Callesen, Stuart Lynch, Kerstin Anderson, Thilde Knudsen, Katja Bülow, Tina Tarpgaard, Erik Pold, Mie Buhl, Ingelise Flensborg, Sanne Bjerg, Michael Thomsen, Leif Holm, Dan Zahavi, Marika Kajo, Pelle Skovmand, Sine Brink Olsen, and Bernt Hertz Jensen. Once again I need to thank Ole Kristensen and Simon Moe for their assistance and documentary work.

Both laboratories were produced by Boxiganga Performance Theatre, and conceptualized and directed by the author and Kjell Yngve Petersen. The project was financed by the Danish Cultural Ministry.

During the academic year 2005/2006 I was invited for a research employment at The Royal Academy of Fine Arts, School of Architecture, at the Technical Department of the Institute of Light. I would like to thank Katja Bülow and Torben Dahl who made this arrangement possible, and thanks to Nannette Mathiasen and Nina Volerten for the arrangement of master-classes and courses, and for sharing their insight with me. Thanks also to the many students who so enthusiastically took part in my efforts on the development of performative methods for the exploration of spaces such as light-zones, traffic lights, and telematic connected places.

The exhibition of the installations Zen-Sofa-Arrangement and Mirror-Zone-Site was realised in cooperation with Kjell Yngve Petersen, Boxiganga Performance

Theatre and The Museum of Contemporary Art, Roskilde, Denmark, and was exhibited as part of the exhibition Total-Action, October–December 2008. I would like to thank director Marianne Bech and curator Morten Søndergaard for their invitation. Thanks to Enrico Passetti, for his practical advice and effort in making everything work in the daily routines during exhibition, and for organizing the instructions for the guides. Thanks to the guards for their very positive attitudes that made it a pleasure to be a remote performer for almost three months. Thanks to the inspectors Tine Seligmann and Tanya Lindkvist for sharing the insight they gained from their research initiatives on the visitor approach and experience in relation to this exhibition. The exhibition was supported by the Danish Cultural Ministry.

I would like to thank my fellow colleges at the Planetary Collegium, CAiiA, for the many good discussions, critique and advice, and the knowledge exchanged during up-date sessions. Thanks especially to Claudia Westermann, Shaun Murray, Diane Slattery and James Moore for their advisories, pointing out specific and potential discourses of my research.

I am grateful to the Planetary Collegium director and supervisor Roy Ascott, and the supervisors Mike Phillips and Michael Punt who organised this research platform, and continuously challenged my research.

Finally I need to thank my very best discussion partner Kjell Yngve Petersen, who unfailingly supported me during the production of the practice processes and exhibited artworks.

Karin Søndergaard
Copenhagen
September 16, 2010

Author's Declaration

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

This study was financed by the author.

The programme arranged by the Planetary Collegium was followed. The programme included attending three mandatory ten-day face-to-face Composite Sessions each year the first three years.

Each session with individual research update presented for discussion in the group, a three stage critiques among the members of the group in respect of each other's work.

- 1. Updates and critical discussions.**
- 2. Critical reflections, synthesis, and moderation within the group.**
- 3. Written response presenting a synthesis of reflections and statement of further research.**

At each composite session there has been individual advisory tutorials with the supervisors, and a two-day public symposium presenting a 2-6000 words paper. The following composite sessions was attended:

- University of Wales College Newport, and University of Plymouth, UK (July 2003).**
- Image Technology Center, Universidade Federal do Rio de Janeiro, at Paracutu and Fortaleza, Brazilia (November 2003).**
- CiberArt, Bilbao, Spain (April 2004).**
- University of Plymouth, UK (August 2004).**
- School of Software, Peking University, China (November 2004).**
- Texas Women's University, Dallas, Texas, USA (April 2005).**
- University of Plymouth, UK (July 2005).**
- Sabanci University, Istanbul, Turkey (November 2005).**
- University of Plymouth, UK (July 2006).**

Artworks were produced and exhibited. Articles and book chapters were published. Relevant scientific seminars and conferences were regularly attended at which research and papers were presented; external institutions were visited for consultation purposes and papers prepared for publication.

Publications and artworks

Søndergaard, Karin & Petersen, Kjell Y. (2009) 'Art as a Social Site – Participation as Medium – An introduction and discussion of the works Mirror-Zone-Site and Zen-Sofa-Arrangement', in Søndergaard, Morten & Jacobsen Mogens (eds.) (2009) *RE_ACTION: the Digital Archive Experience*. Aalborg: Aalborg University Press.

Zen-Sofa-Arrangement & Mirror-Zone-Site (2008) Participatory Installations in the exhibition *TOTAL_ACTION* at Museum of Contemporary Art, Roskilde, Denmark, October-December 2008.

Petersen & Søndergaard (2007) 'Digitalt Bauhaus'. Edited interview. *Kulturkontakten*. Periodical from Cultural Ministry of Denmark.

Still I Know Who I Am (2006) Visual-physical performance. Dramaturge. Performed in Copenhagen, October 2006, PLEX Theatre, Copenhagen, Denmark.

Kantine Projekt (2006) Closed-circuit installations, The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, Denmark

Søndergaard, Karin (2006) 'Artistic Strategies for using the Arts as an Agent through the Creation of Hyper-Reality Situations', in Ascott, Roy (ed.) *Engineering Nature: art and consciousness in the post-biological era*. Bristol: Intellect.

Telematic living project (2005-6) Online research cooperation between artist-researchers in DK/UK, 5 online sessions.

Søndergaard, Karin (2005) 'An attempt towards a poetics of performative involvement: art as situated experience', in Ascott, Roy (ed.) *Liquid Reader™ v3.1. [Altered States: Transformations of Perception, Place and Performance]*. Plymouth: University of Plymouth.

Telematic Performance Laboratories (2004-5) Practice-led Research. Produced in two subsequent sessions: November 2004, February 2005, Kanonhallen Theatre, Copenhagen, Denmark.

Søndergaard, Karin (2003) 'Notas sobre a criação de uma ruptura na consciência pelo movimento, geradora de um agenciamento artístico', in Marciel, Katia & Parente, André (eds.) (2003) *Redes Sensoriais, arte, ciência, tecnologia*. Rio de Janeiro: Contra.

E-Turn (2004), Visual/sonic cinematic installation concert, Musik for Øjet, Øst for Paradis, Århus, Denmark & CyberArt, Bilbao, Spain, & Gotenborg Media Festival, Sweden.

Presentations and conference papers

Søndergaard, Karin (2008) *Action Research in Performance*, At the conference: The International Federation for Theatre Research, IFTR-FIRT, *Re-constructing Asian-ness(es) in the Global Age*. 10-24 July 2008, Chung-Ang University, Seoul, Republic of Korea (South Korea) + Performance-as-research working group sessions.

Søndergaard, Karin (2008) *Realising the Inner Virtual*, At the conference: *INTERREGNUM: In Between States*, PSi # 14 conference in Copenhagen 2008, August 20-24, University of Copenhagen.

Søndergaard, Karin (2007) *Open Source Theatre & Bridge Project*, Practice-as-Research workshop, 15-25 October 2007, Centre of Performance Research, Denmark.

Søndergaard, Karin (2007) *Practice-Based Research in Performing Arts*, NSU 22-25 February Copenhagen 2007, Performance-as-Research presentation. Nordic Summer University, Practice-as-Research working group.

Søndergaard, Karin (2006) *The Performative Visitor*. At the conference: *Consciousness Reframed 8*, University of Plymouth, UK, 21-23 July 2006.
URL: <http://www.planetary-collegium.net/conferences/detail/200607>

Søndergaard, Karin (2005) *Generative performance: a reflexive space*. At the conference: *Transmodalities: Mind, Art, New Media*, Sabanci University, Istanbul, Turkey.
URL: <http://www.planetary-collegium.net/>

Søndergaard, Karin (2005) *An attempt towards a poetics of performative involvement: art as situated experience*. At the conference: *Altered States - Transformations of Perception, Place and Performance* University of Plymouth, UK, 22-24/07/2005.
URL: <http://www.planetary-collegium.net/news/detail/20050723>

Søndergaard, Karin (2005) *Installations that situate the visitors as performers: generating 3rd order states of consciousness*. At the conference: *Shaping Consciousness: New Media, spirituality, and identity*. Dates: 6 - 7 April 2005. Location: The Dallas Museum of Art, 1717 N. Harwood St., Dallas, Texas, USA
URL: <http://www.nospace.net/dene/shapingconsciousness.html>

Søndergaard, Karin (2004) *Performativity and Bio-Techne*. At the conference: *Consciousness Reframed 6: QI and COMPLEXITY*. 24 - 27 November 2004, Beijing, China.
URL: <http://www.planetary-collegium.net/conferences/detail/200411/>

Søndergaard, Karin (2004) *Performance as Articulated Agency*. At the conference: *Researching the future – art, technology and emergent media*. Planetary Collegium conference at Plymouth University, UK, 27th August 2004.


Søndergaard, Karin (2004) *Performance as articulated agency*. At the conference: CIBER@RT-BILBAO: International Festival of New Technologies, Art+Communication, Bilbao, Spain, 23-30 April 2004.
URL: <http://www.ciberart-bilbao.net/>

Søndergaard, Karin (2003) *Notes on the creation of a split state in consciousness through movement, thus generating an art agency*. At the conference: Redes Sensoriais Symposium, Sensorial Net, Fortaleza - CE, Brazil, 29-30 November 2003.
URL: <http://www.redessensoriais.eco.ufri.br/>

Søndergaard, Karin (2003) *Artistic Strategies for using the Arts as an Agent through the Creation of Hyper-Reality Situations*. At the conference: Consciousness Reframed 5: Art & Consciousness in the Post-biological Era, UWCN, Caerleon Campus, Wales, UK, 2-5 July 2003.
URL: <http://www.caiia-star.net/production/conref-03/>

Word Count and Signature

Word count of main body of thesis: 67.126

Signed: 
Date: 16.09.10

Chapter One: Introduction

This thesis is a report and an explorative reflection on practice-led research. The research investigates the concept of *Participation as Media* (participatory engagement as a media in itself), and offers a compositional system for the staging of participatory artworks. Further, the thesis suggests the conception of *reflective scenography* as the environmental structure by which the participant interacts.

The compositional system is organised in three levels: an identification of *design parameters*, the findings of *compositional strategies*, and the development of a *postprogressive dramaturgy*.

The practice-led research was organised, respectively, in *two large scale laboratories*, in the development of a series of specific methods such as *Turn, Traffic Light, The Sensation of Light, Very Simple Actions* and as the two artworks *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*.

1.1 Contexts of participatory staging

1.1.1 Performer technique as prototypical for the participatory role

In theatre and performance, acting and training methods are developed according to the artistic style. The performer does not experience what the audience experiences. No matter what style is carried out the performer generates for herself an experience of performing, and she gives rise to her own emerging narratives. Opposite to her audience, the performer is directly psychophysically involved in a process of lived experience. In participatory artworks the participant is similarly engaged and thus constitutes an enhanced interacting audience position. From a compositional perspective, this thesis investigates how insights and knowledge gained from performance practice and from theatre anthropology can be used as qualifying parameters in the composition of participatory artworks.

1.1.2 Participation as an art of communication

Although the attention is on the experience of being performatively engaged, the focus is not on the kinaesthetic or somatic aspects of the performer experience, which is a central point for many dancers and choreographers in academic research¹. In this thesis the approach is to rethink theatre as a complex communicational system of reflective operations, and to recognise performer technique as several simultaneously working levels of self-referential communicative operations, that can be staged as a participatory condition by reflective scenography. From a compositional perspective the question is how to purposefully integrate these experiential qualities, generated by way of performer technique, into an environmental construct? How is it possible to externalise the performer's technique as abstracted mediating structures, and implement them by the use of responsive and mediating technology embedded in the reflective operations of a scenography?

1.1.3 Participator at centre of the work

The research investigates events that involve the visitor in the realisation of the work, to an extent where the media of the artwork is the activity of participation in itself and the participatory engagement forms a main site of the emergence of the artwork. Through the visitor's acts of participation, she releases the potential of the artwork, and as such, occupies a crucial position in the constitution of the work. These artworks are suggested to stage the participant in structures of communication and include the visitor as an operator in a communication device.

¹ In their research into interactive or responsive artworks, dancers and choreographers such as Suzan Kozel, Techla Schiphorst, Sarah Rubidge and Gretchen Schiller have been occupied with kinaesthetic and somatic aspects of experience.

1.1.4 Environments for participatory activities

Participation as an artistic strategy is closely linked to installation art. Installation art is a hybrid discipline, which 'includes architecture and performance art in its parentage' (Oliviera et. all, 1994:7). The theorist and curator Frank Popper (1975) identifies a variety of participatory art forms based on explorative engagement, which, with an enhanced focus on action, or 'activities' as the theatre director and theorist Michael Kirby (1987) terms it, make up the artist's material. The early investigations of the sculptor Robert Morris² arrange behavioural sites for visitors to play in, where he uses, what he identifies as the staging effect of minimalist sculptural objects, to situate the visitor in a self-reflective relation toward the objects. Artists in the Fluxus movement approach the participatory engagement in itself as the core of the work, and work towards a calculation of participatory involvement and activities into the structure of works. The theatre practitioner and theorist Schechner (1994) develops a concept of environmental theatre, using dramaturgical principles to structure improvisational sites, where the actors or participants can produce a kind of extra-daily behavioural situation, and explore possibilities of human relationships within a theatrical framework.

1.1.5 Composing rules of engagement

In a discussion of his concept of the 'happening' the artist Allan Kaprow claims that 'he wasn't installing anything to be looked at ... but something to be played in, participated in by visitors who then became co-creators' (Bishop, 2005:24). Similarly the composer John Cage developed compositional strategies built on scores and rules, which produces artworks that exists as a framework only, and stages the art events from only brief direction and instructions for the realisation of the work. According to Bishop, Cage insists on how the 'integration of art and everyday activity [through behavioural rules, contributes] to a new understanding of authorial intention and the role of the viewer' (Bishop, 2005:24), making the visitor an integral part of the artwork by staging her everyday activities. These attempts to engage the art experiencer in the generation of the artwork pursue an art form that 'presupposes an embodied viewer ... [and insists on] ... the literal presence' (Bishop, 2005:6) of the experiencer, as an integral part of what constitutes the artwork.

1.1.6 Theatrical staging of participation

Exactly because of this literal presence, this psychophysical inclusion of the visitor in the work, the art theorist Michael Fried (1968), in his criticism of minimal art, used the notion of theatricality in his description of spectator involvement. The art historian Anne Ring Petersen argues that, thanks to Fried's article *Art and*

² The staging of visitors with objects in the installation *Bodyspacemotionthings* by Robert Morris is discussed in chapter 4.6.4.

*Objecthood*³, and the debate it has caused, '[t]he theatrical metaphor has become so ubiquitous that it has almost completely saturated the discourses on installation' (Petersen, 2005:212). Petersen identifies two distinct aspects of theatricality in installation art that she refers to as, respectively, 'the scenic and the performative aspects' (2005: 216). The theatrical engagement emerges out of how the participant is situated by the reflective environment, and how she mediates her own presence through participation. The theatrical 'consist of the way that an installation organises physical space as a stage that the audience can enter' (2005:215), and the participator's engagement evolves as 'a theatrical awareness ... played by the viewer's performativity' (2005:215-216).

1.1.7 Interdependency of participant and environment

Artistic strategies that stage and utilise an inter-dependency between the experiencer and the environment surrounding that experience, produce situations where, as the installation artist Olafur Eliasson (2004:50, author's translation) argues, 'the participant in her engagement with the work-machines generates the situation, while she simultaneously is being shaped by the situation'. This reflective engagement between the participant and the environment is enhanced with the use of reflective material like mirrors or video feedback, which situates the participant in reflective social behaviours. The different staging strategies of works of artists such as Allan Kaprow⁴, Yoko Ono⁵, Dan Graham⁶, and Olafur Eliasson⁷, give the participant means of interaction where they have the possibility to act and influence the work machines, often with inter-personal relations as part of the designed operations, which generates an art experience formed as a social site.

1.1.8 Social sites as staged theatrical events

The development of an enhanced social context of participation within an installation environment set as a theatrical staging specifically enables the participation of the visitors to become the core operation of the artwork. Artists like Paul Sermon⁸ has developed relational situations, using telematic connections to stage scenarios of relationships, set in scenographically designed environments. This is a strategy that builds on the theatrical capabilities in human relationships, and focus on developing collective experiences. These artworks are developed from compositional design strategies that enable the construction of scenographic installation environments as mediating devices, which facilitate reflection on the participants engagement rather than the construction of media-machines presenting content with which to interact.

³ The article was first published in *Artforum* in 1967. In 1968 it was reprinted in the book *Minimal Art*, edited by Gregory Battcock.

⁴ The participatory event *Tail Wagging Dog* by Allan Kaprow is discussed in chapter 4.2.2.

⁵ The artwork *A Box of Smile* by Yoko Ono is discussed in chapter 4.6.1.

⁶ The following three artworks by Dan Graham are discussed: *Performer/Audience/Mirror* in chapter 4.4.3, *Public Space/Two Audiences* in chapter 4.6.5, and *Time Delay Room 1* in chapter 4.6.7.

⁷ The installation *The Weather Project* by Olafur Eliasson is discussed in chapter 4.6.3.

⁸ The installation *There is no simulation like home* by Paul Sermon is discussed in chapter 4.6.6.

1.1.9 Mediating conversation and relationship

The possibility of an included, self-mediating participant, opens for a dramaturgical perspective of theatrical staging, where the participant develops a role as media for the artwork, building a complex of relationships devised through reflective scenography. The reflectiveness and the feedback operations are particularly integral to the emerging networked and digital communication and media technologies, and are particularly prominent in stagings with media feedback technology and connectivity through telematic links. Sermon telematic dreaming and virtual relationships through remote presence and actions promote what the artist and theorist Roy Ascott (2003) terms a 'telematic embrace' of enhanced connectivity.

1.1.10 Staging reflection on cultural practices

How the technologies operate in stagings and how they are pre-conceived by the participants are as much an emergent property embedded in cultural practices of an increasingly mediatised society, and in this way, there are continuous mutual influence between the contexts of cultural changes, technological innovation, and artistic strategies. The art historian Claire Bishop (2006b:10) sums up this evolution in the art of participation, stating that 'the explosion of new technologies and the breakdown of medium-specific art in the 1960s provided myriad opportunities for physically engaging the viewer in a work of art'. The artist Dan Graham deliberately stages situations that arrange self-reflection, with analytic situations using surveillance and observation to induce reflection on perception. With his work, the artist Mathias Gommel⁹ combines conversational relationships with asynchronous feedback to bring focus on perception operations in social relationships.

1.1.11 Human relations as site of staged sociability

The participatory processes produce a sense of inclusion in a social site, where the specifics of the artwork depend upon the way in which the environment and the engagement are composed. In this line of thinking, the participatory installation artworks can be described as a situation where, as the curator and theorist Nicolas Bourriaud (1998:169-170) suggests, the audience 'negotiate open relations that are not pre-established', and where the experience of participatory activities evolve a relational condition, which proposes 'the sphere of human relations as site for the artwork' (1998:165). The act of participation evokes a sense of involvement, which, as the art historian Chrissie Iles (2005:178) argues, articulates 'the dividing line between observation and engagement', expanding the engagement as a site of social encounter and self-reflective experience. The event, evoked through participation, in this conception generate a social site, which is

⁹ The installation *Delayed* by Matthias Gommel is discussed in chapter 4.6.9.

both performative and experiential within the same act of engagement, bringing an extended focus on the act of participation in itself as the site of the artwork.

1.2 Artistic concerns

The author's background in compositional practice provides a point of departure for the thesis research and the development of a compositional system. She has a professional career as a performance artist and a theatre director within the field of postdramatic¹⁰ theatre. She has staged a number of participatory events, using a variety of compositional methods such as situating scenographic objects, communication and feedback media technology, and habitative arrangements for the visitors.

The artistic work raised questions about the compositional strategies for the arrangement of the procedures of the participatory engagement. How is it possible to strategise an art form that serves as an arrangement for the participant to perform her own experience? How can that be informed and explored as a theatrical engagement? How can dramaturgical strategies from theatre, and the use of technological media as externalised reflection, be integrated into a compositional system for participatory events?

The practice of the author has informed the dramaturgical development with insights and strategies, and constituted the basic inspiration and starting points for the current research.

¹⁰ The concept of postdramatic theatre is discussed in chapter 2.5.

1.3 Practice-led research

The research is pursued through stages of explorative artistic practice. The practice undertaken constitutes the pragmatic sources and outlines the premises for theoretical reflections. The research takes a starting point in the author's expert practice as a performer and director, and identifies key compositional problems from analysis of previous productions of participatory artworks. The practice-led research processes were organised into two laboratory events, a series of method investigations, and the production of two participatory installation artworks.

1.3.1 Research in design parameters

To investigate the design of reflective scenography two laboratories were organised. The laboratories stage full-scale prototype environments, which each situate a specific problematic on participatory dramaturgy as an analytic test site. The research explores specific staging designs, each with specific operations of technological media and scenographic objects, testing the experiential impact on the participants.

The laboratories were realised in a large black-box theatre fitted with a full lighting-rig to enable investigations of the staging strategies through full-scale practice processes. The practice-led research progressed through repeated investigations of simple and basic set-ups with objects, mirrors, video-projections and light settings.

The laboratory research investigated how the design of external structures could be used to influence how visitors experienced their participation. In this thinking, the installation's structure contains behavioural implications, designed as reflective scenographies, which situate the visitor in a process of self-reflective operations. Through iterative explorative events the staging designs were gradually re-designed, and the investigation process progressively developed a refined system prototype and a selection of comparative test set-ups.

The formal compositional parameters, developed in the first laboratory process and refined through the iterative process of tests, then informed the second laboratory process.

In the second laboratory process a selection of 22 professionals from stage arts and human science were invited to explore the developed stagings, with respect to identify relations between designs of reflective scenographies and the participatory experience. The participants experienced 12 separate stagings within the same event, arranged in a progression of complexity. The laboratory was arranged as a guided event, and the concepts at play were introduced as a step-by-step progression. The event focused on the participants' individual experiences, and through iterative comparative experiences, asked them to investigate how

different mediating operations promoted them to engage as participants. The sequence of events was composed to progressively enable and sharpen the participants' awareness of the specific form-media dynamics under investigation.

The participants reflected on the experience through discussions and written reports. They were formally interviewed on their experiences. Selected extracts from interviews are brought in as first hand statements, to supplement the synthesised overview, as qualitative statements from individual participants, who articulate their personal experience and discuss their attempt to understand their experiences.

The final prototype developed in the laboratories, termed the *Frame Prototype*, stages an experiential situation where the participatory experience appears as an explicit constellation of framing, channelling, and coupling specificities. The developed system gives parametric access to the processes of how a form evokes media characteristics, and how media evokes form characteristics, in the relation between the reflective scenography and the participant.

The developed *Frame Prototype* is composed of a frame-object and a light design. The components of the *Frame Prototype* and the explorative processes leading to the final design are investigated, and further developed and compared with mirror reflections, video transmission and delayed video feedback.

1.3.2 Research in compositional strategies

The staging strategies in the design of reflective scenographies are discussed in relation to a collection of the author's investigations, and analysed relative to a collection of artworks by other artists. A context of narrative theory is developed to situate a dramaturgical perspective on the composition of participatory events. A range of strategic approaches and narrative understanding is used to identify dramaturgical features in participatory installations using respectively mechanical mirrors and telematic video technology to stage participants in modes of self-reflectivity. The concrete examples each, in a particular way, implement participation as the content of the work, using a range of behavioural instructions and scenographic devices to stage the participant as media for herself.

With reference to the investigations of performer technique, discussed in chapter two, the technique of the performer is viewed as systems of reference with three main reference systems at play: introvert, extrovert, and social reference systems.

The introvert reference systems are strategised as inner structures of observer operations composed by instructions. The extrovert reference systems are strategised as outer structures of formative operations composed by scenographic devices. The social reference systems are strategised as social structures with several participants involved in a complex of relational operations.

Performative methods are developed, which stage investigations in experiential processes. These methods inform the design of strategies for the composition of

reflective engagement, where the participants relate to behavioural rules, outer structures, and cooperative qualitative analysis of experiencing participation. The research investigates the staging of participatory explorations of behavioural patterns in specific urban sites, such as *Traffic Light*, and of self-regulative instruction in *The Turn*. A particular method is developed as a collective of cooperating roles within the experience of light-zones, in *Sensation of Light*, and as analytic actions of performative engagement in *Very Simple Actions*.

The staging with reflective scenography assumes a dramaturgy, which builds on the ability to construct mediating operations that externalise and stage the internal reflective operations of the participant in concrete external contexts of sociability. The strategies for the design of environments, which guide observer attention and action by way of pre-defined regulative behavioural instructions embedded in mediating operations, are identified and explored to recognise the direct formative effect, the design of reflective scenography has on the participant.

The elements of the compositional system are discussed in relation to nine artworks, enabling a comparative discussion relative to a range of concrete artistic practices. These artworks are chosen to exemplify a range of reflective scenography designs, where the visitors in different ways are actively involved participants, authoring their own experiential navigation. The emergent narrative situation for the participants is discussed in relation to the formal design of the stagings and the embedded staging operations in the reflective scenography. The selected artworks work with a range of mechanical or electronic mediating devices, such as directly reflecting mirrors, and real-time and delayed telematic video mediations. These artists use staging devices in a range of scales, from small objects only accessible for a singular participant at the time, to large architectures that incorporate crowds of people, to synaesthetic interference in listening and tangibility, which connect people in ways that reach across the actual/virtual divide and re-arrange conceptions of timeness and placeness. The artworks exemplify how differently constructed reflective operations emphasise particular types of sociability. The participatory events are seen as social sites, and the staged dramaturgical dynamics are viewed according to how the visitors form relationships, actual and virtual, and generate a sense of community within their participatory engagement.

1.3.3 Staging a public exhibition

The developments of the practice-led research were synthesised into two participatory installation artworks, *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*, exhibited at the Museum of Contemporary Art, Roskilde. The completed installations explored the developed dramaturgical concepts and compositional design strategies through creative practice, each artwork presenting a specific composite of the developed compositional system into particular participatory site as prototype.

The developed compositional system is implemented in the exhibited artworks, and produced as two complementary prototypes of the compositional system for experiential practice. The compositional parameters, developed as the inter-

related dynamic parameters framing, channelling, and coupling, and implemented as an experiential staging with the *Frame Prototype*, is guiding the design of the mediating operations. The strategic composition of referencing and relationships is implemented as composite scenarios of introvert, extrovert, and social reference operations layered in the reflective scenography, and organising the behavioural site for the participants.

The artworks are staged events, and only by way of the participants' improvisations within the works, the stagings unfold the complex narrative operations embedded. The dramaturgical progression is defined by how the participant navigates, and thus actualises the potential narrative operations. The experience of engaging with the installations develops as a special sense of sociability, a momentary meta-communicational agreement of how to share participation with others. They are engaged in the same social event, inhabiting a set of common conversational situations, which makes all participants equal observers and performers for each other, observing both themselves and the others, as well as performing while observing. The participants test out, try out, rehearse, play and re-play, investigating and exploring how to understand and use the possibilities of the embedded reflective mediating operations.

The construction of the installation *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* evolved through a process of iterative testing with full-scale prototypes and processes of strategic analysis in practice, using the developed compositional system. The final design is a composite of operations, intersecting several simultaneous mediating processes, and composed with several staging methods embedded in the design, to enhance the experiential situation with specific emphasis on participation as a social and conversational activity to be the media of the event.

The compositional system

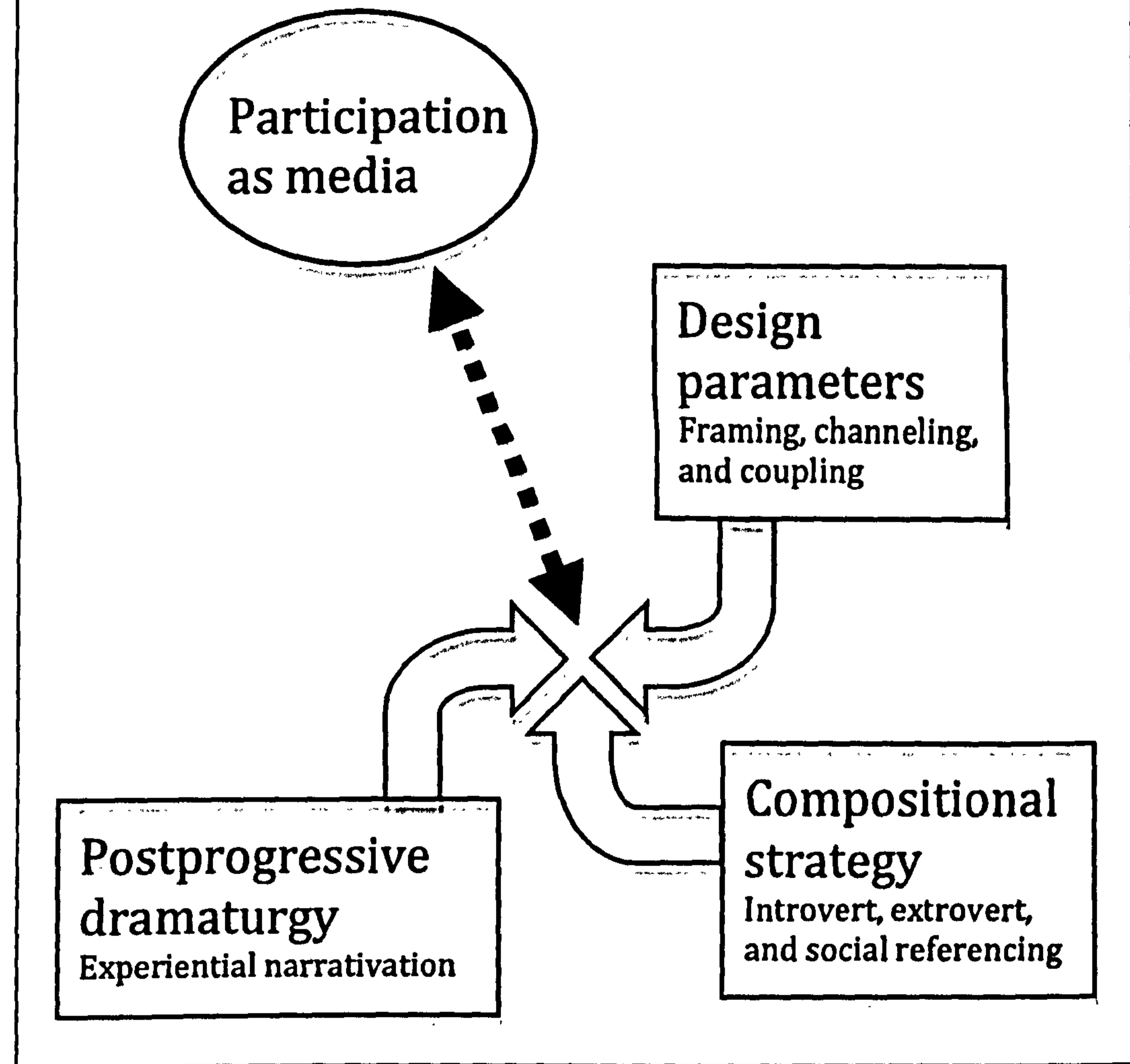


Figure 1 The compositional system

1.4 Contribution to new knowledge

The practice-led research develops a compositional system for the staging of extra-daily experientiality within reflective scenographies, and suggests an artistic concept of 'participation as media', which propose the participatory involvement as compositional material in itself.

The compositional system consists of design parameters, compositional strategies, and a postprogressive dramaturgy.

- The design parameters framing, channelling, and coupling, organise a calibration of the staged feedback operations.
- The compositional strategies, which derive from practices of performer technique, organise scenarios of introvert, extrovert and social referencing operations.
- The postprogressive dramaturgy informs the performative engagement of the participant as a process of experiential narrativation.

The system enables a capability to navigate the compositional process into the complex creation of participatory engagement as a media in itself, and enables a structured overview on the compositional process, argued in an interdisciplinary context.

1.5 Thesis outline

The research has been realised as a series of practice-led processes, and this thesis constitutes the critical reflection on that process and situates the research in contextual and analytical frameworks. The thesis is accompanied by video documentation on DVD with extracts from the research practice, separated in three disks with material with reference to respective chapters three, four, and five.

1.5.1 Chapter One: Introduction

Chapter One outlines an overview of the thesis. Starting with a short introduction, a context of participation as a staged event is outlined. This is followed by a discussion of the artistic concern initiating the research, and an overview of the practice-led research produced. The contribution to new knowledge is stated, followed by the thesis overview, which outlines the content of the thesis.

1.5.2 Chapter Two: Staging Participation

In the investigation and development of the compositional system of how to compose modes of engagement in participatory art, the thesis draws from experience qualities comparable with the expert performer's particular capacity to generate a state of heightened awareness. To enable a discussion on how performer technique can be regarded as a tool for dramaturgical strategies to organise experiential modes for the participant, this chapter seeks to identify an explorative discourse from conceptions developed in theatre anthropology, which leads to the discussion of terms such as pre-expressivity and the extra-daily as modes of certain capacities.

The specific modalities of the expert performers are argued to promote a self-reflective state by which the performer is enabled to observe her own observations. In this thinking, the performer is navigating within different orders of observation and the dramaturgical quest is transformed into a concern of orders of observation, situating the participants in self-reflective modes of observation.

In the diversity of performer techniques, the pre-expressive extra-daily state of the performer is viewed as based on a psychophysical engagement that can be staged. Independent of how these techniques are differentiated in relation to styles of expression, or what artistic statements, they represent, this thesis collates and categorises them as respectively introvert, extrovert, and social referencing techniques.

Theatricality is discussed as a human capacity that can be staged as a participatory event, and the concept 'reflective scenography' is introduced to underpin the

understanding of an organisation of an environment as a system of feedback operations that forms and directs the visitors' processes of theatricalisation, that is, staging the participants by the impact of their psychophysical engagement within a composition of reflective scenographies. The concept of reflective scenographies is then to be understood as exercise environments for pre-expressive behaviour, staging improvisation as meta-communicational behaviour.

Staging through mediated and delayed feedback has become a central strategy in the composition of environments that are concerned with self-reflective and social engagement. These potentials are discussed as expanded moments of reference in-between being and potential being, that is, a position of being in an altered negotiation of the actual and the virtual.

1.5.3 Chapter Three: Design Parameters

This chapter outlines the design parameters of the compositional system, developing a strategic approach to the design of reflective scenographies in the staging of events that situate the participatory engagement as media for the artwork. As a starting point, the research identifies basic compositional components from a selection of the author's previous artworks.

The compositional system is, at the core, comprised of the dynamic and interrelated parameters: framing, channelling, and coupling. These parameters operate in the tension between media and form, and give compositional access to influence the self-reflective operations of the participant through the design of reflective scenographies. The three aspects framing, channelling, and coupling are mutually constitutive, as connected aspects of the same process of engagement.

- The parameter of framing is that cognitive distinction that separates and contextualises in the communication processes. The framing operations produce a channelling flow of communication, and enable distinct inter-personal couplings in the social situation through the framing activity.
- The parameter of channelling is that mediating flow of communication, which is qualified and set in context by a framing operation, and through which an activity of inter-human coupling is enabled.
- The parameter of coupling is that connectedness in-between people, which enables a meta-communicational coherence, and through which framing activities specify and contextualise a channelling flow of communication.

The theoretical underpinning of the system parameters and its components is discussed, and uses an interdisciplinary approach to argue on the partly embodied and individual experience of self-generated participation.

A Frame Prototype makes the framing, channelling, and coupling parameters explicit and actualised as sensed qualities in relation to stagings generated by objects or architectural designs. Further, the *Frame Prototype* stages a device for a situated experientiality, which is closely correlated with the theoretic system of

the framing, channelling, and coupling parameters, together giving an integrated approach between theory and practice towards the staging of participation.

From the offset of the *Frame Prototype*, the laboratory research further investigates the comparative qualities between direct, mirror reflected, and video transmitted, relationships and reflections.

A number of professional artists and scholars are invited to explore and discuss the laboratory stagings. They reflect on their concrete and personal experience, and through interviews enable a critical discussion on the basic system components.

1.5.4 Chapter Four: Compositional Strategies

This chapter develops a dramaturgical perspective on the composition of participatory events. A range of staging strategies is identified through practice-led research in methods of staging participatory engagement. The identified introvert, extrovert, and social referencing techniques of the performer are developed as referential operations that can be strategically composed into participatory stagings with reflective scenographies.

Compositional strategies stage situations by layering introvert, extrovert, and social referencing in reflective scenographies, organising the behavioural site for the participants.

- The introvert reference systems are strategised as inner structures of observer operations composed by instructions.
- The extrovert reference systems are strategised as outer structures of formative operations composed by scenographic devices.
- The social reference systems are strategised as social structures with several participants involved, which cooperate from a triangular set of observer positions and out of a complex of relational operations.

The participatory engagement is viewed as a self-referential closed communicational system, and the participatory event as a staging of communicative operations, organised by reflective scenographies. The staged mediating operations then promote particular social events through the communication activities.

The experience of participating, that is, the dramaturgical view on the progression of the event of engagement, is discussed as conversational narratives. A context of narrative theory is developed on concepts of focalisation, experientiality, and postprogressive narrativation, which is an approach to understand the dramaturgical processes of the participatory engagement as it evolves and generates a narrative experience over time.

The developed strategic approaches and narrative understanding are used to identify dramaturgical features in a range of participatory installations using respectively mechanical mirrors and telematic technology to stage participants in modes of self-reflectivity, analysing artwork by the following artists: Allan Kaprow, Bruce Nauman, Dan Graham, Dora Garcia, Yoko Ono, Shiomi Mieko, Olafur Eliasson, Robert Morris, Paul Sermon, Peter Weibel, and Mathias Gommel.

1.5.5 Chapter Five: The Exhibition

In this chapter the two participatory installations *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* are discussed in relation to the developed compositional system. The artworks are produced as two complementary prototypes for experiential practice, and the creation process is informed by the compositional system.

The artworks are staged events, and only by way of the participants' improvisations within the works, the stagings unfold the complex narrative operations embedded. The dramaturgical progression is defined by how the participant navigates, and thus actualises the narrative operations. The artworks situate the visitors so that their engagement as participants becomes the media of the installations.

The experience of engaging with the installations develops as a special sense of sociability, a momentary meta-communicational agreement of how to share participation with others. The participants engage in the same social event, inhabiting a common conversational situation.

This chapter highlights selected situations from the exhibition, and identify and discuss the design of the reflective scenography, the staging strategies implemented as possibilities by the composed scenarios, and the experiential processes engaged in by the participants.

1.5.6 Chapter Six: Conclusion

This chapter summarises the research and outlines the developed compositional system for participation as media. The research is critically discussed, relative to how the limitations and wider implications might suggest further research is initiated. Finally, a concluding statement ends the thesis.

Chapter Two: Staging Participation

This chapter discusses the participatory engagement as a staging of observer operations. The starting point identifies the pre-expressive and meta-communicational capacities of the performer as techniques of introvert, extrovert, and social referencing. The staging of the participant in reflective scenographies promotes processes of theatricalisation, and engages the participant in social encounters. The engagement with responsive and mediating environments opens for altered negotiations in-between the virtual and the actual.

The discussion in this chapter structures a point of departure for the development of design parameters in the creation of reflective scenographies in chapter three, and for the development of compositional strategies and dramaturgical perspectives on the staging of participatory events in chapter four.

2.1 Participation as operations of self-reference

2.1.1 The performer technique

The situation of the participant is viewed from the perspective of the expert practice¹¹ of the performer, that is, the particular techniques that the performer develops to achieve a capacity to perform. The expert practices of the performer situate her (the performer) in a particular self-reflective operation through a formal set of instructions and obstacles, and, according to the actor and theatre director Phillip Zarilli (2007:57), facilitate methods 'in order to cultivate ... inner awareness toward a heightened ... state of engagement in a particular practice'. The performer's heightened state of readiness for action is a particular self-reflective mode of presence, enabling her the capacity to perform while simultaneously observing her own activities and relating to the contexts of the situation. The performer's particular state of attention has formed the starting point for the development of the compositional system that serves the concept of 'participation as media'. The research investigates and develops a way to compose a mode of engagement in participatory art, which draws from experience qualities comparable with the expert performer's particular capacity to engage with a heightened awareness.

The performer's expert practice is discussed as the construction of a reference system, a particular pre-expressive¹² capacity by which the performer controls the composition of her actions and her partaking in the event. This mode of engagement is termed 'extra-daily'¹³ with reference to the theatre director Eugenio Barba's (1995, 2007) theories of expert performer practice, where he suggests that the performer develops a pre-expressive capacity for specific extra-daily behaviour¹⁴. To establish a set of perspectives on the performer's technique relevant for this thesis, a range of acting methods are discussed and correlated to enable a focus on the distinctions of what could be called respectively introvert, extrovert and social referencing techniques¹⁵.

The artificially generated reference systems enabled within the expert practice of performer technique are considered as operations of communication, either internally within one person, between the person and her environment, or in-between people, as a complex of relationships. These dynamic and communicative relations are regarded as observer positions, that is, inter-related self-reflective

¹¹ The British Performance Art theorist Susan Melrose (2005a, 2005b) suggests the term 'expert practice' to define a particular knowledge base achieved by performers through their training and experience, which is incorporated in their practice in formats particular to their expert capacities.

¹² The term 'pre-expressive' is discussed in further detail in chapter 2.1.3.

¹³ The term 'extra-daily' is discussed in further detail in chapter 2.1.2.

¹⁴ The terms pre-expressive and extradaily form part of Eugenio Barba's research within theatre anthropology. Barba developed the field of theatre anthropology as an approach to expert practice in theatre and dance, which enable artistic research across cultures and styles. The research is organised within ISTA, International Society for Theatre Anthropology.

¹⁵ The introvert, extrovert and social referencing techniques in expert performer practice are discussed in further detail in chapter 2.2.

positions of attention that continuously negotiate and situate the 'experientiality'¹⁶ of the event. The suggestion is that the participant's performative engagement unfolds as a system of communication, formatted by the mediating operations embedded in the staged event.

2.1.2 Extra-daily

In the course of the training the performer develops a capacity for performing, a scenic behaviour which is distinctly different from her every day behaviour. The performer's expert practice is, according to Barba (1995:vii),

the behaviour of the human being when it uses its physical and mental presence in an organised performance situation and according to principles which are different from those used in daily life.

Barba terms the heightened state developed within expert practice an 'extra-daily' mode of presence, distinct from daily life behaviour, obtained through expert practices, and evolving as a consequence of a cultivated technique.

The ordinary behaviour and daily use of techniques such as eating, walking, sleeping, is based on the anthropologist Marcel Mauss' (1950) concept of 'daily activities'. These ordinary behaviours are understood as human techniques conditioned by culture and everyday situations, embodied in human action and structures of social disposition. The concept of extra-daily is then 'the utilisation of specific body techniques which are separate from those used in daily life' (Barba, 2007:257). There exists a large diversity of performer techniques, each developed and formed in relation to particular cultural and artistic contexts. The techniques are embodied as an individually achieved capacity, through each performer's personal achievement of their expert interpretation of a certain extra-daily behaviour. The extra-daily expressive capacity of the expert performer is what Barba terms 'pre-expressive', a way of working particular to the performer.

2.1.3 Pre-expressive

The performer works with formal understandings of a developed scenic behaviour, a preparedness for articulate behaviour particularly developed for the conditions of performing. The performer moulds their tensions according to pre-expressive techniques, as Barba terms it, which in turn facilitate the control of their presence in the performance and the expressions they seem to convey to the spectators. She articulates formally through pre-expressive techniques, which are then experienced as articulate expressions by the spectators. The pre-expressive capacity refers to how the performer expresses, as different from what she expresses. Barba (2007:256) explains the pre-expressive as 'the *doing* and *how the doing is done* [, that] which determine what one expresses'. The pre-expressive

¹⁶ The term 'experientiality' refers to the emergent experience of performative engagement, and derives from post-structuralism narrative theory as developed by Monika Fludernik (1996, 2009). The term is discussed in further detail in chapter Four.

level is therefore 'an operative level ... a praxis ... at the root of the various performing techniques' (2007:256). It is the formal reflective distance to the performed actions through technique that builds as a pre-expressive capacity, a capacity for formal articulate performability. According to Zarilli (1995:89), the pre-expressive capacities are

characteristics shared by systems of training/exercise through which the actor works on oneself. ... [E]xercises are not simply a means of toning the physical body, but creating an entire new awareness of the actor's internal life - not in a psychological or behavioural sense, but as a psychophysiological means of encountering the performative moment ... a bodymind awakened, sensitized, made newly aware or fully concentrated.

The concept of pre-expressivity enables a discussion on the technique of the performer and her expert practice of expression through performing, identifying the performer's mode of articulation as distinctly different from how the spectator experiences the performer. For instance, the performer executes facial and gestural activities in a tension between learned behavioural patterns and a recall of emotional memory, while the spectator experiences a smiling character articulating her engagement with gestural signs.

2.2 Performer technique as operation of self-reference

The complex variation of performer techniques is here organised into three distinct perspectives, identified as what could be called respectively introvert, extrovert and social referencing techniques.

2.2.1 Introvert referencing technique

The performer techniques developed by the theatre director Konstantin Stanislavski (2008) and the theatre director Jerzy Grotowski (1968) build on the construction of inner reference capacities, where the relation between these inner references promotes the montage of outer activities of expression. These methods use (sometimes unconsciously) experiences layered in the psychophysical or muscular system to generate and compose a consciously controlled progression of the character narrative.

Stanislavski's performer technique uses emotional recall, where the personal emotional experience is stored and remembered as a source for the character interpretation. Previous actions and experiences are remembered as emotions and sensations, and linked to unconscious layers embedded in the original situation. The technique enables the voluntary creation of emotional states, retrieved from the unconscious emotional memory by way of 'emotional recall', and is used as a structured operation to "increase the internal density and volume of [the performer's] feeling [and] provoke ... a spontaneous reappearance of life,"¹⁷ that is, of emotional states' (Zarilli, 2002:96). In this way the actor uses the psychophysical technique to direct her in how to 'live the character', as an introvert complex of negotiations on the pre-expressive level. We can speak of embodied tendencies of presence, which emerge from a reference operation between the actor's personal self and the character self, and which then formats the expression moment by moment.

Grotowski builds on the Stanislavskian system of performer technique with particular focus on the relation between everyday life modes of presence and the inner drive from what he terms 'a deep inner self'. Grotowski's performer technique is based on the idea of the actor's ability to by-pass her culturally defined 'mask', imposed on her by civilisation, and by this transgression become able to explore and expose the most basic levels of self and psyche. Grotowski speaks of a 'via negativa' where the performer eradicates the cultural mask that filters and forms our appearance and impression of the world. Relieved from the culturally imposed limitations in the act of performing, the performers are enabled to open up for 'the intimate layers of being and ... instinct, springing forth in a sort of 'trans-lumination' (Grotowski, 1968:16).

¹⁷ Zarilli in discussion with Toby Cole and Helen Krich Chinoy, quoting from: Cole, Toby & Chinoy, Helen Krich (eds) (1970) *Actors on Acting*. Crown Publishers, New York.

The staged performances could be regarded as psychodramatic events, where the performers momentarily dismantle their cultivated self and expose their un-cultivated inner-self. The performer technique enables an eradication of culturally imposed psychological blocks, and brings the deeper layers of the individual self into exposure in the community environments of the staged event, in acts of sharing between performers and spectators.

With Stanislavski and Grotowski we can speak of an introvert system of motivations and references, and the performance of internally structured tensions between actions and emotions.

2.2.2 Extrovert referencing technique

The performer techniques developed by the master of mime Etienne Decroux (1985) and the theatre director Vsevolod Meyerhold (1973) are based on an outer physical approach where the pivot concerns are on the formal figurations of the performer in space. The performer engages in her actions through extrovert referentiality, responding with codified behavioural systems towards the externally configured sculptural and communicational contexts.

Decroux developed the technique of 'corporal mime'¹⁸, which through a 'system of codified communication' (Sklar, 1995:138) develops a figurative language capacity with a technical attention to the articulate possibilities of the body figure and the figure in space. The technique develops an 'expressive total body' that achieves an articulate presence through what Decroux called 'dynamo rhythm'; a complex of tensions between opposing movements and conceptions of performer and space, which 'combine duration and speed with degrees of muscular tension' (Sklar, 1995:131).

The technique enables a montage in-between separate but interrelated techniques, combining parallel methods of enactment, which enables a tension between inner and outer expression modalities. That could be a montage of a technique that structured the direction of attention from the actor's gaze and body directions, composed in reference to techniques that integrated patterns of attention in the scenographic space; or a montage of the dynamic patterns in the movement activities, in relation to the figurative formations in space.

Meyerhold developed on a performer technique termed 'biomechanics', which enables the performers to partake in a complex cubist montage¹⁹, interweaving performers and environment in a coordinated expressive activity. The technique prepares the actor 'by creating in him a state of 'excitability' which can provoke the correct reflex action, ... the creation of plastic stasis, which evokes [a] desired 'reflex excitability' (Leach, 1989:54). The preparatory exercises train the actors in formalised action-functions, a figurative awareness, 'a state of physical and mental readiness ... to be physically alert and responsive' (Leach, 2000:46).

¹⁸ The performer technique of Decroux is based on a detailed system of exercises and ways of working, which is transferred from master to student as embodied expert practice through improvisations in laboratory performance practice. Decroux's own writing only fragmentary reveals the system of performer technique he initiated (Decroux 1994).

¹⁹ Meyerhold extensively collaborated with cubist artists, integrating cubist ideas of montage of time and space sequences in his techniques of biomechanics and stage montage. For further research, see Glover (1983).

The technique aims at qualifying highly theatricalised activities, what Meyerhold termed a 'theatre theatrical', facilitating the performers to react instantly on 'externally provoked behaviour, the motivation for which was derived from sources other than persona emotion' (Leach, 1989:54). The biomechanic technique integrates the performer in a continuous communication with her environment, and engages her in dynamic relations to the scenography and relative to other performers. She responds with explicit expressions, like figurative gestures and collective action, rather than empathetic interpretation and personal agendas.

With Decroux and Meyerhold we can speak of a context of extrovert codified systems of reference, which initiate and structure the performer's exploration of potential scenic expressions in a tension between herself and the stage environment.

2.2.3 Social referencing technique

The performer techniques particular to the theatre director Augusto Boal (2000) and the theatre director Bertolt Brecht (1978) have an emphasis on the systems of social references in-between participants in theatrical events, and their techniques are directed towards the exploration of collective structures and social relations.

The performer technique specific to Brecht's practice is closely related to his concept of 'verfremdung'. The performance theorist Phillip Auslander (1997:32) summarises the Brechtian technique in this way:

Brecht engaged his actors in a tripartite rehearsal process...acquainting with the character, motivations and contexts, ... constructing empathetic flow of events from the inside, ... [and finally the actor takes a step back from the character and] ... examines it once again 'from outside, from the point of view of society' ... and incorporates this point of view into the "guest of showing" which exposes the verfremdung effect.

Brecht's compositional verfremdung strategy was based on a performer technique where the performer is subsequently in and out of character as part of the play structure. The repeated change of roles in the play, that composes the verfremdung effect, integrates a reflective confrontation between the play character and the performer playing the character, between the theatrically staged situation and the everyday situation outside the theatre event.

The technique aims to stage the tension between the conscious will of the emancipated individual and a subconscious formed by social indoctrination. The performer changes between observer positions, emphasising both the actor's and the spectator's distance from the character, with the purpose to make the spectators reflect on their own situation and socially constructed pre-conceptions. The technique is based on the actor's ability to act a role separate from her own persona and thereby perform a character reflective on her own social experience. From this complex of references the performer develops a critical position with

opinions and objectives in critical reference to herself both as person and as character.

Boal has developed participatory theatre forms and performer techniques that enable whole communities to stage rehearsals on their everyday social situation, such as his 'Forum Theatre' technique, which situates and examines inter-personal relations in a process of repeated alternate stagings of an everyday situation. Boal polemically terms the participants 'spect-actors' emphasising that they are both spectators and actors, and that the theatrical events are situations for collective communication rather than events with people divided into the separate roles of actors and spectators. This performer technique engages the participant in discourses where she 'discovers the self-consciousness that produces her as both a social and a theatrical subject' (Auslander 1997:100), a technique of coordinated separation that enables reflectivity between a theatrical and a social presence.

The double phrase 'spect-actor' further builds on the assumption of theatre as 'the art of observing ourselves', as Boal terms it (Auslander, 1997:99; Boal, 1992), where the double engagement of acting and spectating creates a self-reflective position of simultaneously performing and observing. Boal has developed the method of Forum Theatre, where groups collectively organise an exemplary staging of an aspect of their social relations, which then iteratively is re-organised and rehearsed in a collective forum, testing various possible alternative behaviours, individually and collectively.

In Boal's method of Invisible Theatre provocative actions are prepared in the studio, and performed as interventions in everyday situations, in a way where the theatrical staging of the event is made 'invisible' for the spectators. The method allows for alternative scenarios on problematic issues in the community to be rehearsed in the studio, and then performed as interventions in public places to provoke reflection and evoke strategies of change. Boal's methods facilitate open theatre forms where everyone can stage investigations on their own social situation, and, within the collective structures of the staged event, critically reflect between the theatrical and social positions of observation.

2.2.4 Self-reflectivity as systems of communication

The spectre of techniques mentioned previous is an integral part of the personalised technique of every performer, despite their performance style. Each method emphasises and forefronts a particular aspect, but as the actor Yoshi Oida (1992), among others, has explained: any aspect formalised into technique give articulate access to the other aspects of the expert performer's pre-expressive capacities. For example: emotional memory can drive expressive actions as well as particular actions can drive emotional expressions.²⁰ The individual performer in this way develops and adjust techniques into each their personalised configuration of pre-expressive capacities to support their unique expert practice. Each

²⁰ In a discussion on these basic conditions for performer technique, the theatre practitioner and theoretician Richard Schechner states 'that emotions generate actions and actions generate emotions' (Schechner 1986:349). As an example he explains how these two strategies are used in respectively the 'emotional recall' in the Stanislavskian performer technique, relieving past emotional experience to evoke muscular activity, and in Kathakali, where codified sequences of actions are recalled to promote emotions (Schechner, 1986:344-50).

individual performer practice is, in this way, particularly designed to support a specific inner/outer relationship, organising a particular understanding of and relation to the introvert reference of the actor, the extrovert activity of the actor, and her relationship to the environment as habitat for social relations.

Zarilli explains from the insight of the expert performer of psychophysical training practice, how the performer's embodiment of pre-expressivity is a condition of simultaneously being aware of the inner sensations, the outer relations and her presence in the event. He argues that this condition constitutes a heightened state of attention, where the 'practitioner's attention is directed simultaneously outward with the external eye, and inward ... with the "inner eye"' (Zarilli, 2007:56). Meyerhold pays particular attention to the necessity for the performer to develop her self-reflective capacities as an essential part of her technique, what he calls 'the exact eye'²¹ of the performer, what theatre theorist Robert Leach (2000:43) describes as 'self-awareness' where the performer directs her activities while performing, utilising 'a kind of built in mirror'²². These uses of 'the eye' or 'the mirror' to connote the performer's self-referential and self-reflective techniques is in this thesis theorised as operations of 'observation' within a system of communication activities, which enables a focus on the communication processes as the media of the artwork.

²¹ Zarilli's terms 'external eye' and 'inner eye' refer to the term 'exact eye' coined by Meyerhold (1973), and is connected to the emerging media of moving image in the beginning of the 1900. The film editing technique and its optical construction opened for the use of view-points and perspectives as a concrete montage of modes of reflection in film. Especially the theories of 'montage of attraction', and 'direction of attention' by the film and theatre director Sergej Eisenstein (1947, 1949) proposed dramaturgical techniques based on the specific capacities of the technology of the camera and the montage of multiple perspectives.

²² The concept of an 'built in mirror' refers to the psychoanalyst Jacques Lacan's use of mirrors and mirror reflections as metaphor for operations of self-reflection, the processes of gaze, in the interrelated processes of seeing and being seen. This is extrapolated relative to participatory installations in an analysis of the installation artists Olafur Eliasson's work as a technique of installation design, which creates situations where the visitor is made conscious of mechanism of the gaze as the core of the artistic strategy. (Ørskou, 2005:18-19 and Thau, 2005:66-67)

2.3 The participant as observer

2.3.1 The performative and reflective engagement of observing

The agencies at play in the participatory role can be separated into the activities of performative engagement and the activities of self-reflection. The participant is, in this way, thought of as observing her own performing while performing (performative engagement), and performing her own observation while observing (activities of reflection). In his book on 'Art as a Social System' (2000), the social scientist Niklas Luhmann elaborates extensively on these self-referential positions as first and second order observation. The concept of 'observation' entails an extended notion of observation, including all sensor-motor and cognitive activities of both the performative and reflective engagement of observing. From this initial identification of the 'observer' are then emerging orders of observation. The first order is the awareness of what appears, from a position within the engagement of making it appear, excluding any outside view of the engagement. The second order is the awareness of that first order observation, evoked by observing the observation. A third order is suggested to entail a re-entry of the first order into the second order, enabling a mode of observation simultaneously from within and from outside.²³

2.3.2 Orders of self-observation

As outlined below by the writer Thomas Bernhard (1971:55), there is an obvious paradox in second order observation, which is enhanced and brought into explicit focus in participatory installation:

While we can simply observe an Other without his knowing (and perceiving) it, ... we can never observe ourselves without our knowing (perceiving) it. Whenever we observe ourselves, we of course always never ... observe ourselves, but rather, always ... [ourselves as] another. Thus, we can never speak of self-observation, or we are speaking about us observing ourselves as who we are when we observe ourselves, who we never are, however, whenever we are not observing ourselves and therefore whenever we observe ourselves we never observe the one whom we intended to observe, but rather an Other.

Following this argument, we cannot observe ourselves observing without evoking paradoxes of who is in the process of observing who, and as intrinsic part of that process transform both what is reflected upon, in what context it happens, and how the engagement is performed.

²³ The concept of observation and the staging of observer operations are further developed in chapter 3.3 as well as below in chapters 2.3.2 and 2.3.3.

Since all observation happens in contexts of observing, the activity of observing simultaneously includes what appears and what does not appear in the activities of distinguishing what is being observed. Or as the new media theorist Christian Katti (2002:55) argues: 'In terms of this operatively applied distinction, a second order observation is also a first-order observation, which also results in a paradox, since it is simultaneously something and something else'. The observed, in this way, include the not observed, as part of the distinguishing process. The potential in the distinction between the observed and what it excludes, involves assumptions on what could or should happen, and what has happened or might happen, all the possible or imaginable other appearances that might have been observed or will be observed.

2.3.3 Staging orders of observation

The participatory engagement seen as modes of observation in this way opens for a strategic approach to composition of participatory artworks, that includes the pre-conceptions of the individual visitor (her social and cultural contexts), since the observer 'observes what [s]he is capable of on the basis of h[er] own paradox' (Katti 2002:55, citing Luhmann). The compositional strategy could in this way use the potential of the participant's individually constructed paradoxes of observation as the main narrative component of the artwork. Further, the integration of the possible past and future appearances, the potential or virtual events surrounding the actualised events, could form part of a self-reflective participatory role where the participant is brought into contemplation and exploration of her own participatory experience.

The paradoxes of observation have a particular significance when analysing and strategising on staged participatory situations, where the experience and negotiation of self-other relations are made the core of the event, that is, where the participatory activity is the media of the event. The appearance of the participatory activity as the media is particularly apparent where mirrors or video feedback is used to facilitate and organise several observer operations within the same act of engagement. These feedback technologies enable the staging strategies with a focus on self-referential and self-reflective processes by way of the feedback, situating the participant in reference with herself through the mediating operations. The staging strategy of situating visitors within feedback operations is suggested as a design of reflective scenographies, where the participant is enabled to improvise in a pre-expressive and self-reflective manner.

2.4 Reflective scenography

2.4.1 Experiencing the experience of experiencing

The participatory events under investigation are set within a context of theatre and installation art practices, and are seen as staged events where the participants engage in performing their own experience. The processes of theatricality,²⁴ evoked by the staging strategies, are utilised as an experience capacity in the design of the participant–staging relations, an ordinary human capacity, which is explicitly used in the design of the dramaturgy of participation. The concept ‘reflective scenography’ is used to understand the organisation of an environment as a system of feedback operations that forms and direct the visitors’ processes of theatricalisation.

The term ‘scenography’ is used to relate to staged theatrical events, as a designed artificial environment that situates the dramaturgy of the habitation. The reflectiveness of the scenographic construction is suggested to promote a flow of self-reflective involvement, and gives the participant an environment of qualified external references. The reflective scenography is a habitat constructed as feedback operations for enactment of social relations, arranged as an open structure for the participant to investigate and to learn to inhabit. The participant consciously constructs a self-generated higher order of reflective engagement, while analytically examining the construction of their experience of experiencing themselves experiencing.

2.4.2 Exercising pre-expressivity

The installations designed with a reflective scenography could be viewed as exercise machines, where the visitor is engaged in ways similar to what the performer achieves through their pre-expressive capacity, that is, a heightened self-reflective situation for formal improvisation.

The extra-daily capacity of pre-expressivity is developed and refined in exercises. Exercises are that part of theatre practice, where the performer investigates her own practice within a particular understanding of, and approach to, the situation and herself. One could say that in exercises the performer explores the possibilities of the actor-medium in its extra-daily capacity. Exercises are an intrinsic part of 20th century theatre practice, and emerged from the development of theatre research environments alongside and separate from theatre production. The exercises situate the performer in a working relation to herself, organised within formal structures, which enables a focus on the art of the performer as an independent field of practice. The exercises are formal training devises, and the exercise ‘forms are empty ... they are filled with ... concentration’ (Barba, 1995:

²⁴ The concept of theatricality is discussed in further detail in chapter 2.5.

101), enabling a focused situation for the development of pre-expressive capacities.

Barba (1995:100) suggests the exercise event to produce 'a paradigm of dramaturgy', that is, a situation where a specific mode of presence is enhanced by way of the exercise. This extra-daily presence develops through an emergence of 'a second nervous system, [or a] memory, which acts through the entire body' (1995: 100). The exercise is a versatile environment for investigation and development of a variety of extra-daily behaviours, as Barba (1995: 100) explains:

In each case it is a question of a well-contrived web of actions. ... Exercises are pure form, dynamic developments without a plot, a story. Exercises are small labyrinths that the actors' body-minds can trace and retrace in order to incorporate a paradoxical way of thinking, thereby distancing themselves from their own daily behavior and entering the domain of the stage's extra-daily behavior.

The design of a reflective scenography, using strategies similar to that of the exercise situation, allows for a variety of pre-expressive capacities to be investigated and developed. Each scenographic design situates the 'exercise' of specific capacities and the development of insight in particular modes of experiencing and performing.

Barba (1995:101) explains the concrete work of exercises as situations that 'put the actor to the test through a series of obstacles [and] allows the actor to know ... herself through an encounter', where the rules of the exercise situates a specific focus on an aspect of herself as a performing entity, and in this way situate an analytic site for advanced self-reflection on pre-expressive capacities as a distinct extra-daily behaviour. The training of pre-expressivity in exercises develops a certain heightened self-reflectivity, a 'technique of acculturation [that] artificialises ... the performer's behaviour' (Barba, 2007:257) and builds an ability to observe action and observe observation while in action, an extra-daily mode of attention and action.

2.4.3 Staging improvisation

For the expert performer, the pre-expressive preparedness facilitates a qualified situation for improvisation in the performance event, an elaborate mode of extra-daily behaviour that skilfully allows the performer to articulate through formal pre-expressive activities. With the design of reflective scenographies this situation of the performer is transferred into a habitat for the participants to improvise extra-daily behaviour. A reflective scenography could be viewed as a specifically designed installation structure, a strategy of designing frameworks for improvisation, that can situate the visitor in a mode of pre-expressivity, wherein she qualified can improvise her participation. In the participatory installation one could say that the visitor engages in environments that purposefully promote an extra-daily awareness, understanding the installation environment as formative instruments that transform and situate the visitor, and her daily awareness is then set in an analytic extra-daily self-reflective context.

The installations designed to generate participatory activities can be viewed as exercise machines, where the scenographic reflective operations are the rules of the exercise, leaving the visitors to improvise and investigate the specified situation in a particular self-reflective manner. The participatory installation design makes improvisation possible by its contextualising framework, as an open possibility for engagement, and at the same time directs a particular condition for the improvisation activities, specifying how to engage. In this way, the challenge in designing reflective scenography is how to manage the balance between setting an open frame of possibilities and defining the specific format of the situation.²⁵ The suggestion is, that the participant's improvisation unfolds as a system of communication, formatted by the mediating operations embedded in the staged event, which produces inter-related self-reflective positions of attention that continuously negotiate and situate the experientiality of the event.

2.4.4 Staging meta-communication

The proposed stagings of participatory engagement generate operations of communication, but since the communication activities are built on self-reflective positions of attention, the communication activity becomes reflective on its form of communication, that is, the codes and contexts embedded in the communication. The participant is consciously 'communicating about communication', what the social anthropologist Gregory Bateson (2000) suggests to call meta-communication. Bateson defines meta-communication as the level of communication where the subject of discourse is the relationship between the participants; that which formats the communicational activities as a relationship of meaningful exchange.

Meta-communication consists of routine and unproblematic coding instructions and commands with which participants negotiate the contexts and relationship that forms the communicative situation. Meta-communication is embedded in the situation, in which the communication takes place, and is communication about the situation in which the relationship takes place. The meta-communication operations is usually cultural traditions and negotiated agreements on the communicational status of the conversation at any moment, and the use of paralinguistic²⁶ modes of articulation is often used in support of meta-communication; by tone of voice, or facial gesture, or body language, supporting a mutual agreement on the meta-communicational realm at any phase of the communicative process. In the forthcoming laboratory events the participants often start their engagement by testing the meta-communicational conditions of the staging, adapting to the possibilities, before exploring an actual performative engagement, and many of the interviews are accounts on the meta-communicational operations of their experiences, analysing the communication format of the particular reflective scenography.

²⁵ Strategies of designing reflective scenographies is investigated through laboratory practice and further discussed in chapter three.

²⁶ Posture, gesture, facial expressions, eye gaze, spatial movement, and other non-verbal communication are all examples of paralinguistic features. Relevant perspectives on paralinguistic modes of communication can be found in the discussions by the social psychologist Michael Argyle (1990a, 1990b) and the anthropologist Ray Birdwhistell (1973).

The staging with reflective scenographies enables the staging of pre-expressive modes of communication, and the participants are guided into communication on a pre-expressive level, a resonance in-between the pre-expressive capacities of participants. The participatory stagings promote a heightened attention towards the meta-communication processes, and stages an experience of how communication is structured, an attention towards the meta-communicational operations observed from a first-person experience of the involved while communicating. The suggestion is to use reflective scenography designs to arrange the visitors in relationships where they communicate with pre-expressive attention, where they de-code the situation and incorporate the meta-communicational structures in their participatory behaviour.

The heightened meta-communicational attention in the staged events enhances pre-expressive capacities and brings focus on the complexity of communication as a self-reflective process, 'that human ... communication can operate and always does operate at many contrasting levels of abstraction' (Bateson, 2000:177). The participatory staging draws attention towards the complexity of communicative acts, that is, the meta-communicative operations, situating self-reflectivity on the meta-communicational activities. Meta-communication is understood as an integral part of the codification and mutual understanding, which enable the relationship to be correlated and communicative, continuously re-designed within the communicational activity to adapt to the development of the communication.

The artificially generated reference systems enabled within the expert practice of performer technique are considered as operations of communication, which enable compositional access to introvert, extrovert and social referencing operations. Staging participation as the media of the artwork situates the participant to engage in pre-expressive ways with similar operations of reference, either internally within one person, between the person and her environment, or in-between people, as a complex of relationships. The staging with reflective scenography combines and interrelate the reference operations and achieves referentiality in-between introvert, extrovert and social referencing techniques. The staged situation in this way situates the visitor at the centre of these operations, mediating participation as media with the reflective scenography. The participant is made conscious of the meta-communicational operations of the acts of communication, and given access to influence her own experiencing.

2.5 Staging participation as theatrical events

2.5.1 Theatricality as a human capacity, that can be staged

During the 20th century the foundation of the theatre was 'systematically re-examined, ... stage practice began to distance itself from the text, assigning it a new place in the theatrical enterprise' (Feral, 2002:94), which subsequently involved theatrical operations in a variety of other contexts, art practices and narrative concepts. The release of the 'theatrical' from the text and the traditional structures of the theatre, where the theatrical was part of specific conceptions of narrative and styles of staging, generated what the theatre theorist Hans Thies-Lehman (2006) identifies as a turn towards 'postdramatic theatre'. The postdramatic theatre is characterised by the postmodern use of self-referentiality and explicit exposure of the staging devices, that is, exposing and utilising the processes of theatricality in itself as a core part of the dramaturgical strategy. This evolution further started investigations of 'the specificity of the theatrical act itself' (Feral, 2002:94), relieved from the situation of the theatre.

As an effect of the broader 'dissolution of the limits between genres, and the formal distinctions between practices' (2002:94) was the development of a range of performative art forms, including happenings, events and participatory installations, which involved theatrical approaches in their forms. The dissolution of genres has extended to include everyday life activities as part of the theatrical discourse, and the processes of theatricality is recognised to be an inherent part of our everyday social activities, where we both perform with theatrical intent and inscribe theatricality where it is not intended, into objects and situations of everyday life.

The expanded notion of theatricality, including all sorts of events and moments of everyday life, is often referenced as originating from the theorist Nikolas Evreinoff, who suggested theatricality (teatralnost) as 'an instinct inherent in all peoples and more fundamental than the aesthetic or ritual organising of theatricality' (Gade, 2005:21-22). The concept of the theatrical, as an inherent feature of human encounter, has shown to be relevant in its use of theatre terms across disciplines. Victor Turner (1982) and Gregory Bateson (2000) pioneered the idea of theatricality and play as fundamental to the construction of social relations within social anthropology. The concept of theatrical framing was suggested as a cognitive theatrical gesture by Erving Goffman (1974), and further developed by Elisabeth Burns (1972), Josette Feral (2002) and Erika Fisher-Lichte (1995) among others. In the context of participation, the focus has changed towards 'the communicative aspect of the theatrical event' (Gade 2005:22), influenced by social system theory, notably discussed by Niklas Luhmann (2000), who views the theatrical event as a structure of communication.

2.5.2 Theatrical operations

The theatrical could be understood as a complex of operations of social communication that emerge between the involved positions, agencies and processes. The theatre theorist Josette Feral (2002:98) suggests that 'theatricality appears to be ... a process that recognizes subjects in process; it is a process of looking at or being looked at'. These processes of attention seem to create a distinction in the appearance of the world regardless of how the operations of attention are initiated. The operation can be initiated by actors or spectators, as well as by mediating feedback systems confronting the participant with herself. The theatrical operations, that 'initially appears to be an almost fantastical cognitive operation set in motion either by the observer or the observed' (2002:98), evolve into a process of framing that which 'becomes the space of the other, the space in which the other has a place' (2002:98).

To un-pack a first level of the theatrical as patterns of social interrelations, Feral develops on the perspectives of the spectator and the performer, who knowingly or un-knowingly is involved in theatrical situations. Feral (2002:96-97) argues that 'theatricality seems to stem from the spectator's awareness of a theatrical intention addressed to him ... [or that as] a spectator, you inscribe this theatricality in the real space ... [through] the simple exercise of watching'. In this conception the theatrical is generated from two activities, that of the instigator of performed activities, and that of the observer of those activities. This double-polarised activity of theatricalisation evokes an in-between site of attention, which is created partly by the attention of the spectator, and partly by the maintenance of a presence separated from the spectator; a double polarised activity that generates a virtual space of the theatrical. These performative processes of 'making observed' and 'observing' form the active processes of theatricality, and are active through creating 'a cleft that divides space into the "outside" and the "inside" of theatricality. This space is the space of the "other"; it is the space that defines both alterity and theatricality' (2002:97). The emergence of theatricality presupposes in this conception 'a performer's re-allocation of' (2002:97) the conception of a situation, or a similar process initiated 'through a spectator's ... framing' (2002: 97) of a situation. In this mutually generated observer scenario a virtual space emerges, a momentary state of affairs that allow for a theatrical reflection on the engagement.

The performative involvement of the participant blends the operations of theatricality when she simultaneously acts and observes her participation, using the installation habitat as the place supporting this combined activity. The concept of 'theatricality' offers a perspective on 'participation as media' through maintaining the theatrical engagement as pivoting point, and focusing on the continuous process of narration²⁷. Participation as an artistic media then inhabits that moment of emergence in the theatrical processes when the allocation of a virtual space is framed and the visitor engages in a self-reflective state on her own participation.

²⁷ The concept of narration and its use within staged participatory events is discussed in chapter four.

2.5.3 Staging as a human capacity, that produces social sites

The art historian Dorothea von Hantelmann (2005) suggests that new definitions for the visitor as participant will emerge from the re-negotiations of the theatrical site. As she states: 'performance could take us away from the fixation on the art work, its intentions, significations and interpretations, towards the social situation in which art takes place' (2005:180). We can envision participatory installations where the artwork is produced as a 'sort of cartography of existence' (2005:180), where the possible roles of presence are part of the staged artificial reality to be explored by the participant. The staging of postdramatic concepts of theatricality in participatory installations introduces a shift 'in the direction of theatre [and] towards the idea of culture as a social practice' (2005:180), and introduces staging strategies 'towards theatre as an art form that understands the space between the artistic phenomenon and its reception as a present and therefore social space' (2005:180).

The staging of participatory events could be viewed as a social capacity that evolves through theatricality. The philosopher Martin Seel (2008) suggests a general concept of 'staging' as a continuous scale ranging from the everyday situations to the extra-daily staged theatre events. He offers a simple synthesised definition on stagings, as those 'intentionally executed processes of experience, which could have been realised differently' (2008:7, author's translation). By these criteria the allocation of something as staged derives from the intentional agency of the involved people and their recognition of the situation as 'real' in the sense of the possibility of a different outcome. These criteria are coherent with the basic criteria for a theatre event, the concrete presence in actual time and space of the involved, which establish the grounding in a situation with actual consequences from which the theatrical can be generated.

2.5.4 Staging of theatrically generated situations

The staged event situates an activity, which, through the process of actualised difference, produces concrete experiences of presence. In this conception, stagings are social arrangements that bring 'conceptions of human forms of closeness' (Seel, 2008:14, author's translation) into experience through actual staged realisation. The arrangement of staging processes is, according to Seel, a key human activity, which is essential in bringing experiences of closeness as the sense of relational intimacy and presence into actual sensible and perceptible form. Staging in this view is a basic human capacity, similar and closely linked to the capacity of theatricalisation. Theatricalisation processes produce the experience of staged events, and staging processes produce the experience of theatrical structures, cognitive schemata, which are inherent in the assumptions on theatre as artistic form.

Seel suggests a functional definition of staging as a continuum from mundane everyday stagings, to the artificiality of theatre stagings, including every day life events as more or less staged and more or less consciously and deliberately

initiated and promoted as staged. Staging appears as events, limited in place or duration, as moments of specific significance. In the everyday life this would be those moments and events that are given specificity as stagings, highlighting them as staging, or appearing as staged. Staging establishes a context of the event, where people know they are within or relating to a staged situation. The participants recognise how the rules of engagement are specified, and what particular social qualities signify the event as being staged.

This concept of staging allows attention towards the experience of a particular and personal engagement as staged, constructed from the attention and social relationships involved, and not necessarily limited to be a construction of pre-defined forms of dramatic structure. The processes of staging are understood from the perspective of the people involved, including their cultural pre-conceptions and contexts, the specificities of the elements that forms the situation, and their individual agencies and agendas. This approach enables a discussion on participatory stagings across the scale of theatrically generated situations, reaching from everyday life situations to theatre events.

2.5.5 Staging participation

'Staging' is a way to arrange with each other that what is experienced, is becoming real for each individual participant as a consequence of the collective relationship, referenced within the agreed context and arrangement. The staged moments could be said to actualise experiences, or as Seel (2008:12, author's translation) terms it: staging 'is an activity of producing public appearance of sensuous presence'. The suggestion is, that the acts of staging are a necessary social activity to make social relations appear as real. It is a way to make social experience become actually present as concrete experience through concrete activities and ordered through cultural agreements. The suggestion is that social relationships have to be staged as a theatrical form to evoke social mediating operations, which then actualise as actual experiences for the participants. The peculiarity of artistic staging is then that they 'do not only present a particular presence and neither just forefront it – they propose presence' (2008:14, author's translation), situating the extra-daily as a possibility.

Stagings suggest the possibility of a concrete presence under conditions and in contexts that allow for the investigation of, and reflections on, the socially possible. The ambiguity of staged events is conditioned by the impossibility for the participants to clearly distinguish the staged as either everyday with actual social significance, or as an extra-daily experimentation or art event. Seel (2008:17, author's translation) argues this ambiguity to be yet a basic characteristic of 'stagings': 'Neither those who stage, nor those for whom there is staged, can ever be quite sure when the stageness of the appearance/situation begins and ends'. The ambiguity of the staged event and the social capacity of humans to utilise staging is used to compose participatory installations, artistic creations that prototype participation in constructed social situations, realising possible modes of presence and self-reflection as factual incidences.

2.6 The role of the participant

2.6.1 Combined roles of engagement

The participatory role in installation art could be viewed as a construct of overlapping roles, where the visitor is simultaneously performing and experiencing. The participant becomes the creator that directs her own performance and experience, and in these overlapping roles she simultaneously instigates and observes through the agencies of the actor, the spectator and the director. Within this merging of roles of the theatre event, the acts of engagement in the participatory event are to be inhabited by the very same person and within a singular role: that of the participant. The theatrical relations between roles of engagement in this way generates a new dramaturgical position as a combination of the position of the performer, the spectator and the director, collated into a composite position of authoring her participation. This integrated role of the participant enable a self-contained self-reflectivity, and promotes a change in the sensibilities and capacities involved in the theatrical event towards processes of attention and action rather than structures of looking and showing.

2.6.2 Performing participation

In the combined role of the participant, she simultaneously acts and experiences, and directs these processes. She is involved in a performative engagement that causes extra-daily orders of reflection. She is offered a performance instruction or habitat, a formal structure designed to situate a particular participatory possibility. In this prepared environment, the participant becomes an author of her own experience. She experiences herself experiencing, and experiences herself generate her experience. All from a performative engagement that simultaneously and moment by moment observe and reflect on these processes of engagement while they unfold; an enterprise which could be argued as an engagement in a process of composing emergence; of participation as an authoring act.

In a discussion on the authoring processes related to artworks, the semiotician Umberto Eco (2002:22) suggests 'every reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes-on a fresh perspective for itself'. The suggestion is that any participation in the experience of art in itself is a performance and an authoring process unique to that situation and to the participants and contexts involved. The authoring process of a work of art, as Eco suggests with his concept of the 'open work', entails not only the authoring by the artists, but includes the performative interpretation by an authoring process of the audience. He explains that 'any interpretation implies an interplay between the addressee and the work as an objective fact' (2002:23), and he is taking this further in saying that in this interplay, 'every 'reading', 'contemplation' or 'enjoyment' of a work of art represents a tacit or private form of 'performance'" (2002:39). The participant specifically engages in an activated

audience position, realised as a unique interpretation by every visitor where the core agency that generates the appearance of the artwork is the self-reflective activity of each individual visitor.

The participant engages in concrete experiences of the 'objective facts', that she meets in the installation environment, and within that formal context performs a 'private performance'. The activities might be everyday and quite un-spectacular but, as the performance theorist Marvin Carlson (2004:4) has argued, the 'difference between doing and performing ... seem to lie ... in an attitude – we may do actions, but when we think about them, this brings in a consciousness that gives them the quality of performance'. And Carlson further sharpens the statement by citing the social scientist Richard Bauman in saying that 'performance is always performance for someone, some audience that recognizes and validates it as performance even when ... that audience is the self' (Bauman in Carlson, 2004:5). In participatory installation there is an explicit arrangement of the reception activity to include a performed psychophysical engagement as the core of the artwork, and sometimes the participant is there all by herself, performing for herself. Participation is always a performance for oneself as a part of the self-reflective arrangement that makes up the self-reflective operations of the performative engagement.

2.6.3 Participation as content – performing for yourself

The situated visitor activities is the main artistic material in the participatory art works, and leaves the audience in control of the concrete realisation of their participation. The visitor, who is to become the participant, will need guidance as to what is expected of them in the specific event, to establish a situation that facilitates the intended visitor engagement. These instructions could be said to be the format through which the artist delivers the artwork to the audience, as the artist Allan Kaprow (1977:184) explains, the artist is 'the creator and director initiating audiences into the unique rights of the pieces'. The art historian Frank Popper (1975:11) elaborates further on the specificities of the creation of participatory artworks, an emergent art form highly recognised already in the 1970s, that 'the artist has taken upon himself new functions which are more like those of an intermediary than a creator, and has begun to enunciate open-ended environmental propositions and hypotheses'. The content seen from the artist's point of view could be described as 'staging possibilities of social investigation', where the artists sets a context which allows any content to be realised only depending on what the individual participant brings to the event.

In his discussion on the emergent artistic forms of participatory events in the 1960-70s the theatre director and theorist Michael Kirby (1969) identifies a particular kind of participatory events that has the participation activity as its core compositional element. He suggests the term 'activity' to identify that kind of events where 'the actions of the person himself become the object of his own attention' (1969:155) signifying artworks that exist essentially as personal experience and situate particular modes of self-reflection. Kirby differentiates towards a selection of other staged events, especially relative to theatre and happenings. He argues that happenings are essentially extensions of the theatre

with the audience brought into the performance space, while 'activities' are an extension of the performer's position, as Kirby (1969:155) explains: 'Since the object of the aesthetic experience has become the self-perceived behavior of an individual, I refer to the form as 'Activities': One performs 'an activity'.²⁸ 'Activities' do not have audiences 'since the performer and experiencer is the same ... [and activities are in this way] essentially performances, a non-spectator piece' (1969:160-161). The concept of 'participation as media' draws from Kirby's concept of 'action', placing the participant and her activities in centre of the work, but staged in a situation enhanced by feedback, which moves the focus from performed activities to the mediation of communicative operations.

2.6.4 Structuring participation

The composition of participatory events, and allocation of the subsequent scope for authoring by the participants in the event, was developed by members of the neo-avant-garde and Fluxus movements, and their ideas on participation and the integration of everyday activities as artistic material. Allan Kaprow developed on the Happening where 'he wasn't installing anything to be looked at ... but something to be played in, participated in by visitors who then became co-creators' (Bishop, 2005:24). Kaprow staged the role as participant in happenings based on scores²⁹ of instructions on how to behave, and the American composer John Cage situated the participant as an author of the artistic experience based on a pre-defined event design. The 'open' participatory installations are in the Cage sense, operational structures, leaving the artists at one stage removed from the realisation of the work, where the composition orchestrates participatory possibilities in specific ways rather than in any determining way. The artist and theorist Roy Ascott (1967:98) sums up the compositional intentions at the time, pointing at the artist's insistence on how a new understanding of authorial intention and the role of the viewer informed the compositional strategies: 'While the general context of the art-experience is set by the artist, its evolution in any specific sense is unpredictable and depended on the total involvement of the spectator'.

In the 1960s Ascott (1967) envisioned that future artist strategies would engage the participant in composing her own experience, in ways not dissimilar to the concept of 'participation as media'. He suggests that participatory events could be thought of as ways 'to initiate *events* and [engage] with the forming of concepts of *existence*' (1967:97). Following Ascott the artist in this way will engage in providing experiences, which evolves as a sense of inhabitation and involvement in modes of existence rather than as interpretations of the artist's intentions. The artist stages a set of conditions for an emergent participatory experience through providing 'a *matrix* for ideas and feelings from which the participants in [the] work may construct for themselves new experiences and unfamiliar patterns of behaviour' (1967:100). Ascott envisioned these future types of participatory events emerging from the impact of what he terms the 'telematic embrace', and to take form as a 'participational, inclusive form of art [that] has as its basic principle

²⁸ Kaprow's *Tale Wagging Dog* discussed in chapter 4.2.2 is an example of such an activity piece.

²⁹ The 'activities' in the 1960-70s are performed from scores defining the activity, but not specifying in any particular way how they are to be done. Artists such as George Brecht, Allan Kaprow, Al Hansen and many other Fluxus artists made use of scores in this way.

'feed-back" (1967:98). The media of their application is systems of communication, locally embedded and globally distributed telematic structures that connect people across time and space, which build operations of reference and reflection through feedback.

2.6.5 Staging participation through feedback

The curator Chrissie Iles (2000) has argued that the mediating technologies, and especially live feedback in technologically mediated installations, have become 'a central formal and spatial strategy ... [that is] intimately connected with performance ... [making a] radical shift of meaning from the object to the viewer in space' (2000:254). She points at a broader tendency towards self-reflectivity of the participant as the core intention of artistic strategies, which suggests that the site of experiencing develops an 'antispectacular, analytic experience of space' (2000:254) and becomes phenomenal in how it confronts us with ourselves. The artist Les Levine (1970:337) similarly remarks, in a discussion on the emergent artistic strategies in the 1970s to situate phenomenal occurrences in mediated art-installations:

The self-feeding, self-imaging, and environmental surveillance capabilities of closed-circuit television provide [which], for some artists, the means of engaging in a phenomenon of communication and perception in a truly empirical fashion similar to scientific investigation.

The artists Bruce Nauman and Dan Graham's feedback video environments³⁰ are early examples of installation art, where the structures are purposefully made to facilitate the visitor's self-experience as the main site for the artwork. These installations situate the visitors purely by the effect of video feedback, with the effect that, as the curator Claire Bishop (2005:73) identifies, 'in the absence of an object, picture or product to look at, our perception is necessarily reflected back onto ourselves', making the participant's own background, pre-conceptions and agencies the material under investigation in the experience of the artwork. The involvement in reflection on and reference to personal conditions and agencies generates self-reflective contexts that 'are socially and historically referential' (2005:73) and places the participant's experientiality as media for their own exploration, as an artificially enhanced capacity for social self-reflectivity.

The specific interest in staging inter-relations between subjects as the core of the artwork is for Dan Graham, according to Bishop (2005:73), an interest 'in what happened when spectators saw themselves looking at themselves or looking at other people'. He uses video feedback and mirrors to stage situations that 'insist on the socialised and *public* premise of phenomenological perception' (2005:73), and the reflective arrangements 'are used to stage perceptual experiments for the viewer that demonstrate how our awareness of the world is dependent on interaction with others' (2005:72). The specific focus on the self-reflective arrangements in participatory strategies is in this way emerging out of an

³⁰ Particular works of Nauman and Graham, where they situate people with video feedback, are discussed respectively in chapter 4.3.4 and chapter 4.7.2.

enhanced focus on the perceptual procedures that are core to our weaving of social relations. One could say that the participatory situation in reflective scenographies forefronts that our awareness of the world is dependent on how we interact with others and how we process that engagement.

2.7 Staging extra-daily events

2.7.1 Staging participatory activities

Frank Popper has identified three main characteristics of participation as an art form: the social nature of the event; the concreteness of the activities involved; and engagement of the totality of the human being in the art experience. In these considerations, Popper sums up the key fundamentals of participation, as the then emergent art form was identified in the 1960-70s, in three categories: as a social space; as an actual real space; and as a space of human relationships. These views are consistent with the theatrical definition developed in relation to the concept of extra-daily staged event: the concrete actions of sociability within a human exchange, with the particular addition of the extra-daily as a way to identify pre-expressive modes of self-reflective participation.

This first characteristic identifies that the participatory event is a social event, where the communication activities weave a complex of social relations into an explorative context. Popper states (1975:9): 'First of all [participation] has been conceived ... mainly as a 'social' space or environment in which the many different aspects of the life of a modern community can take place'. The art historian Nicolas Bourriaud (1998) identifies a re-occurrence of similar artistic strategies during the 1990s, but this time realised as individual projects in a postmodern context rather than part of a collective utopian political movement. He suggests the new emphasis is on what he terms 'relational aesthetics', where the sphere of human relations constitutes the artwork, and establishes 'spaces where we can elaborate alternative forms of sociability' (1998:166).

The second characteristic suggests the idea of an artwork as 'environment', which implies that the spectator, as part of the experience, should inhabit the artwork as she inhabits the world. To continue with Popper (1975:9-10): 'Secondly such an 'environment' is 'real' in the sense that its 'artistic' space ... is created unambiguously three-dimensional and non-illusory'. The situation is basically real and consists of actual events, where every incident is a real occurrence with real consequences. Bourriaud (1998:167) identifies a move towards relationship or situationship that 'gives a central role to negotiation and to the construction of a shared habitat' where the contexts are social constructs rather than concrete actions and environment with object.

In the third characteristic, the participatory engagement is attuned "to the functions, elements and moments of social practice" as the philosopher Henri Lefebvre argues (Lefebvre, 1974: 52) in his considerations on how placeness is generated out of the practice of social behaviour. These locally developed social practices generate a sense of place and habitat, a space of relationships 'considered more 'human' since it can be penetrated by one or more people in such a manner that a free poly-sensorial activity and exchange can be developed in it' (Popper, 1975:10).

The self-imposed and self-reflective engagement particular to the participant is necessarily instigated by herself, within the framework established by the artist, but basically emerging from her personal involvement, which brings focus to the individual 'agency as a continuing process of negotiation of social relations' (Hantelmann 2005:179), as the formative force of the participatory event. The philosopher Pierre Restany specifies even more explicitly the human communication activities as origin for the creation of a participatory site of engagement, as he suggests the

participation activities as a medium in communication, ... a technique of collective participation whose practical justification is an end in itself: that arousing among the participants an active sympathy, making them pass from receptivity to action, creating in them and around them the conditions of a possible participation (Restany, cited in Popper, 1975:23).

2.7.2 Staging social engagement

The participatory stagings could be said to format social activities through their operational structures. Allan Kaprow (2003) suggests the staging of 'life-style situations' in the conception that methods of staging everyday life situations 'links it to experiences outside art ... [and] permits an engagement with the meanings of everyday life' (2003:xxiii). He suggests an understanding of the participatory engagement as an analytic staging of everyday activities, as he explains, the composition 'is more like observation or calculation than revelation' (2003:xxiii), and the strategy builds on the assumption that all concrete experiences are at first always meaningful, and then become interpreted within cultural contexts; what he terms 'the meaningfulness of all experience' (2003:xxiii). The artist does not have to deliver anything to convey meaning to the events; every event is always already embedded with meaning, which then is brought into a specific attention by the way the artist has staged the participation. What the artist needs to do is to propose methods of activity and attention that situate a particular performative engagement. In a discussion on staged participation as social events the art historian Dorothea von Hantelmann identifies in particular the performative engagement as a formatting factor, suggesting that 'in a more general sense the paradigm of performance indicates how society and social relations are continuously produced and reproduced through actions performed by every individual, constantly anew' (2005:179).

In the participatory event the roles of performative engagement overlap and multiply across modes of observing and performing, and these participatory positions form composite participatory roles within a network of interrelations, staging a complex social event-structure. Participation turns into social site when multiple simultaneous engagements evolve to a network of relations, either by many simultaneous attentions of the individual or when several participants interact, generating a sense of social relationship.

2.7.3 Staging social interstice

The participant is engaged in a staged social event, designed as a construction of theatrical operations, and this situation could be said to produce what Nicolas Bourriaud (1998:161) calls 'a social interstice', understood as the extra-daily set within a context of the every-day. Bourriaud (1998:161) argues that in his conception, an 'interstice is a space in social relations which, although it fits more or less harmoniously and openly into the overall system, suggests possibilities for exchanges other than those that prevail within the system'. The concept of a 'social interstice' has some similarities with that of a 'liminal site' in the anthropological sense of a 'liminoid'³¹ situation, that is, a situation artificially arranged as moments for extra-daily social exploration. In this sense the social interstice is to be understood as a specifically staged situation that allow for experimentation on the very texture of social relationships, as particular events where a critical reflection on the social fabric of everyday life can be explored. The situations of social interstice are enabled to

create free spaces and periods of time whose rhythms are not the same as those that organize everyday life, and they encourage an inter-human intercourse which is different to the [everyday] 'zones of communication' that are forced upon us (Bourriaud 1998:161).

The reflective scenography investigated is focused on exploring the concept of social interstice as pre-expressive 'zones of communication' that emerge from the staging of self-reflective feedback operations.

³¹ 'Liminal site' or 'liminoid' are concept introduced by the anthropologist Victor Turner (1982:20-60) in his article 'Liminal to Liminoid'.

2.8 The actualisation of the virtual

2.8.1 Actual/virtual feedback

The transformation of broadcast media and telecommunication into new integrated landscapes of social encounters, like video chat and live broadcast, produce participatory environments with radical new constructs of the processes between the virtual and the actual. The linking across spaces in time has changed the cultural conception of what is concrete place and what is potential place. The media theorist Bodil Marie Thomsen (2005:69) has identified that the '[l]ive television and digitally transmitted signals bring other reality spaces in direct contact with the space of the viewer by way of simultaneity of time', and when these transmission are telematically linked into communication structures, both the actual and the virtual timeness and placeness becomes potentially both actual and virtual.

The new mediated relations combine virtual and actual spaces that simultaneously exist by way of the direct transmission, and develop social encounters, where '*the virtual ... takes part in the actual by way of new media*', as Thomsen (2005:69) terms it. The resulting enhanced reciprocity between the actual and the virtual, as a continuous self-referential process, suggests 'that the actual now is created by way of the virtual that ... is the flux of *becoming*' (2005:70). The actual and present becomes simultaneous potential and virtual in other places and other times. This enhanced reciprocity facilitates that the actual engagement of the participant transforms to a simultaneous participation as virtual through the electronic media feedback, where the 'virtual extension of our bodily sensed actuality is an aspect of the new interface media as well as more likely to be seen as a dynamic virtual actualisation than as a reproduction or copy of former acts or events (2005: 69). The embedded reciprocity in mediated feedback operation has produced new dynamic relations between the virtual and the actual, between the potential and the manifest, making the actual-virtual relationship a process of continuous re-configuration and mutual contextualisation.

2.8.2 Virtual as potential

Following the architectural philosopher Elisabeth Grosz the sense of 'being situated' as participant could be said to be a staging 'of a certain virtuality, a potential' (2001:93). The potentials can be identified as those virtual possibilities that specify the contexts for the actualisation of the artwork at any moment. The actualisation of the virtual is a way to understand the dynamics of that which the artwork potentially is to become, as participatory experience. The participant's awareness of the engagement and the context of the situation is generated simultaneously as the event progresses. The suggestion is to compose virtual potentials as an emergence from the processes of theatricalisation embedded in the staged event. In the design of reflective scenography 'theatricality consists ... in

situating the object and the other in a 'framed theatrical space' (Feral, 2002:98). The design situates social relationships where the virtual exists as a concrete social opportunity.

2.8.3 Expanded here and now

The use of technological mediation as a core part of the participatory installation introduces a particular dramaturgical parameter in the design of the participatory experience. Technological mediation separates and deconstructs the unity of time and space and our place within it, and introduces specific artificial sensibilities, extended through prosthetic devices, which means that 'the here and now' are no longer limited by our biological capacities. The delay of the video stream producing an asynchronicity provides the possibility to experience the virtual distinct from actual and emphasise their mutual relations. Similarly the transmission between places provides the possibility to experience several places simultaneously, or if the cameras film the same place, it provides the opportunity to view the same place from different perspectives. With the specific use of reflective scenography in the staging of the participatory event, using feedback operations, the mutual contextual relations between location and duration forms the potential of the participatory event. The technological extensions produce overlapping systems of reference, an overlap between the introvert, the extrovert and the social referencing operations³². The 'here' and the 'now' are observed from within, from outside and through social relationships simultaneously, facilitated by the feedback operations in the reflective scenography.

The participatory experience in reflective scenographies is, according to Dan Graham, especially evoking attention to 'a pure present tense' and stages a heightened awareness towards how experience appears. He suggests 'the perceptual process ... should ... be understood as a continuum spanning past, present and future' (Bishop, 2005:72). The philosopher Henri Bergson (1988)³³ discusses this notion of the present as an expanded durational experience as an extended site of perceptual negotiation. He argues for a 'lived reality' located in the processes between appearance and memory, as a matter of memory that operates on the relation between what exists and what appears, that is, the relation between our activities in the present and our perception of our presence. Elizabeth Grosz (2001:xx-xxi) suggests this realm of perceptual negotiation as a process of the actual entering into negotiation with the virtual, arguing duration as an actualisation 'of the virtual as that element of the past which contains the potential to generate a future different from the present'.

The reflective scenographies integrate the virtual as potential in processes where the past, presence and future is involved in reversed and reciprocal time operations. Time is freed from rigid progressive time conception where time reaches from the past through the present towards the future. With the feedback operations in reflective scenographies the experience of time, that is, the relation between what is past, present and future events, is made mutually constitutive. Events can simultaneously be both generated and generative; simultaneously

³² The notions of the introvert, the extrovert and the social referencing operations are described in chapter 2.2.
³³ Bergson (1988) discusses these problems intensively in his book 'Matter and Memory'.

generate a present event in one reflective operation, and be generated as a past or future event in another reflective operation.

Chapter Three: Design Parameters

3.1 The design prototype and parameters

This chapter outlines the basic components of the compositional system, the design parameters, developing a strategic approach to the design of reflective scenographies and staged events that situate the participatory engagement as media for the artwork. The investigation's point of departure was a selection of the author's previous artworks, where the compositional designs were used to identify a spectre of compositional parameters as they have been realised in artistic practice. The system parameters have been under development from the very start of the practice-led research process, and found their refined form during and as part of the processes in the laboratories. A selection of professional artists and scholars were invited to explore and discuss the laboratory stagings. They reflected on their concrete and personal experience, and through interviews enabled a critical discussion on the basic system components.

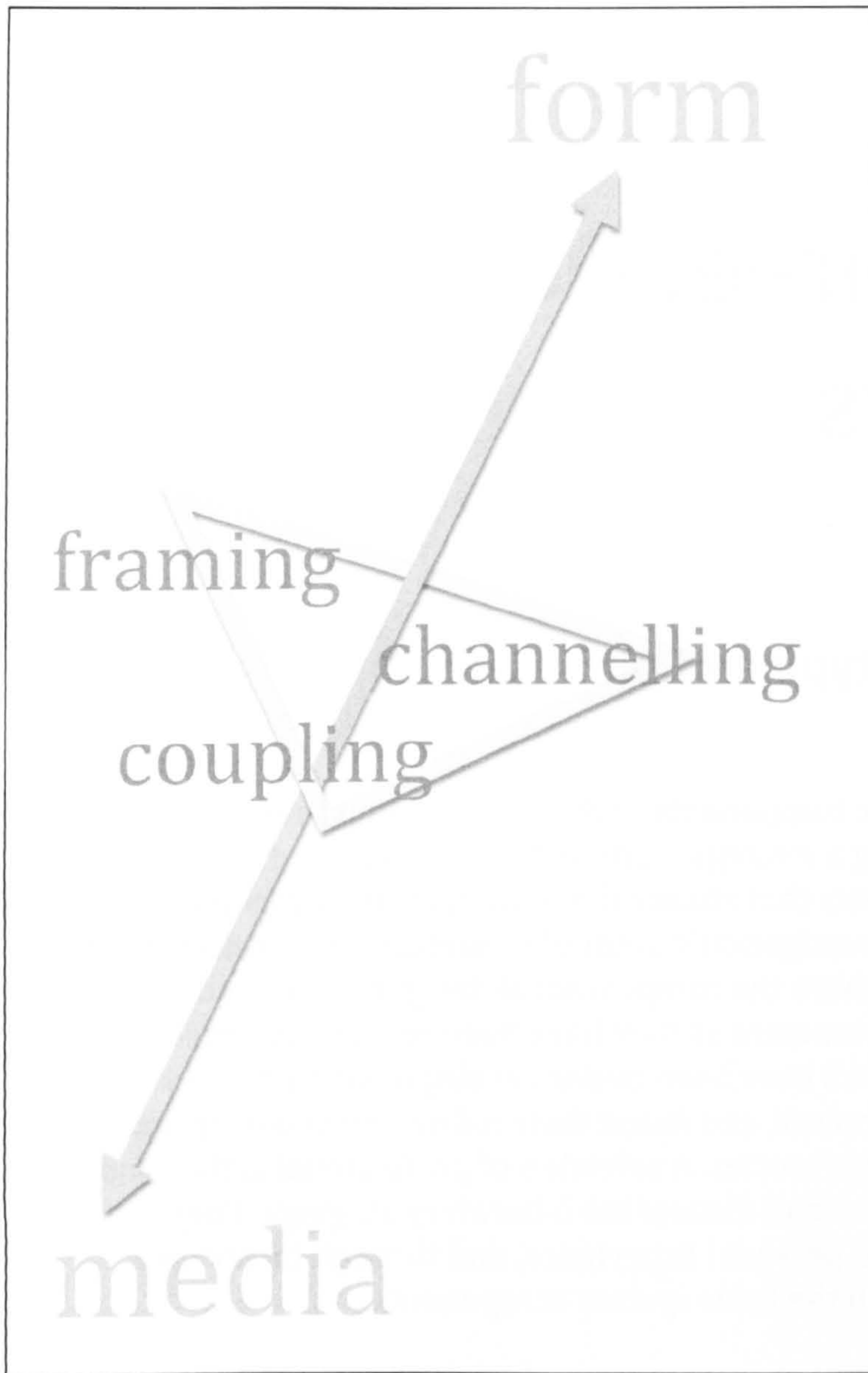


Figure 2 The inter-related design parameters framing, channelling, and coupling

The design approach is, at the core, comprised of the dynamic and interrelated parameters: framing, channelling, and coupling. These parameters operate in the tension between media and form, and give compositional access to influence the self-reflective operations of the participant through the design of reflective scenographies. The three aspects framing, channelling, and coupling are mutually constitutive, as connected aspects of the same process of engagement. The system parameters enable a critical overview while being in the process of explorative creation within practice-led processes of artistic composition. The theoretical underpinning of the system parameters and its components is discussed in the following, and uses an interdisciplinary approach to argue on the partly embodied and individual experience of self-generated participation.

3.2 Identifying component of a design practice

The practice-led research derives from the author's artistic practice. The strategies in the design and staging of participatory events were identified and developed from a selection of the author's previous participatory artworks: the performance *Glimpses* (1989); and the installations *Mirrechophone*, *Smiles in Motion* and *Delay Corridor* (2000). The following discussions use these artworks as a concrete artistic context for further identification and development of an integrated theoretical and practical design strategy, and lead a way into the practical design problems associated with the composition of participatory artworks, where the engagement of the public itself is the artistic media.

The performance event, *Glimpses*, was performed in Aarhus, Denmark, in 1989. The work consists of choreographed movement sequences, inserted into the crowd of a densely populated pedestrian shopping street, as performer interventions with extra-daily behaviour into the public's everyday behaviour. The performers' choreography influences the public's sense of their own behaviour, using the performers' pre-expressive capacities as a staging device to evoke self-reflective acts of participation by the public.

The three installations were part of the author's exhibition *Flesh Machine*³⁴ at The Museum of Contemporary Art in Roskilde, Denmark, in 2000. The selected artworks are each staged with a particular mediating operation, installed as interfaces embedded in specially designed furniture. The installations establish relationships in-between the participants by integrating them in communication activities and social encounters. Two of the installations, *Mirrechophone* and *Smiles in Motion*, were designed with the specific purpose to enable a situation for two people or pairs to enter an experience of augmented relationships, and thus staged the participants in an analytical exploration of a particular social engagement. The third installation *Delay Corridor* offered a visual feedback corridor, where participants could perform in relation to their own delayed video and mirror images.

These artworks each exemplify a particular design of participatory engagement, and form the starting point for the development of the compositional system with the integrated practical and theoretical parameters: framing, channelling, and coupling.

³⁴ The exhibition *Flesh Machine* consisted of seven interactive and relational installation artworks, produced by the author's production company *Boxiganga*.

3.2.1 *Glimpses* (1989) Clemens Bro, Aarhus

The performance event *Glimpses* was arranged as interventions in the every-day movement on a pedestrian shopping street. *Glimpses* make use of choreographic patterns as short performer interventions, only momentarily disturbing the everyday pattern of the collective behaviour of the public, and not lasting long enough to be identified as pre-planned and rehearsed performance activities. The eight performers were dressed as 'every day people' blending in with all other pedestrians, and thus able to appear and disappear only because of how they move, switching between daily and extra-daily behaviour. The actions are carried out in a distinct formalistic manner, and all together the performers' actions constitute a formal structure, which serve as a theatrical framing for an intensified experience of a local and every-day situation.

The performers follow a strategy of switching between daily and extra-daily behaviour, as a framing structure. Through observation of pedestrian behaviour during these events it became apparent that the pedestrian audience became positioned in a state of self-reflectivity towards their own every-day behaviour. Concretely the performance is a series of rehearsed actions transferred from the studio into the street, choreographic fragments such as the repetition of a jump on the same spot, standing still and pushing the weight over on one foot, or pairs unfolding repeated simple actions coordinated across the space. The performer actions constitute another behavioural culture, a collective behaviour shared by the performers, and reach across the performers like an organism of connected activity. These activity patterns among the performers emphasise the public as a community and develop a sense of a social ecology among the pedestrians.

Glimpses was staged as a theatrical process and made use of the street as a performative reception space³⁵. The situation can be viewed as a composition of attention, where the pedestrians become attentive to the performance of extra-daily behaviour, and thereby intensify their awareness towards the surroundings in their attempt to identify and allocate the ambiguity of the situation. During the emergent understanding of the event they generate a reciprocal looking activity, and find themselves being looked at as they are looking at others. From being part of the anonymous moving mass, these processes of theatricality make the individual pedestrian become consciously both observer and the observed.

The observing pedestrians find themselves being observed by other pedestrians as possible potential performers. They perform themselves, testing out meta-communicative behaviours and gestures, sometimes as a result of trying to demonstrate that they are not performers, but inevitably actually becoming performers. The pedestrians find themselves actively responding and performing, often astonished to experience themselves suddenly engaged and acting as active participants in a staged event. The members of the public progressively started to observe reaction to their own performance, and observed the embedded performance actions in relation to the crowd behaviour, progressively compiling a position of participatory overview while performatively engaged.

³⁵ The concept of a performative reception space refers to Dorothea Hantelmann's idea of the theatrical site as a social practice, discussed in chapter 2.5.3.



Figure 3 *Glimpses* (1989) Clemens Bro, Aarhus

3.2.2 *Mirrechophone* (2000) Museum of Contemporary Art, Roskilde

The installation *Mirrechophone* is designed to situate communication between the participants; communication as a particular augmented relationship between two people, enabling exchange of facial expressions and words of conversation. Using complex light settings and a two-way semi-transparent mirror, the visual function of the installation morphs the faces of two participants, as they look at each other through the mirror, into a single face, with constantly changing merged expressions. The audio part records words and sentences from each participant, and cuts them into monosyllabic words and sounds. What is said is re-composed into new meanings, creating a single conversation through the blending together of what each participant is saying.

The participants are informed by guiding voices and guided into action by the design of the environment and the dynamics of the light design, which in the end leads them to sit on the chairs and confront the mirror. At this moment the lighting completely changes and the focus is solely on the mirror between them. At first each participant is mirroring herself. Then, because of the spotlights placed around the mirror and the way they are programmed to illuminate, the mirror images of the two participants merge with each other, thus generating a fluently mixing mirror image. In this situation the two participants perform a merged mirror image, and the participants witness themselves 'becoming' a relationship; becoming a communication. The visitors are witnessing their own mirror images perform in a symbiotic performance of a mutual mirrored face.

The participants are guided into a communication on a pre-expressive level, not dissimilar to the pre-expressivity behind the cultural mask, as Grotowski³⁶ phrases it. The participants investigate the facial communication in which they take part, and in the facial merge in the mirror, they enter the fabric of the 'cultural mask'. Due to the way the participants are brought into contact, the installation draws attention to the meta-communicational operations, and stages an experience of how communication is produced. The meta-communicative operations become explicit as a resonance in-between the pre-expressive capacities of the two participants, observed as first-person experience by the involved while they communicate. The staged relationship is mediated by the reflective scenography, and situates their participation activities as the media of the artwork.

³⁶ Grotowski's concept of the 'cultural mask' is discussed in chapter 2.2.1.



Figure 4 *Mirrechophone* (2000) Museum of Contemporary Art, Roskilde

3.2.3 *Smiles in Motion* (2000) Museum of Contemporary Art, Roskilde

The installation *Smiles in Motion* consists of two plastic chairs, each equipped with large sub-woofer speakers and illuminating systems inside. While seated in the chairs the visitor pulls the illuminated globes down in front of their face. The globes and the chairs are moulded in translucent plastic, with the globes mounted on the back of the chairs with bowed metal arms and spring constructions. The globes have head-sized holes wherein the participants put their face, and inside each globe a small video screen, a video camera and a microphone are mounted. In the chair-seats an array of remote-controlled vibrators are installed.

Entering the exhibition space, the sensor system triggers the chairs to glow and thus invite the participants to sit and reach out for the globes. The camera and screen in the globes enables each visitor to see her own mouth while speaking, establishing a self-reflective situation of smiling. But as soon as any of the visitors speak, the transmissions shift so that the visitors see each other's mouths, which trigger an exchange of smiles. The vibration in the seats are triggered by the speech of the other participant, through a transformation of the audio vibrations of speech into tactile vibrations, enabling a contact with the other seated visitor through articulated vibrations. The participants communicate by visual contact through the smiles on the screens, and tactile contact through the vibrators in the seats.

Through the direct video transmission of their mouths, the installation establishes a connection between the visitors, linking the speech-to-vibration transformation to a clear and un-interrupted relationship between the smiling mouths. The visitors are involved in participatory mediation, connected through the exchange of smiles and vibrations. The participants enter a pre-expressive mode of communication as they adopt the meta-communicative operations, and start to caress each other through smiles and vibrations, in a kind of 'telematic embrace'³⁷, as Roy Ascott has coined it.

³⁷ The concept of 'telematic embrace' is introduced in chapter 2.6.3.

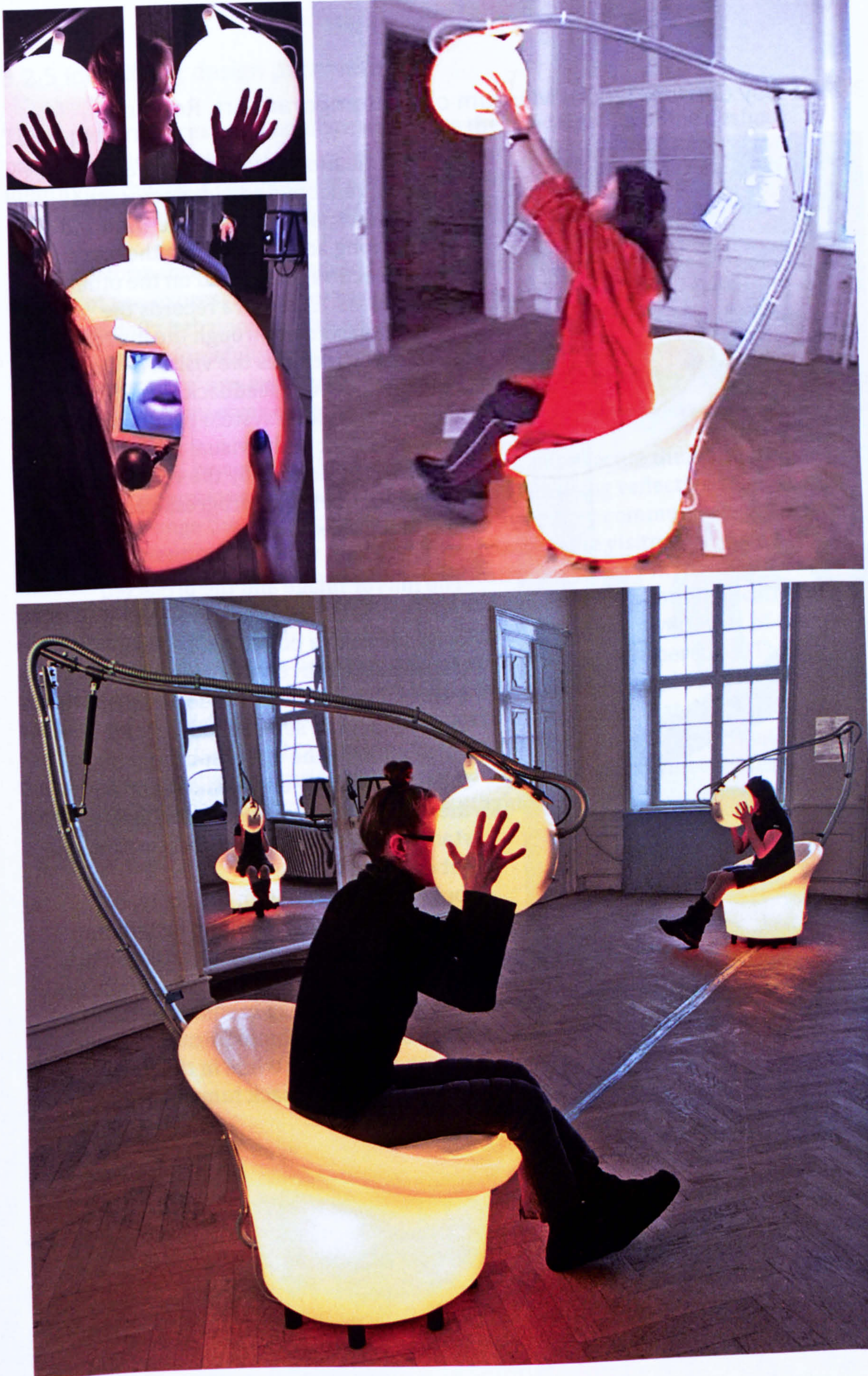


Figure 5 *Smiles in Motion* (2000) Museum of Contemporary Art, Roskilde

3.2.4 *Delay Corridor* (2000) Museum of Contemporary Art, Roskilde



The installation *Delay Corridor* establishes a sort of reflective corridor across the exhibition space, a one metre wide and six metres long action space. On the one end is a projection screen and on the other end a mirror. A camera records the projection screen through the mirror and in this way includes the visitor in the established video feedback loop. The delay of the video system produces an echoing effect in the visual projection, showing the actions by the visitor in an endless sequence of progressively smaller and older versions.

The mirror image and the projected image can only be seen as forming a corridor from a position directly in-between the mirror and the screen, due to a special screen construction, which emphasises the self-reflectivity of the participant as the operations that makes the participatory engagement appear to the visitor. Most visitors immediately start to move, jump, turn and gesture, and get engaged in a longer interaction with the delayed versions of themselves. The installation establishes a sense of being engaged in a flow of communication activity, while the echoing mirror images enhances the sense of gestural communication, as if they are energized while in the flow of the video-mirror feedback tunnel.

Figure 6 *Delay Corridor* (2000) Museum of Contemporary Art, Roskilde

3.2.5 Identifying design parameters

These performances and installations situate the investigation of the design parameters in a context of the author's artistic practice, and inform the process of identifying the basic components of the compositional system, which enables the staging of pre-expressive modes of communication.

In the performance event *Glimpses*, the strategy is to use theatrical interventions, by way of pre-expressive performer actions, to establish a reference between daily and extra-daily behaviour at the site. Through their performative engagement, the pedestrians are forcefully made aware of their participatory role. They are staged by the performers' pre-expressive behaviour, and, so to speak, experience the experience of themselves experiencing.

The installations, by contrast, have no performers, but execute their situating influence as operations layered in the staging design, using reflective scenography designs to arrange the visitor in relationships where they communicate with pre-expressive attention. Through play and improvisation the visitors de-code the situation and incorporate the meta-communicative structures in their participatory behaviour. The self-reflective exploration of the communicational condition becomes the main attention, making the enhanced awareness of the pre-expressive communicative behaviour the core dramaturgical operation. The visitors connect, relate and mediate relationships in these staged situations, achieving dynamic relations and experiences of involvement that are evoked by the design of the mediated operations in the artworks. The staged events enable meta-communicative operation, mediated by that particular connectedness and communication devised by each particular staging.

3.3 Operational design parameters for participatory engagement

The core of the system is the set of dynamic parameters: framing, channelling, and coupling, which enable controlled variations in the media/form process. The participatory engagement is viewed as a self-referential closed communicational system, and the participatory event as a staging of communicative operations, organised by reflective scenographies. The staged mediating operations then promote particular social events through the communication activities. The social events are understood as 'those phenomena associated with the participation of organisms in constituting third-order unities' (Maturana and Varela, 1998:195) where communication is 'the coordinated behaviours mutually triggered among the members of a social unity' (1998:193). The social event is in this way simultaneously generated by the individual participants, it emerges from the common social context.

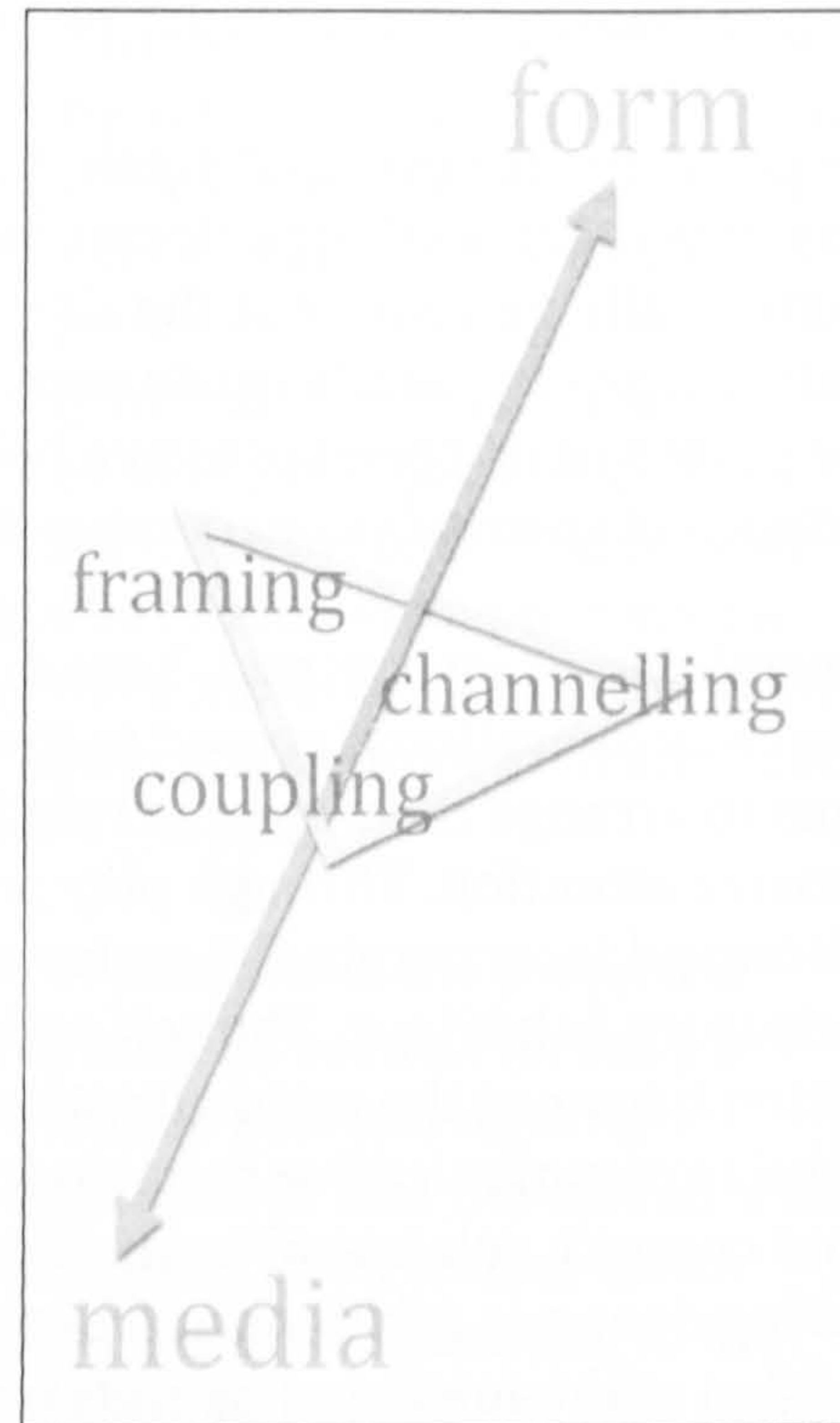


Figure 7 The inter-related design parameters framing, channelling, and coupling

Each enactment of the participatory event generates a particular habitat, emerging from the 'stability of behavioural patterns acquired in the communicative dynamics of a social environment' (Maturana and Varela, 1998:201), generated by the individual participants and the particular codified behavioural agreements embedded in the reflective scenography. The framing, channelling, and coupling aspects of the communicational staging designs are influencing all modes of communication in the participant's performative engagement by the supported explicitness of the meta-communicative operations. The discussions and interviews on the practice investigations in the laboratory events later in this chapter³⁸ explicitly point out how the participatory activities include all modes of communication, also non-verbal and gestural³⁹, and furthermore include communication modalities that are individually imagined and not explicitly articulated. The particular extra-daily communicative possibilities, as they develop in the participatory event, are well-known as a feature of theatrical improvisation, where expert performers are able to react to each other through refined levels of communication, as a hyper-awareness of each others activities, active beyond mimetic and direct communicative activities.

³⁸ The laboratory investigations are discussed, and excerpts of interviews are presented in chapters 3.5–3.8.

³⁹ The communication modalities evoked are part of the meta-communicative operations of the particular staging, as discussed in chapter 2.4.4.

3.3.1 Staging autopoietic media/form processes

As participants, the audience perform their experience of the artwork, which means they become involved in both the act of giving form and in being the media within that form. They are becoming involved with 'being a media per form.' This intertwined process of media and form, as aspects of the same operation of performative engagement, locates the participatory experience in the actualisation of a dynamic media/form tension. The sociologist Niklas Luhmann suggests, from a perspective of social system theory, that whatever 'serves as medium becomes form once it makes a difference' (Luhmann, 2000:109). The 'difference' is here an incident 'of meaning [that] is at once medium and form, and is such in a way that the medium can be actualized only via the processing of forms' (2000:108). The participatory event appears as form when the mediating operations of the staging is recognised, and simultaneously the mediating operations of the event emerge when the form is recognised, in a mutually generative autopoietic process.

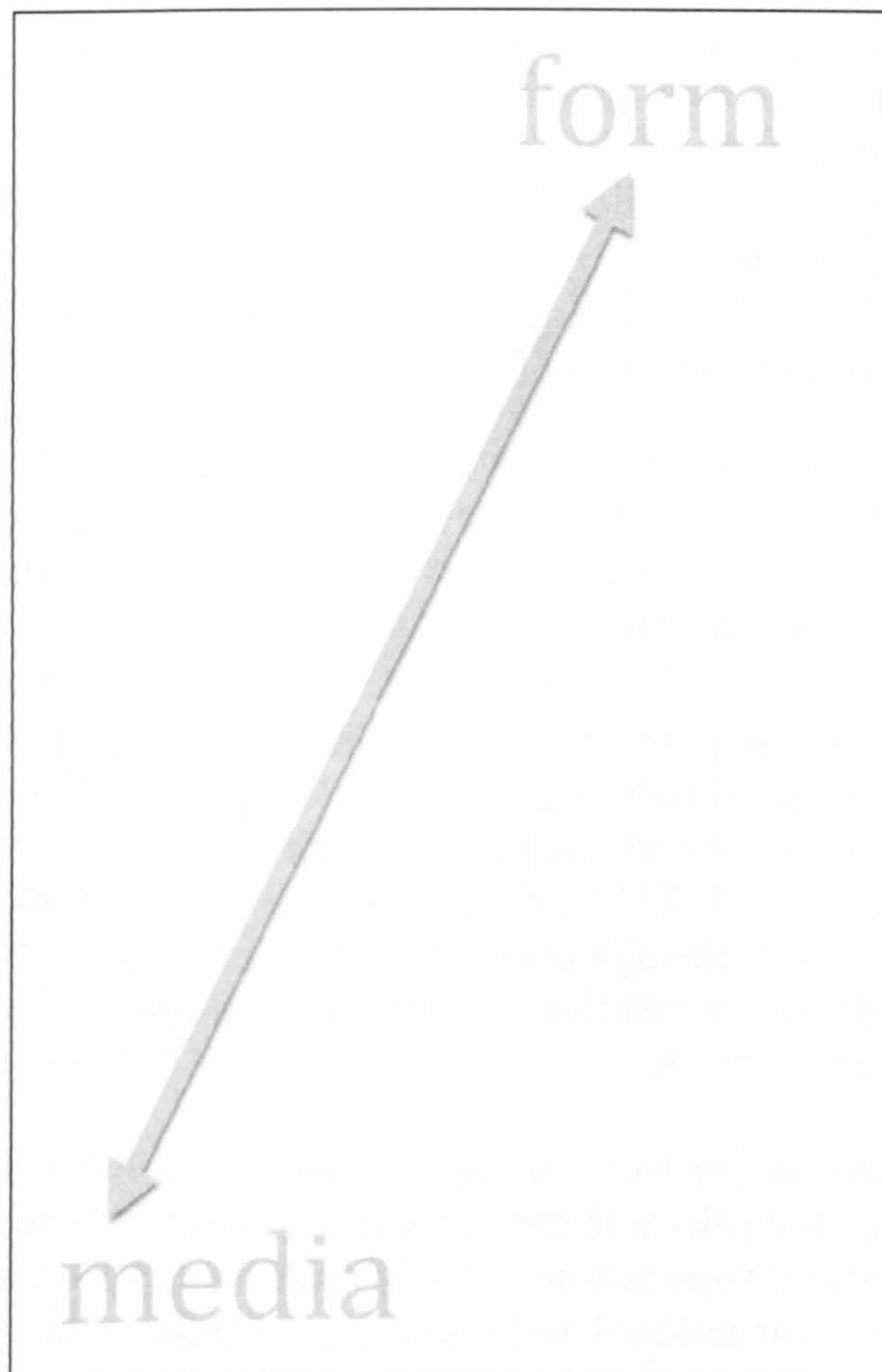


Figure 8 Staging autopoietic media/form processes

According to Luhmann, the art experience evolves as a particular experience category among other experiences. It evolves through a generative process where the various engagements 'construct novel medium/form relations that are

intended to be observed⁴⁰ (2000:117). The participatory staging structures the autopoietical process, by which the art experience evolves 'for the sake of observation and observes for sake of being observed' (2000:117) and the artist's compositional enterprise 'consists in the freedom to create medium/form relations' (2000:117). These more complex social operations are established from layers of formalised observer relationships, as a form, which then evoke the social situation as media for their relationship. Consequently, 'when several observers select a certain distinction, their operations are attuned to one another. What they have in common is generated outside the form in a manner that remains unspecified. ... We can therefore say that the form is the observer' (Luhmann, 2000: 54). In this line of thinking the observer operation is the form and the observer engagement is the media, mutually generative, and in the participatory artwork specifically brought to attention as the consistency of the artwork.

The processes of communication have, in this view, no specific origin, purpose or contextual conditioning. They emerge as a process of self-generation when the situation is becoming conditioned for that to happen; that is, communication is triggered by processes of autopoiesis⁴¹. As Maturana and Varela further explain, the 'particular feature of communication, therefore, is not that it results from a mechanism distinct from other behaviours, but that it takes place in the domain of social behaviours' (1998:193), and 'as observers we designate as *communicative* those behaviours which occur in social coupling, and as *communication* that behavioural coordination which we observe as a result of it' (1998:195). This is further emphasised by the theatricalisation promoted by the event as staged, where the media of appearance and the form of appearance is mutually generative and emerging, directed by how the structural conditions of the communicational activities are designed.

3.3.2 The autopoiesis of third order observation

The design of the participatory event stages the potential media/form relations, so 'a difference between medium and form comes into being, an enclosed, specially prepared marked space, in which the artwork follows the pull of its own distinctions and determines its own forms' (2000:117). The artwork as participatory experience, so to speak, emerges through processes of observation, where the autopoietical processes of media/form relations unfold through the composed and staged operations of communication.

The specific modes of human relations involved in the communicative relationships are approached as operations of self-reflectivity and orders of observation, where the meta-communicational operation of social relationships includes aspects of third-order modes of observation⁴². Luhmann argues these staged artistic processes of third order observation as specific modes of experiencing, where the composed operations for first and second order observation continue to evoke reflection on media/form relations. The staged

⁴⁰ The intentionality of an event is, as discussed with Sell in chapter 2.5.3, a key characteristic of staged events.

⁴¹ The biologist Maturana and the philosopher Varela synthesise an interdisciplinary perspective on emergence that correlates between biological, cognitive and social sciences. They suggest that the cognitive operations emerge autopoietically out of communication processes based on the concept of 'autopoiesis' (Maturana & Varela, 1998).

⁴² The participatory engagement as modes of third-order observation is further detailed in chapter 2.3.

third order mode of observations is particularly brought into focus in installations where reflective scenographies promote an ongoing participatory self-reflectivity, which operate in ways that 'are specific in that they make sure that the observation of observations ... continues' (2000:52), and where the potential position of third order observation evolves from within a social site while the participant simultaneously participates in its constitution. Maturana and Varela suggest the following definition of social sites as third order observer operations: 'We call social phenomena those phenomena that arise in the spontaneous constitution of third-order couplings, and social systems the third-order unities that are thus constituted' (Maturana and Varela, 1998:193). The emergence of a level of third order observation, that is, the mediation in-between the first and second order observation, is attained when communication reaches a status as social relationships, and simultaneously, the third order observation emerges as a consequence of social activities, which situates the participation as media of the relationships.

3.3.3 Staging observation with reflective scenography

The inter-weaved condition of media and form as mutually generative and constitutive opens for access to compose the experiential processes of the participant through a design of the concrete operations of the reflective scenography. The suggestion is that the installation design orchestrates the mediating qualities available for the participant, and stages how the participant engagement potentially evolves as media for participation by the way it enables specific operations of communication. The reflective scenography in this conception is composed to enable particular media/form processes through concrete communicative operations, staging the conditions for the participant's presence in the artwork. According to Luhmann, the function of self-reflective observation 'rests on a capacity for "externalization"' (2000:9); the ability to construct social structures that externalise and stage the internal reflective operations in concrete external contexts of sociability. In the staging of participatory events, the suggestion is to use this 'capacity for externalisation' as a strategy to 'stage observation' through externalised operations of self-reflection. Each particular staging is then constructed with specific operations of feedback that externalise a specific capacity for externalisation. The structures of externalised operations then define a specific habitat of mediated presences in a system of self-reflective closure.

The use of real-time mediating technology and feedback operations enable the construction of environments that interact dynamically with the participatory activities in the installations, where, as the installation artist David Rokeby (1998) points out, the interface defines 'a way of sensing and a way of acting in an interactive system, the interface defines the 'experience of being' for that system'. In the composition of the media operations he identifies that interfaces with dynamic feedback makes explicit how experience is situated. He explains it as a question of 'how our experience of the real world is constructed. In other words, what is our user interface for reality?' (1998).

As an outside form, the reflective scenography becomes a clear structure for self-reflection through feedback, opening for a strategy of staging observation by formatting the outer world, which then formats the visitor's self-conception by means of self-reflection through feedback. For instance, when using delayed video feedback a site of reflection emerges in-between an action and its re-entry. The delayed feedback enables a visual relation to the participant within a durational leap, leaving a moment of difference for reflection between the actual action and its re-entry as mediated virtual action. The mediation supports communication through the reflective scenography, enabling relationships across distance in space and time, and across persons and groups of people.

The strategy is to design scenographic environments, which through reflective structures enable the simultaneous observation of observing while in performative engagement. The dynamism in-between media and form, and the complex processes of observing, are all transformative states in the ongoing experience of the participatory process, a continuous unfolding process here termed 'participation as media', emerging through the participant's performative engagement. The suggestion is that 'participation as media' can be analysed and strategised as a third order observation, enabled by the theatrical staging of mediating operations in the participatory installation.

3.4 Dynamic parameters in-between media and form

In the developed compositional system the dynamics in-between media and form are composed of the interrelated parameters framing, channelling, and coupling. These parameters constitute a dynamic triangularity that represents three distinct but mutually dependent aspects of participatory engagement as qualitative parameters. The interrelated parameters are a central part of the developed system of composition, devising an approach to the relation between installation design and the staged participatory experience. The prototype and the theoretical concepts make up an integrated whole, and correlates between design practice and concepts in the process of creation.

The relative dynamics of the parametric triangular system are suggested to enable design of participatory artworks, in dynamic systems of self-reference with feedback operations. The three parameters: framing, channelling, and coupling are suggested as interrelated aspects of the same dynamic and emergent process, which means that none of them exists by themselves, but always become distinct as to how they specifically relate to, or are generated in relation to, the two other aspects. The use of design parameters with relative dynamics means that, by fixing one of the parameters momentarily, then the other parameters act like variables. For example, a framing produces a fix of a situation within which the channelling and the coupling are then open as variable parameters. The participant decides how variables are used in the enactment, navigating within the particular environment of mediated reflections designed by the artist.

The participant's individual experience evolves as she generates her own operational involvement in the staged event. Through her virtual becoming actual⁴³, she creates the situation herself while it evolves, herself constituting the situation while performing her engagement. The compositional parameters enable access to understand and respond to the participant's capacity to form her own conception of the conditions, qualifying on the participant's possibility for formatting her own specific context of engagement within her own engagement as participant. The dynamics of the design parameters correlates between the method of engagement, the mediating operations and the personal attitude and contexts of each individual participant.

3.4.1 Similar compositional approaches using dynamic design parameters

The triptych system of the painter Francis Bacon and the action-space system of Bauhaus are approaches that in similar ways structure strategic access by way of compositional parameters to the design of engagement and experience.

Deleuze describes the compositional process of the painter Francis Bacon as a Triptych system, built of parameters that are relative dynamics of each other,

⁴³ The actual/virtual relationship is discussed in chapter 2.8.

'three fundamental rhythms, one of which would be the attendant or measure of the two others' (Deleuze 2004:74). Bacon used the concepts of figure, contour and resonance, to direct the composition of his paintings, in order to make the artwork communicate through resonance. The triptych system enhances a formal operation of experiencing, by enabling relationships between separated parts, that is 'neither narrative nor logical' (Deleuze 2004:64), and these relations are understood as two opposite forces, as he terms it: 'the coupled Figure, and the separated Figures [forms] part of a triptych' (Deleuze 2004:69). The elements are simultaneously coupled and separated in a two-way directional exchange, each orchestrating distinct sensation, which enables resonance through coupling. The composed relationship produces rhythms out of the resonances, which becomes sensation, as Deleuze explains: 'for it is the rhythm itself that becomes sensation' (Deleuze 2004:73). The painting strategy is an instrument for calibrating the viewer and bringing her into explorative activity of self-reflection, while she becomes aware of the impact on her sensation of the relationship with the art object. The system enables Bacon to construct the painted artwork as a particular mediating device, which transforms the visitor experience into participation in acts of sensation, where the precise composed shaking of the visitor perception becomes the true artefact of the artists.

The members of the Bauhaus movement develop systems of variables as compositional tools, in search for new understandings of the relation between man and his environment, and in response to influences from new methods and technologies. At Bauhaus, the theatre space is the meeting point for the design explorations, where the architect Oskar Schlemmer and the theatre director Walter Gropius investigate body-object-space relations in pure formal artificiality, 'considering each experiment a search for the elements of movement and space' (Goldberg, 2001:113), and exploring the 'basic relationship between man and space, the essence of objects and 'life-processes' organized by the design of space' (Blume, 2008:45). The Bauhaus artists expect the new citizen to 'show intensified self-regulation and responsibility' (Blume, 2008:203) and develop new design strategies to trigger an 'altered attention from position in space towards the relational dynamics in space' (Blume, 2008:199).

The Bauhaus designer Laszlo Moholy-Nagy worked with a concept of 'action space' to strategise the design of a staged prototype with inner tensions that explicitly shows the compositional characteristic through performative engagement. The framing, channelling, and coupling parameters operates similarly to the Bauhaus system, formalising investigations between the domains of 'object-human-architecture', which, for instance, investigate costume design as dynamic relation in the space between the body and the architecture.

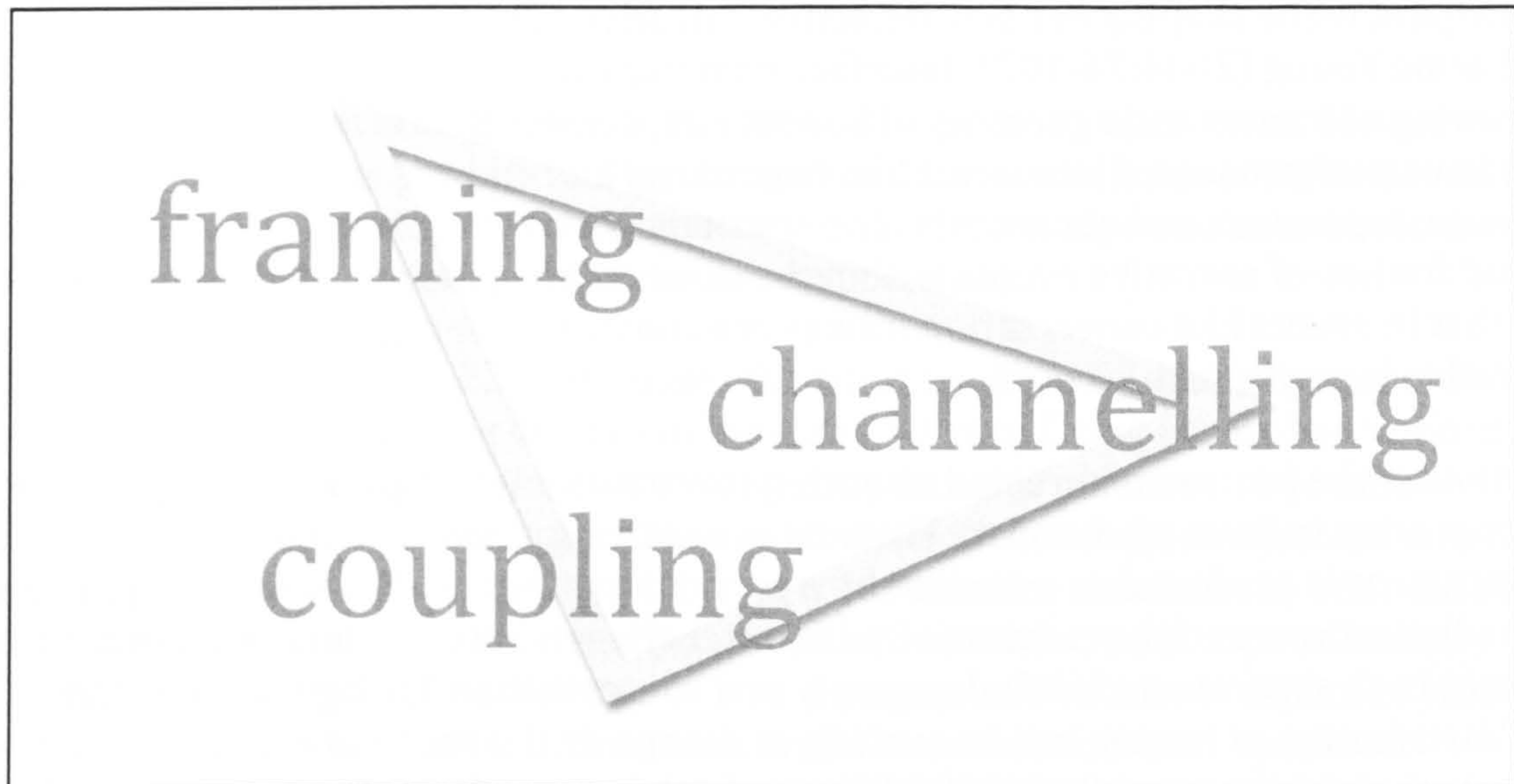


Figure 9 The framing, channelling, and coupling parameters

3.4.2 The framing, channelling, and coupling parameters

The framing, channelling, and coupling parameters could be described in the following way:

- The parameter of framing is that cognitive distinction that separates and contextualises in the communication processes. The framing operations produce a channelling flow of communication, and enable distinct inter-personal couplings in the social situation through the framing activity.
- The parameter of channelling is that mediating flow of communication, which is qualified and set in context by a framing operation, and through which an activity of inter-human coupling is enabled.
- The parameter of coupling is that connectedness in-between people, which enables a meta-communicational coherence, and through which framing activities specify and contextualise a channelling flow of communication.

In the following the framing, channelling, and coupling parameters are examined.

3.4.3 Framing

The concept of framing refers to the cognitive processes that are part of the meta-communicative⁴⁴ activities, which evolves during the course of communicative engagement, and form part of the operational procedures of the involved

⁴⁴ Bateson (2000:188) argues framing processes as a central parameter in the operations of meta-communication. The role of meta-communication in the staging design is discussed in chapter 2.2.4.

participant while shaping her self-reflective narrative. The narrative scholar Katharine Young (2004:76-107) describes communicational narrative processes as a drawing of frames and a crossing of boundaries, constructed in real time of the narrative performance. Boundaries like beginnings and ends, openings and closings, separators and connectors, are, speaking with Young, frames-for, frames-in and frames-of narrative events within the same framing incident. Young points out that in events like conversation frames are constructed progressively as the narrative is performed.

Framing is the process of directed attention towards something, and making distinct what to have attention to. Framing generates context for a particular attention, or is produced as a context by a particular attention. Framing emerges from distinctions and the creation of relations, between observer and observed. Frames both separate and include, specify and contextualise. Young specifies that the 'distribution of frames inside, outside, or alongside the realm of events ... reflects their bidirectionality' (2004:79). And the frames 'do not just enclose one realm; they specify a relationship between' (2004:79) realms. Frames function as a key part of our narrative capacity, producing distinctions and contexts from the emergence of relationships.

The framing processes in operation between the environment and the participant, as it can be designed with reflective scenography, is, according to Elizabeth Grosz⁴⁵, influenced by how architectural elements situate the experience: 'The emergence of the "frame" is the ... particular contribution of architecture to the taming of the virtual, ... it is the architectural force of framing that liberates the qualities of objects or events' (Grosz, 2008: 11). Framing in this way can be envisioned as an architectural aspect of the design strategy associated with reflective scenography, with which to format the behavioural condition of the visitor. The design of framing processes orchestrates the narrative conditions for the participant, and as a consequence, the composition of framings then format the self-reflective operations of the participant's engagement.

Participation situated with reflective scenographies opens for complex framing processes, where the self-referential operations within the staged theatricality makes use of a multiplication of frames. The multiplication of frames mediates self-referentiality on how we experience what we experience, and situates the participant in an increased perceptibility⁴⁶ of herself (Lehmann 2006), in a postdramatic way focusing on the theatrical operations in themselves. The participant engages knowingly of her participation activities as a media within a structure of explicit framing devices, exposing her social interaction and self-reflection as the main attention within the artwork.

⁴⁵ Even though the sensibilities evoked by the framing, channelling, and coupling activities might be initiated or driven by visual activities, and described through metaphors of vision, like 'seeing', 'looking' and 'gazing'. The developed terms are multi-modal or inter-modal concepts that do not relate to or depend on any specific language sensibility, but rather on the general human capacity for enabling communicative social structures. The sensing and articulating capacities are in this thinking as much a product of our cognitive as of our biological operations, and any activity is always a multi-modal construct involving biological, cognitive as well as cultural domains and contexts.

⁴⁶ Lehmann (2006) suggests that the use of multiplication of frames in postdramatic dramaturgies produces an increased perceptibility as a core characteristic, which establishes complex self-referential processes in the meta-communicative structures of the staging.

3.4.4 Channelling

The concept of channelling refers to the sense of mediating operations between people while in communication. The channelled flow of exchange is experienced as part of communication activities, a mediation of relationships and communication between people as partners in the mediating operation.

Umberto Eco (1984:202-226) discusses the ways we form relations to events or persons through mediating devices in his essay *Mirrors*. Using basic observations, he specifically develops on the channelling properties of mirrors in a broader discussion on semiotics. He argues that mirrors, as the mechanic reflectors they are, exist as prostheses, which establish an extra-sensory extension to our field of vision. We can communicate visually through mirror reflections, around corners for instance, extending our distance of visual presence. The mirror aspect of video feedback systems has this aspect as well, with the added ability to span over distance in time through delay. Eco (1984:209) further elaborates, that 'since mirrors are prostheses, they are channels, too', and the channel is 'any material *medium* for the passage of information'⁴⁷. Eco specifies that 'not all channels are prostheses, because they do not all necessarily extend an organ range of action (for example, air is the channel through which sound waves travel), whereas all prostheses are channels' (1984:209). The mediating operations focused on in this thesis, that is, objects, mirrors and video feedback operations, are all prostheses in the definition of Eco, and as such any relationship enabled through these operations 'would always be in the case of a prostheses-channel' (1984:212).

3.4.5 Coupling

The concept of coupling refers to the sense of connection between people; a consciously maintained connectivity as part of communication activity; the sense of observing and responding to each other, acting with clear awareness of the other in a broad spectre of sensibilities; like seeing, hearing, and sensing movement. Coupling is part of the sense of relationship we recognise from ordinary social relations. Coupling is a capacity that can be used by participants to directly influence each other, through coupling operations. Coupling is a quality of attention, a relatedness that (in some of the laboratory exploration later in this chapter) is explicitly identifiable, for instance when people enter into mimetic activities. In the context of extra-daily technique, coupling operations become explicit as a reflective condition in the theatricality of the staged event. In the feedback operation in reflective scenography, coupling emerges in social interaction and self-reflection as reactions to actions, glances, and gesture activities, sensing each other experiencing.

Coupling indicates the linking between two separate self-referential systems, and signifies that their respective understandings are in coherence. In larger social events involving several people, the participants enact a complex of relationships and progressively perform a complex dramaturgy of first and second order observer roles with each other as coupled partners. The spoken language is such a

⁴⁷ Eco (1984:209) notes on his use of the term 'information' in this context: 'the notion of information is here a physical one, that is, information as a passage of stimuli-signals which can be quantitatively measured, not yet connected with semiotic phenomena.'

system of structural coupling, where pre-expressive behaviour is shared across individuals as a coherent operation of communication within a structure of social relationship. The coupling between people is understood internally in each person, and they gain mutual understanding by developing a structural coherence in-between their individual structures. Coupling could in this way be said to be the staging of communication through connectivity, which specifically stages situations in ways that emphasise the 'pragmatic, pre-conceptual, and pre-linguistic form of understanding' (Rizzolatti, 2006:xi), and connect between the internal self-reference of separate people in mutual thinking through action on a level where 'perception appears to be embedded in the dynamics of action' (Rizzolatti, 2006:xi) as a composite ability and mode of functioning.

The concept of coupling is informed by the concept of 'structural coupling', which defines an operation of structural relation in-between people and connects observers in a mutual experience of communication. The suggestion is, according to the system of autopoiesis developed by the biologists Humberto Maturana and Francisco Varela, that 'communication takes place every time there is behavioural coordination in a realm of structural coupling' (Maturana and Varela, 1998:196). The concept of 'structural coupling' is part of a system of operational structuralism that understands biology, awareness, and social organisation as emergent appearances out of autopoietic processes, and a key influence for the social system theory of Luhmann, which is used to develop a position on observer processes in chapter 3.3. The connectedness, which Maturana and Varela termed structural coupling, indicates how cells connect through coordination of internal structures and relate and react through these structural bindings without a transport of communication between them. Coupling as a mutual sensation between people have been identified in neuro-science as a human capacity termed 'mirror-neurons' (Rizzolatti, 2006), which suggests that people in part communicate through connecting their internal neural capacities, as a direct structural linking of their senso-motoric sensibilities.

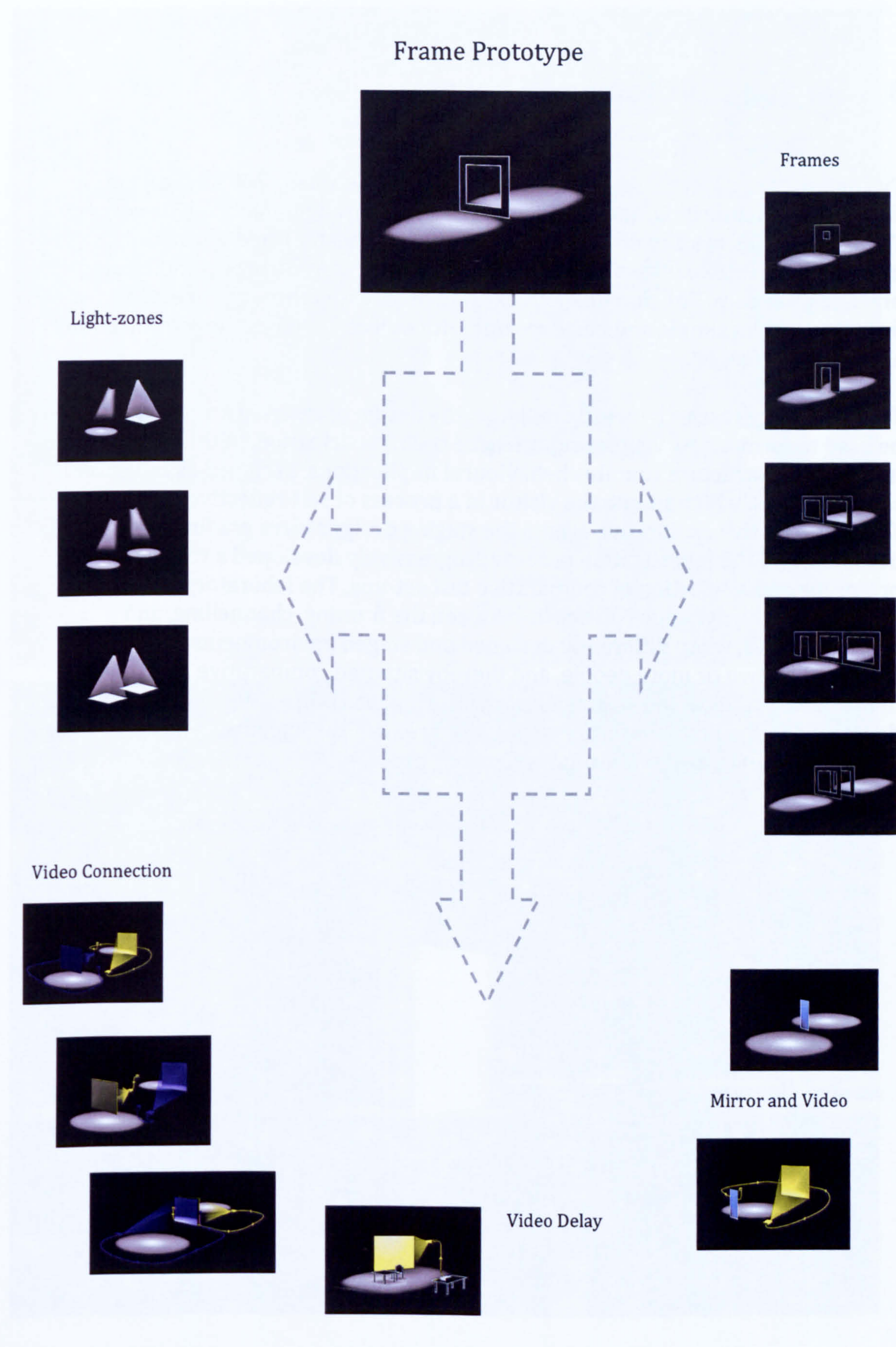


Figure 10 Overview of the *Frame Prototype* investigations

3.5 Staging a prototype

Two laboratories were staged in October 2004 and February 2005, investigating the framing, channelling, and coupling parameters through practice-led processes. The laboratories were realised in a large black-box theatre fitted with a full lighting-rig to enable investigations of the staging strategies through full-scale practice processes. The practice-led research progressed through repeated investigations of simple and basic set-ups with objects, mirrors, video-projections and light settings.

The laboratory research investigated how the design of external structures could be used to format how visitors experienced their participation. In this thinking, the installation's structure contains behavioural implications, designed as reflective scenographies, which situate the visitor in a process of self-reflective operations. Through iterative explorative events the staging designs were gradually re-designed, and the investigation process progressively developed a refined prototype and a selection of comparative test set-ups. The laboratory stagings investigated the dynamic balance in-between the framing, channelling, and coupling forces, when differently designed and staged environments were inhabited by two or more people, and thereby situated comparative investigation in the components of the staging designs. The formal compositional parameters, developed in the first laboratory process and refined through the iterative process of tests, then informed the second laboratory process.

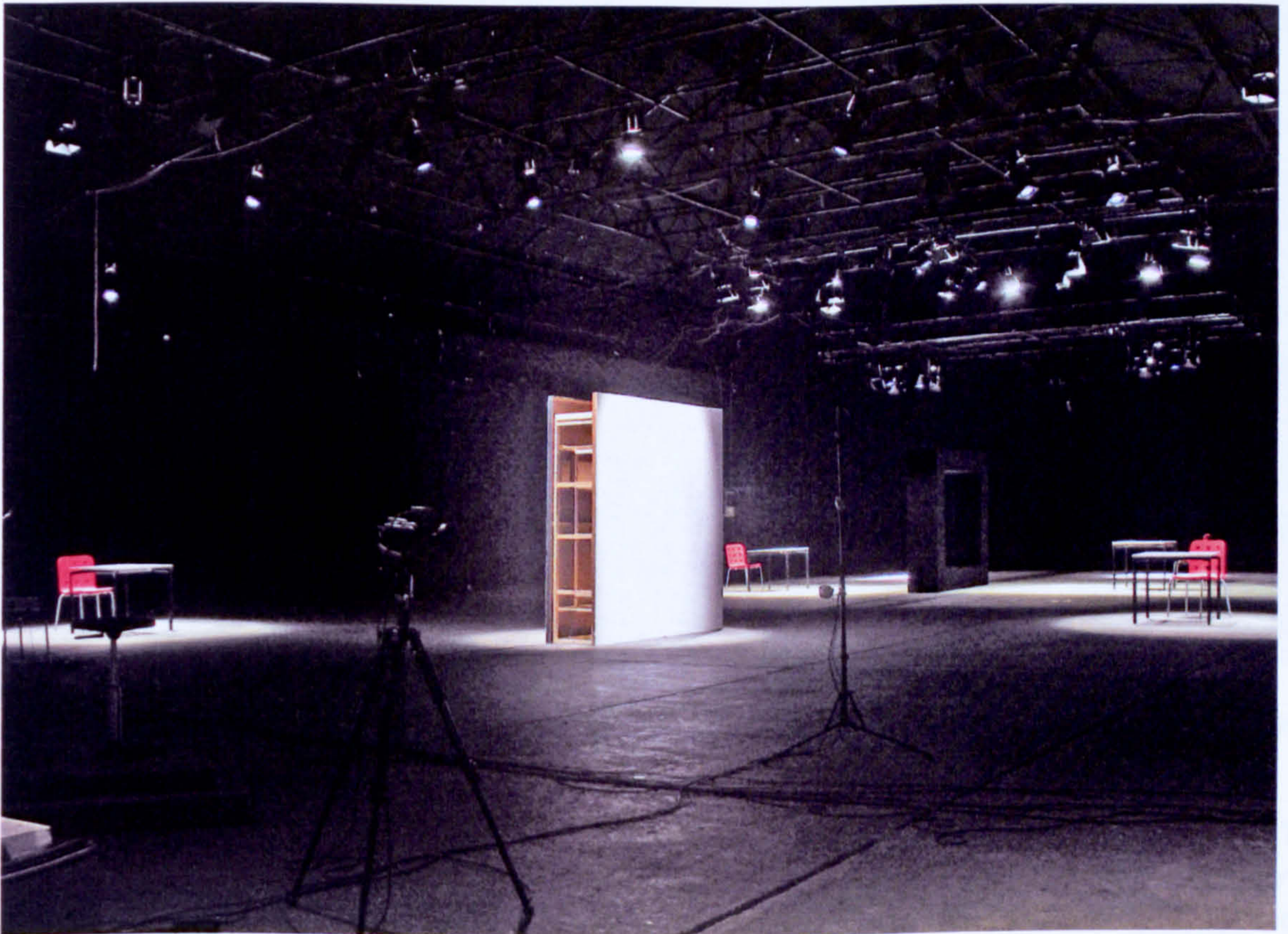
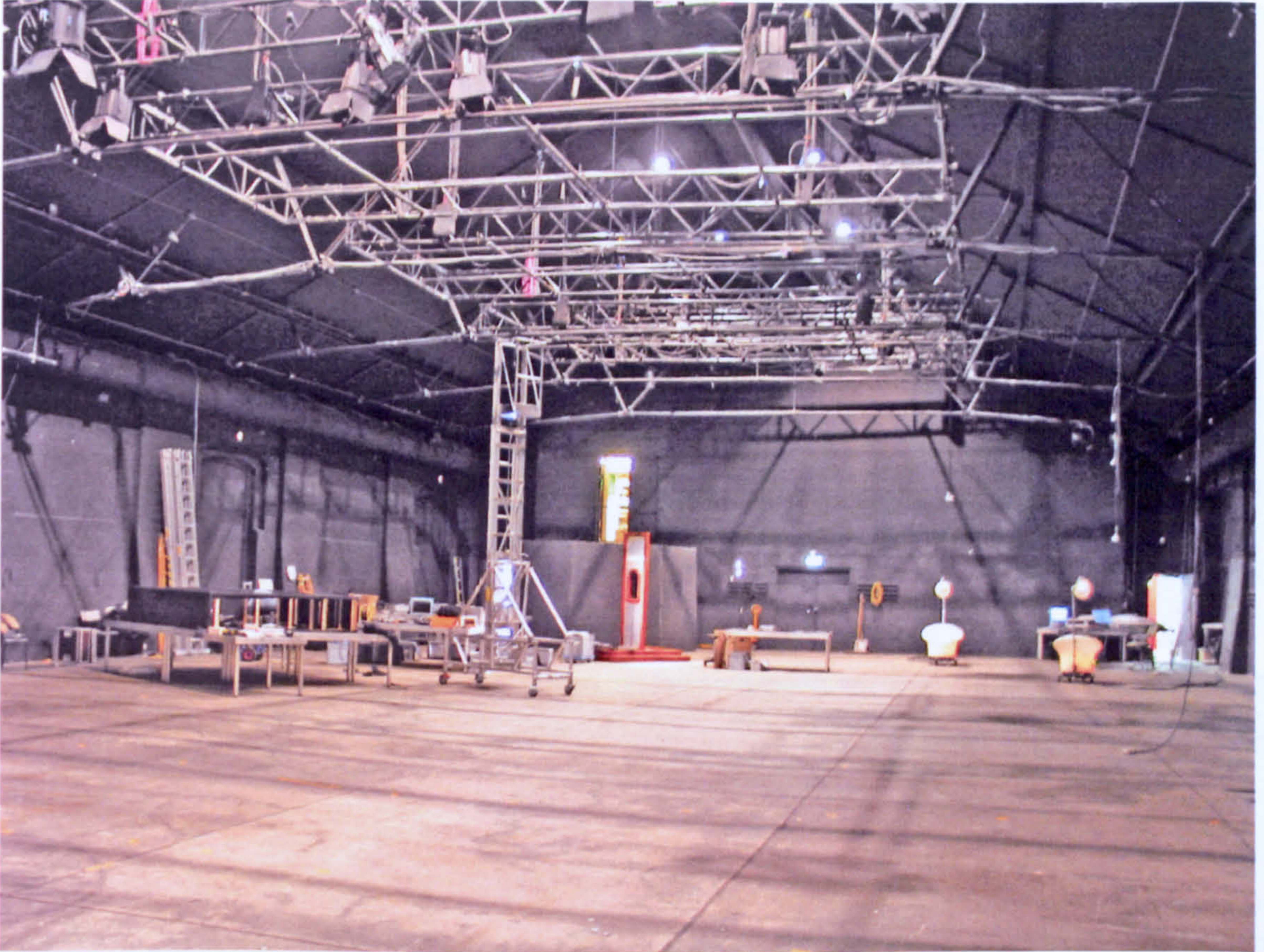


Figure 11 Two laboratories were staged in October 2004 and February 2005

In the second laboratory process a selection of 22 professionals from stage arts and human science were invited to explore the developed stagings. The participants engaged in a set of staged experiences, designed to enable them to identify relations between designs of reflective scenographies and the participatory experience. The participants experienced 12 separate stagings within the same event, arranged in a progression of complexity, each situating a specific dynamic framing, channelling, and coupling incident. The laboratory was arranged as a guided event, and the concepts at play were introduced as a step-by-step progression. The event focused on the participants' individual experiences, and through iterative comparative experiences, asked them to investigate how different mediating operations promoted them to engage as participants. The sequence of events was composed to progressively enable and sharpen the participants' awareness of the specific form-media dynamics under investigation.

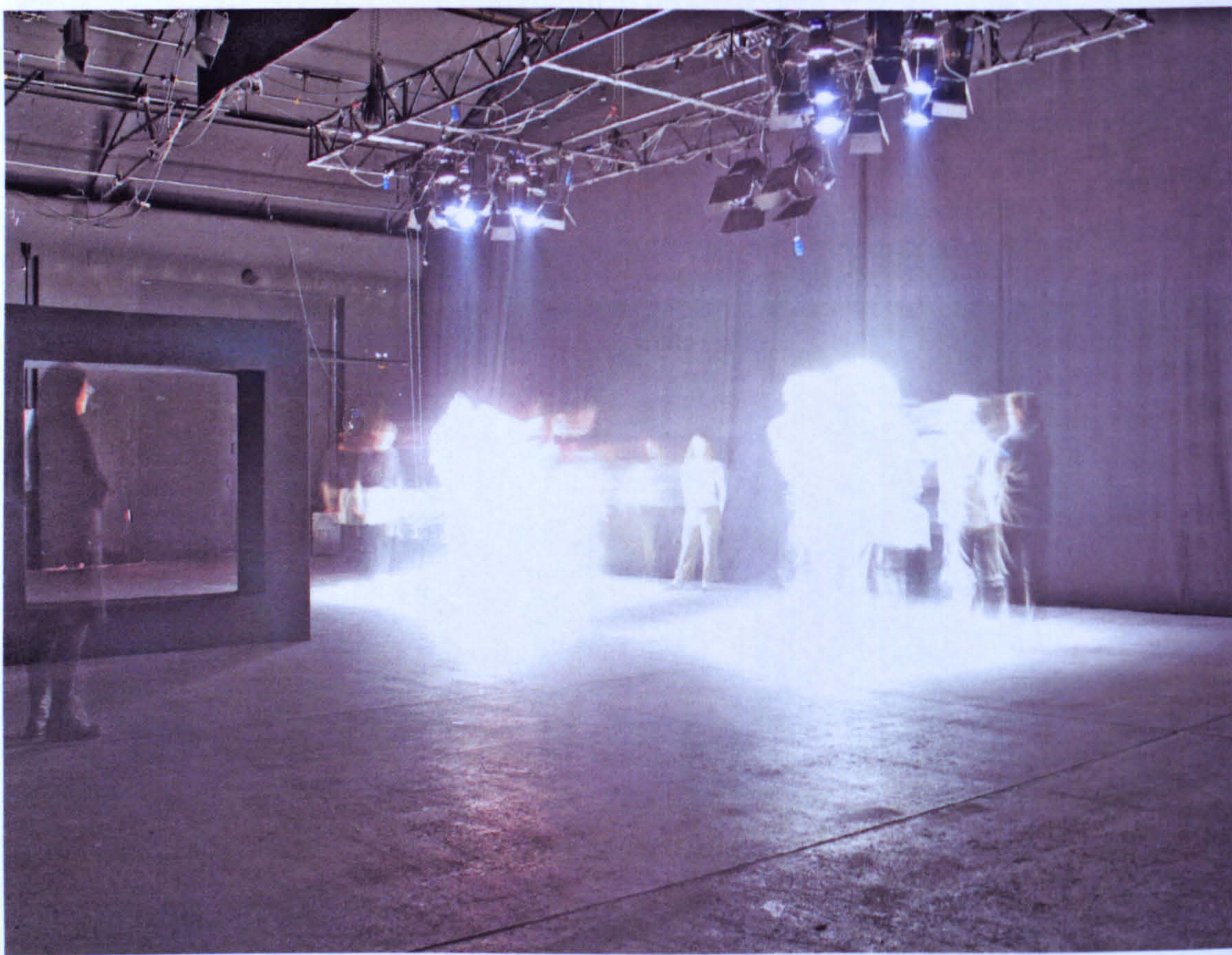


Figure 12 Investigating light-zones and frame objects in the laboratories

The participants reflected on the experience through discussions and written reports. They were formally interviewed on their experiences, and some wrote personal accounts reflecting on the experience, which is presented in excerpts in the following chapters 3.5 and 3.6. The selected extracts from interviews are brought in as first hand statements to supplement the synthesised overview given by the author, as qualitative statements from individual participants, who articulate their personal experience and discuss their attempt to understand their experiences.

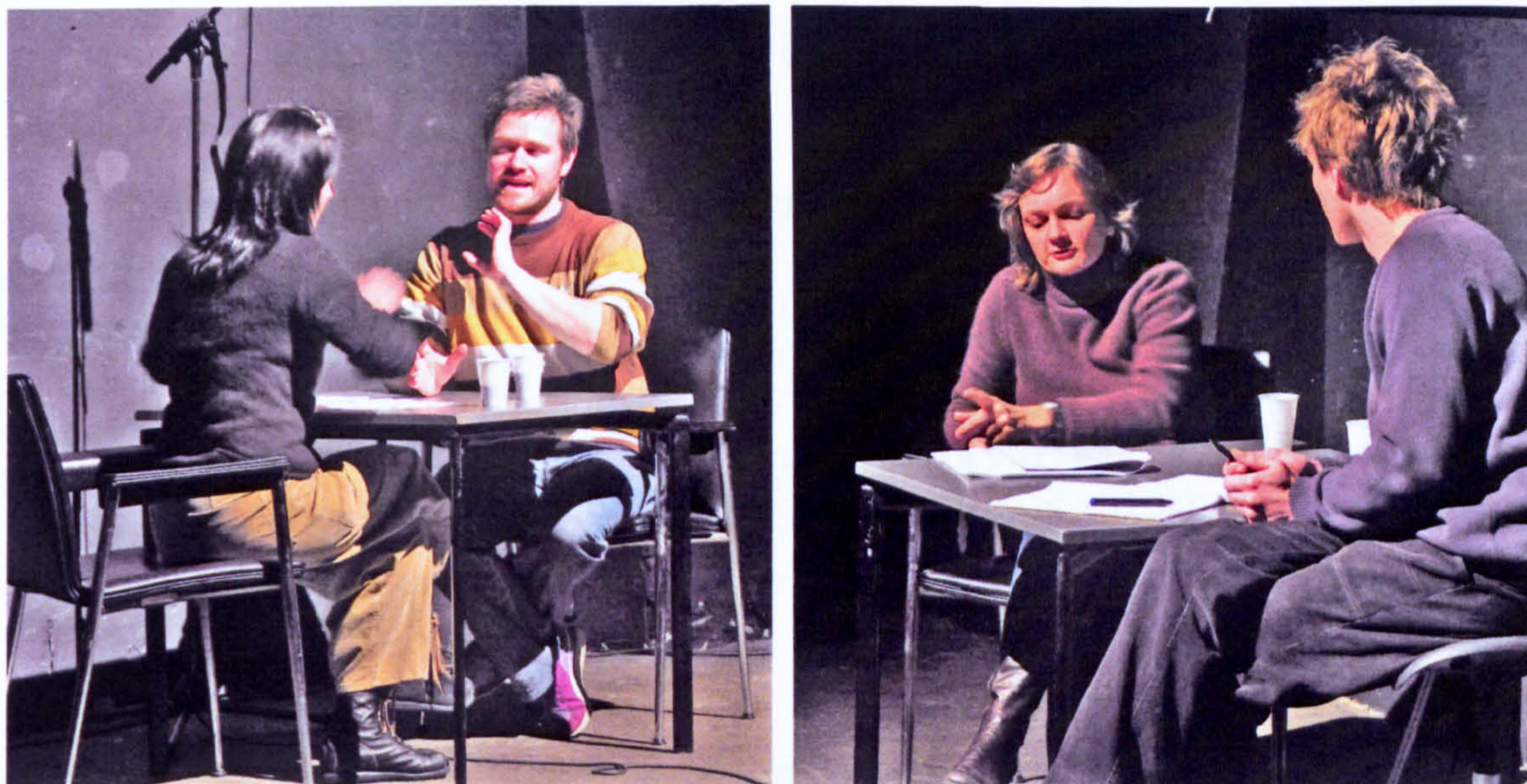


Figure 13 Participants interviewed on their experiences

The final prototype developed in the laboratories, termed the *Frame Prototype*, stages an experiential situation where the participatory experience appears as an explicit constellation of framing, channelling, and coupling specificities. The developed *Frame Prototype* gives parametric access to the processes of how a form evokes media characteristics, and how media evokes form characteristics, in the relation between the reflective scenography and the participant. The developed *Frame Prototype* is composed of a frame-object and a light design. The components of the *Frame Prototype* and the explorative processes leading to the final design are discussed in the following one by one, and further developed and compared towards mirror reflections, video transmission and delayed video feedback.

3.5.1 The design of light-zones

In the empty black-box theatre, definitions of place were established by the use of light only, as zones of light in the empty dark void. The concept of 'light-zones' is an architectural approach⁴⁸ used to identify the three-dimensional experience of spatial forms as it is shaped by light intensities. The light-zone concept simultaneously entails identifying the darkness as dark-zones, allowing for an understanding of spatial geographies as gradual intensifications of light and dark.

The light-zones are designed as enlarged spots of light, in a shape and construction normally associated with the theatre follow-spot, giving priority to the lit person. The light-zones simultaneously define an inhabitable location, with size and functions normally associated with an architectural space. In this way the light-zones are experienced as either theatre light-spots or architectural locations, but opens for a potential in-between pre-conceived categories. This ambiguity of the light-zone, placing it in-between theatre event and build environment, establish an

⁴⁸ In her doctoral dissertation the Danish architect Merete Madsen discusses the term light-zone as an architectural concept and tool, examining 'the character of 'the meeting' between the light and the space itself ... Thus, the daylight in a space can be regarded as a composition of, and with, *lysrum* (light-zone)' (Madsen, 2004:6, author's translation).

open context for what the light-zone is and what participatory engagement that can be staged.

Over the course of the investigations, the light-zones are challenged and tested with particular intent-driven activities, such as staying on the border of the light-zones, lying across the borders, moving in circular and continuous ways or in square and edgy ways. Further explorations are systematically conducted to investigate the effect of the characteristics of light-zones relative to the social relations they stage, such as the experience of being a group in one light-zone, and the relative experience towards another group in another light-zone.

3.5.2 Investigating differently shaped light-zones

The investigations work with two basic and clearly defined light settings, lit from above: a square light-zone with sharp edges, and a round light-zone with soft edges. These light-zones are investigated both as single locations, and as two locations relative to each other. The

sharp/square version of light-zones are evenly lit, with as little variation in the light intensity as possible across the lit area, whereas the diffuse/round light-zones are gradually more intensely lit towards the centre, and un-evenly lit across the lit area, fading into darkness seamlessly in all directions.

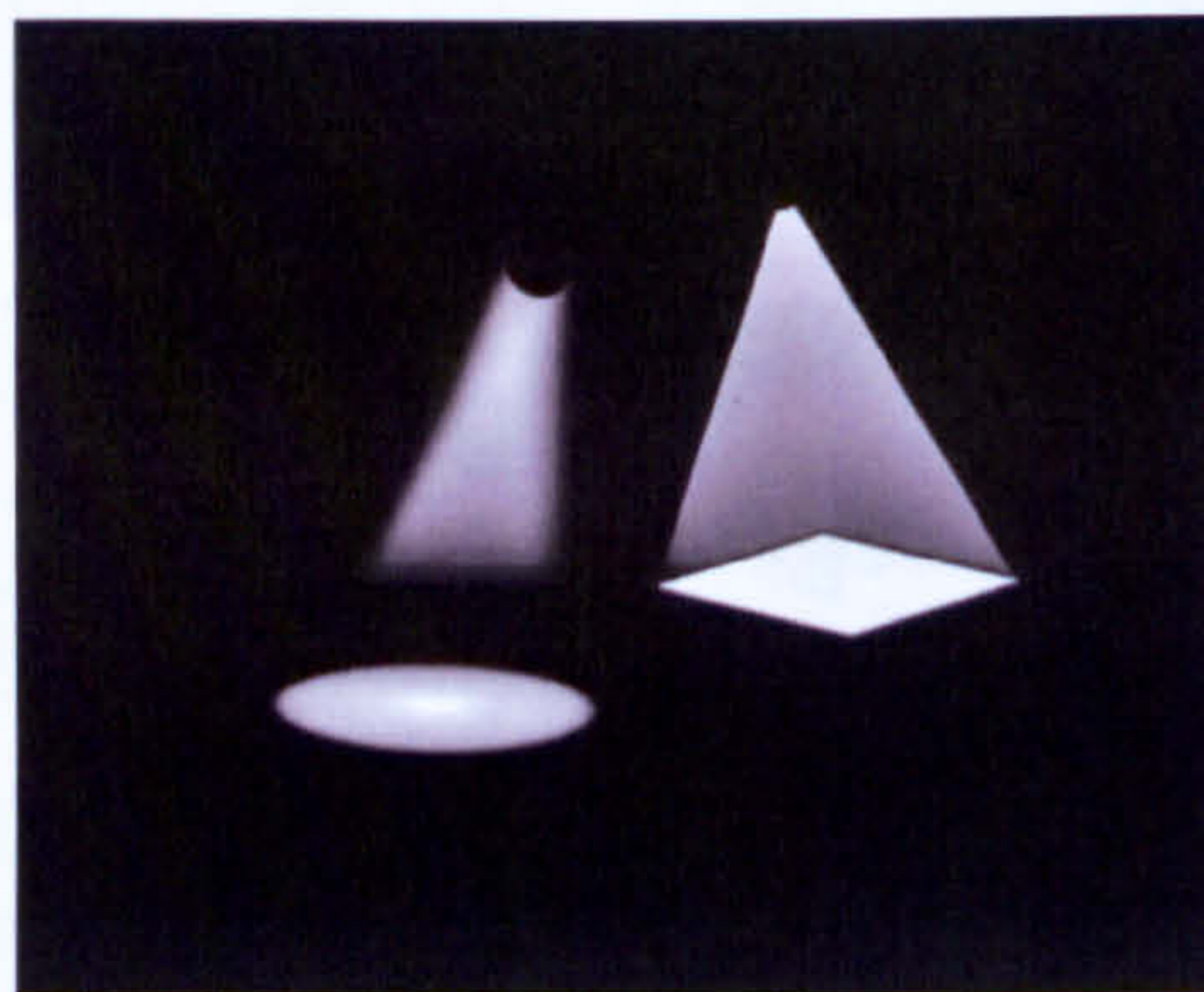


Figure 14 Investigating differently shaped light-zones

DVD, Design Parameters: 3.5.2 Investigating differently shaped light-zones.
(no sound)

The scenographer Katrine Nielson (2005:12, author's translation) reports from her investigations:

A light beam is customarily by nature round and diffuse. It is therefore experienced more as illumination than as a proper 'space' one enters. Conversely, the square light beam is experienced as a (created) space, with clear boundaries – something that one can step into and out of. Standing in the diffuse light felt less exposed than being in the squared light-zone. Seen from outside there was also clear difference with regards to what 'status' the participant were given, when they respectively were present in the diffuse or the marked light. The person in the square light-zone was experienced as framed, and therefore also more enclosed and staged, whereas the person in the diffuse round light only seemed lit and thereby appeared more free and independent.

3.5.2.1 The sharp and square light-zone

The sharp and square light-zone evokes the sensation of a defined place, with rigid directional features, and is experienced as clearly separated from the larger surrounding space. Standing in the darkness outside of the sharp/square light-zone is sensed as inhabiting a definite other space. Any position of standing or way of moving, inside or outside, are sensed as always defined by the shape of the light-zone rather than defined by the persons positions or movements. The sharp/square light-zone establishes a distinct place to visit or inhabit, and promotes tendencies to maintain clear positions and stay still.

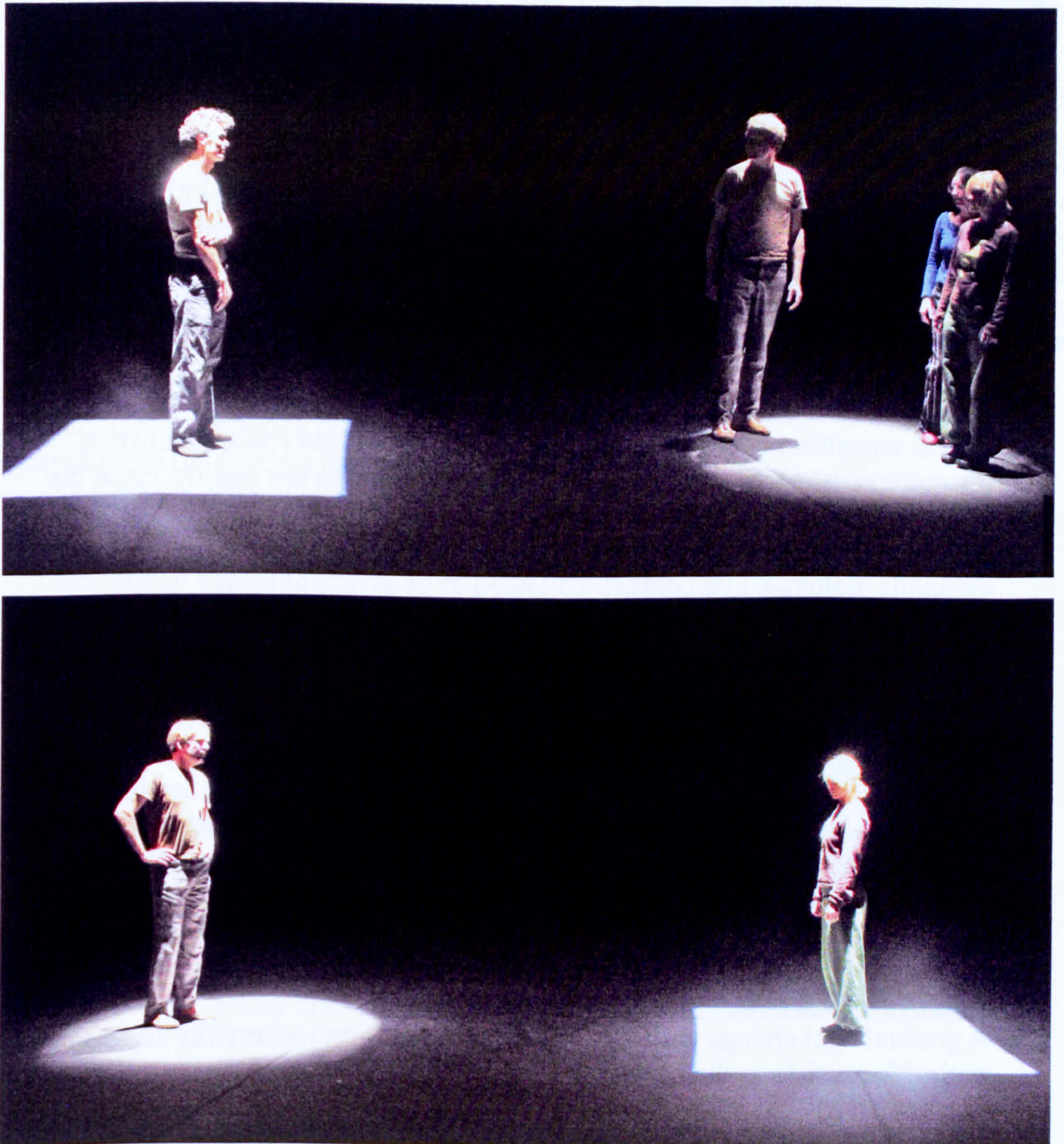


Figure 15 Investigating differently shaped light-zones

3.5.2.2 The diffuse and round light-zone

The diffuse and round light-zone evokes the sensation of a gradual intensity of a location, and can be identified and related to as a particular zone even when standing out in the darkness. There is no sense of direction and no particular separation of being inside or outside the light-zone. This lack of distinct separation evokes a sense of one unified place, equally qualified by the all grades of lightness/darkness as part of the same placeness. The diffuse/round light-zone produces a varied sense of place and directions depending on where one stands and how one moves. People's positions and movements, more than the shape of the light-zone, defines the placeness qualities, and this sensation is further intensified through exploration.

3.5.2.3 Social relations in the light-zones

The laboratory investigations stage a series of comparative studies between the sharp/square light-zone, the diffuse/round light-zone, and the surrounding dark-zone, to identify staging parameters specific to each type of spatial definition. The inhabitation of the light-zones triggers distinct and characteristic behavioural activities and experiences. Two visiting student groups synthesised a very concise and clear statement on the experience of the light-zones.

THE SQUARED LIGHT ZONE.

A clear transition between light and shadow. A defined space to move in. It's more comfortable to move along the edges than in the middle. From the corners you can see the entire space. Static space. Static light. With two people in the space, moving is more comfortable, standing still almost demands dialogue. Eye-contact. You need to be aware of what's happening in your space. With three people in the space the balance changes. Less pressure for contact, but more to keep your eyes on. It's more comfortable in the corners where you can see everything. Standing close forms a unit, and seems to be an indicator that something will happen. You only do it if you can't avoid it, otherwise you move to put a comfortable distance between you. With more than 3 people, the people at the same eye level share a space within a space. With people both standing and sitting the space become divided (MA Students reporting from the masterclass *Artificial Light*, Royal Academy of Fine Arts, Department of Architecture, Copenhagen, 2006).

THE DIFFUSED LIGHT ZONE.

A gradual light change with a clear centre. Hard to tell where the space ends. It's much less of a barrier to step into a diffused lit space. You almost don't realise when you've stepped into the space. But the "gray" zone between the brightest centre and the darkest outside seem to be most comfortable. The centre pulls at you. Draws your attention. But the centre is too bright/blinding. Feels almost aggressive or invasive. Becomes uncomfortable to stay in the centre. The energy of the light is too strong, you have to move away. You feel exposed. Your private space is invaded by

the light. With more than one person in the space, whoever is in the centre takes the attention. You feel like an attraction. Hard to see who and how many are starring at you. The space changes when you move. Dynamic space. From a distance it seems like more people share the space, but to the people within the light, the central person is the focus. It's easier to interact with people within your own light-space, but to the outside observer they all seem to form one unit (MA Students reporting from the masterclass *Artificial Light*, Royal Academy of Fine Arts, Department of Architecture, Copenhagen, 2006).

3.5.2.4 Social tendencies in the sharp/square light-zone

The sharp/square light-zone makes people intensively aware of each other, often resulting in defensive body postures, or leading to constant re-negotiation of positions and relative directions. The situation causes a build-up of suspense among people, and actions such as touching or looking at each other triggers immediate reactions. There is an increased experience that people individualize themselves from the group, and encounter each other in restless demands of the relations to one another, in continuous detailed negotiations of the social operations of the group.

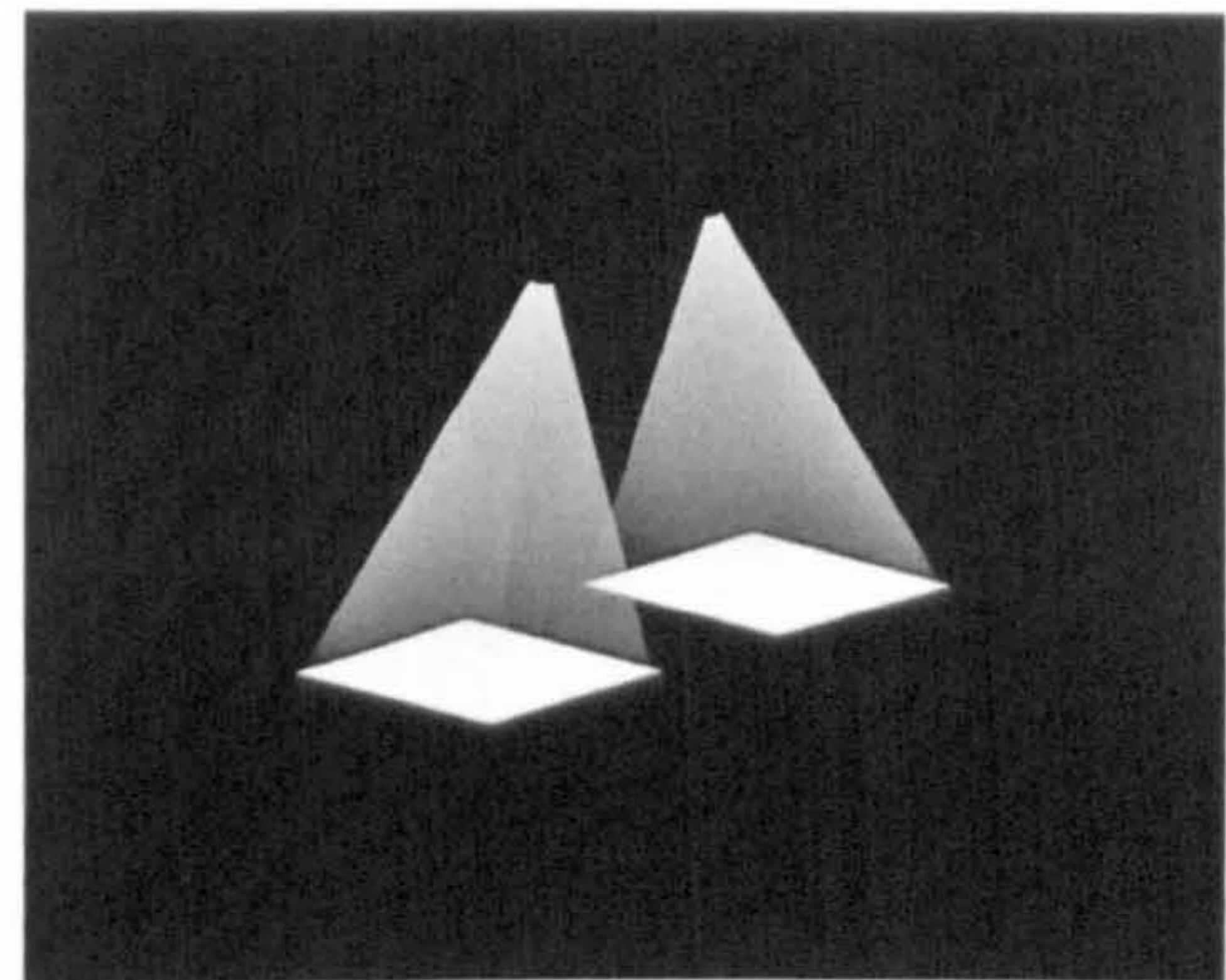


Figure 16 Social tendencies in the sharp/square light-zone

3.5.2.5 Social tendencies in the diffuse/round light-zone

In the diffuse/round light-zone, people can move around getting really close seemingly without tension. People behave relaxed, informal and they do not seem to uphold any positions or to challenge each other. Simultaneously as they are touching and even hanging on to each other, they are not producing distinct positional roles or separate individual agendas in relation to each other. On the contrary there is even a tendency that each person could seem to create her own individual sense of realm but still interact with the group.

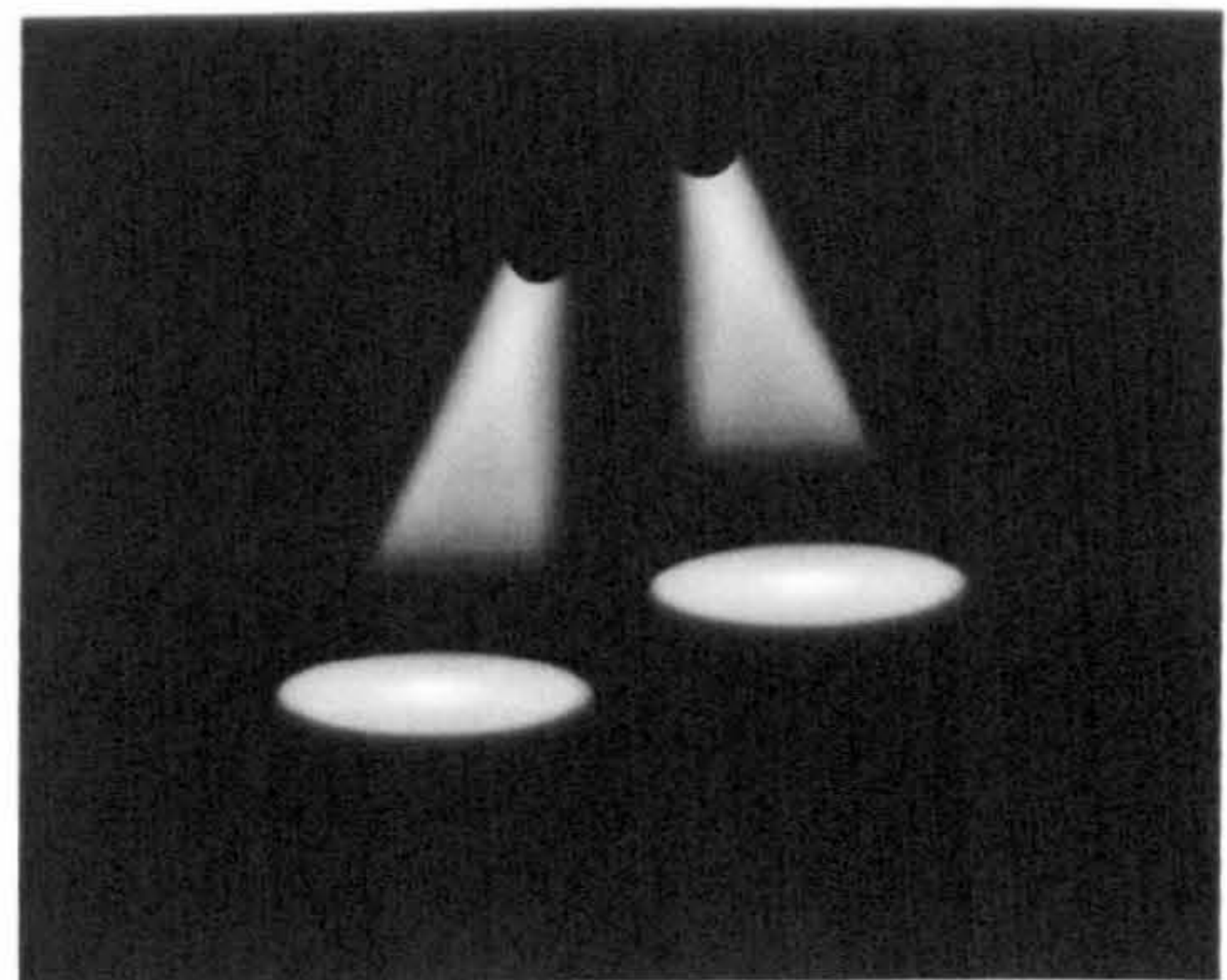


Figure 17 Social tendencies in the diffuse/round light-zone

the light. With more than one person in the space, when it is in the middle, it takes the spotlight. You feel like an attraction. Hard to see when you are not there.

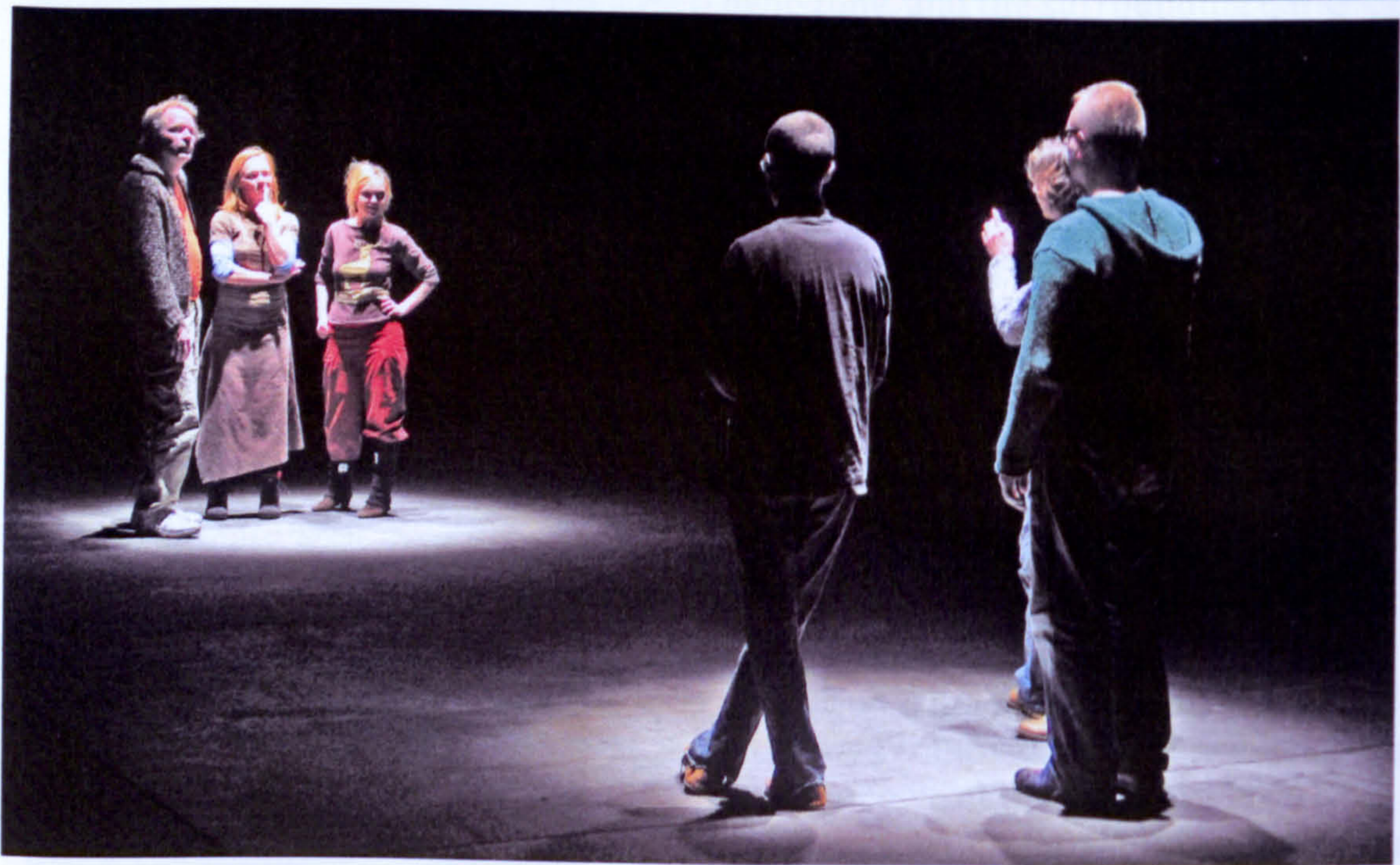


Figure 18 Social tendencies in-between two light-zones

3.5.2.6 Social tendencies in-between two light-zones

DVD, Design Parameters: 3.5.2.6 Social tendencies in-between two light-zones.
(no sound)

A series of scenarios investigates two identical light-zones as a relational social organisation, with particular attention to the relative coupling in-between the two places. The set-up consists of two identical light-zones and the participants are asked, while being guided through the experience, to focus on and discuss the experience of the relational situation from the position of being in one of the zones. In her interview, the choreographer Tina Tarpgaard (2005:4, author's translation) identifies the staging effects caused by the light-zones: 'It is like two islands of light [surrounded by darkness] ... this simple set-up creates a experience of being staged and [works] as a kind of communicative situation'.



Figure 19 Social tendencies in sharp/square and diffuse/round light-zones



Figure 20 Social tendencies in and between two light-zones



Figure 21 Social tendencies in and between two light-zones

Nielson (2005: 2, author's translation) further identifies the sense of a mirroring effect evoked by the light-zones: 'This set-up is experienced like a situation of being mirrored', which triggers mimic activities between the light-zones. The dramatist Gritt Uldall-Jessen (2005:1-2, author's translation) expresses a heightened awareness of the framing operations and an enhanced sense of exposure to the other participants. She identifies that

the set-up was about ... looking at others and being looked at by others. There was a feeling ... of a shared space. ... It felt like I was exposed, 'undressed' and being looked at in a saturating manner without any possibility to hide anything. Likewise I had the feeling of seeing the others 'undressed' without any cultural mask.

The mutual organization of presence and activity in the single light-zone is here evoked as a coupling between two zones, generating similar attentive behaviour, but now explicitly formalized as communicative actions. People in the two light-zones are coupled through their recognition of occupying similar territorial conditions, and on that basis recognizing and reacting to each other's patterns of behaviour. It is very clear, that the coupling effect is most convincing where the two zones are identical, either two square or two round light-zones. The participants' mutual coupling seem to be consistent and happening in distinct and articulate ways. Even though people are in separate light-zones they react to each other in very subtle manners, as if they are literally in the same place reacting rather instinctively to each other's movement, or almost as if the staging in separate locations enhance their nearness and connectedness. They organize their way of moving in relation to each other both rhythmically and spatially as if they are not in separated places but inhabit the same place. For example, if one person moves, the other gives her space, as if they are in the same light-zone. The light-zone experiments produce insights into how shapes of light-zones situate people and influence the behavioural condition for their relationships.

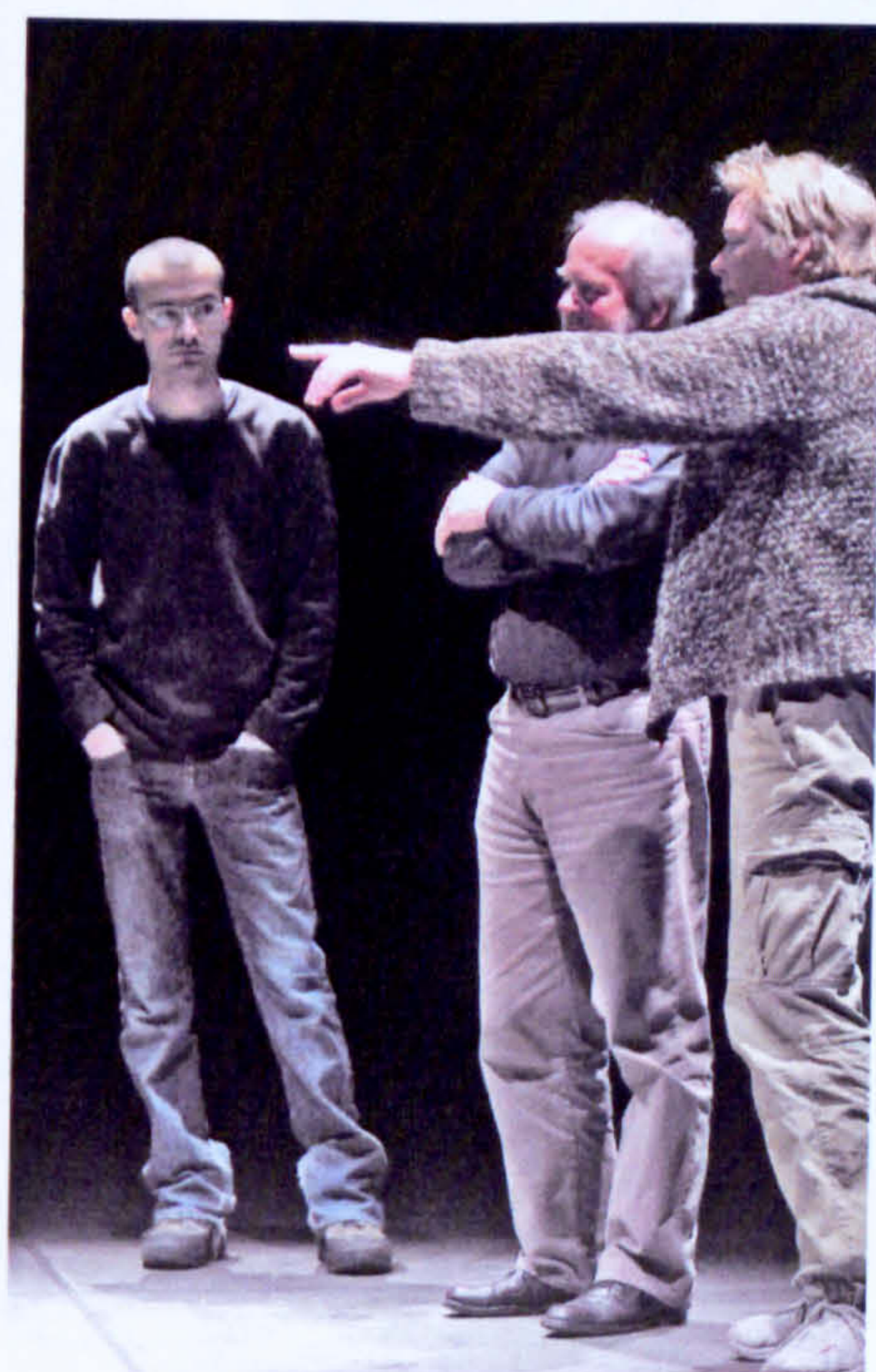


Figure 22 Social tendencies in and between two light-zones

3.5.3 The construction of frame-objects

The frame-object is constructed to stage people in a precise relationship, and is designed relative to scales of human experience of size, distance and relationship. The frame-object is designed to stage experience, based on literal presence and actual sensed actions and events, placed in an actual time/space coordinate. At the outset of

the laboratory investigations the exact concepts of framing, channelling, and coupling were only intuitively identified as something inherent in the previously discussed participatory artworks⁴⁹. The laboratory research used these insights as a starting point, and as a guiding principle for the practice-led investigations, developed through iterative full-scale stagings. The iterative testing progressively refined the design, comparing experiences of possible scales and parameters. The final prototype is a balanced model staging, where the framing, channelling, and coupling dynamics are equally present, and where the relation between the staging design and the participatory experience is made distinct and explicitly sensed.

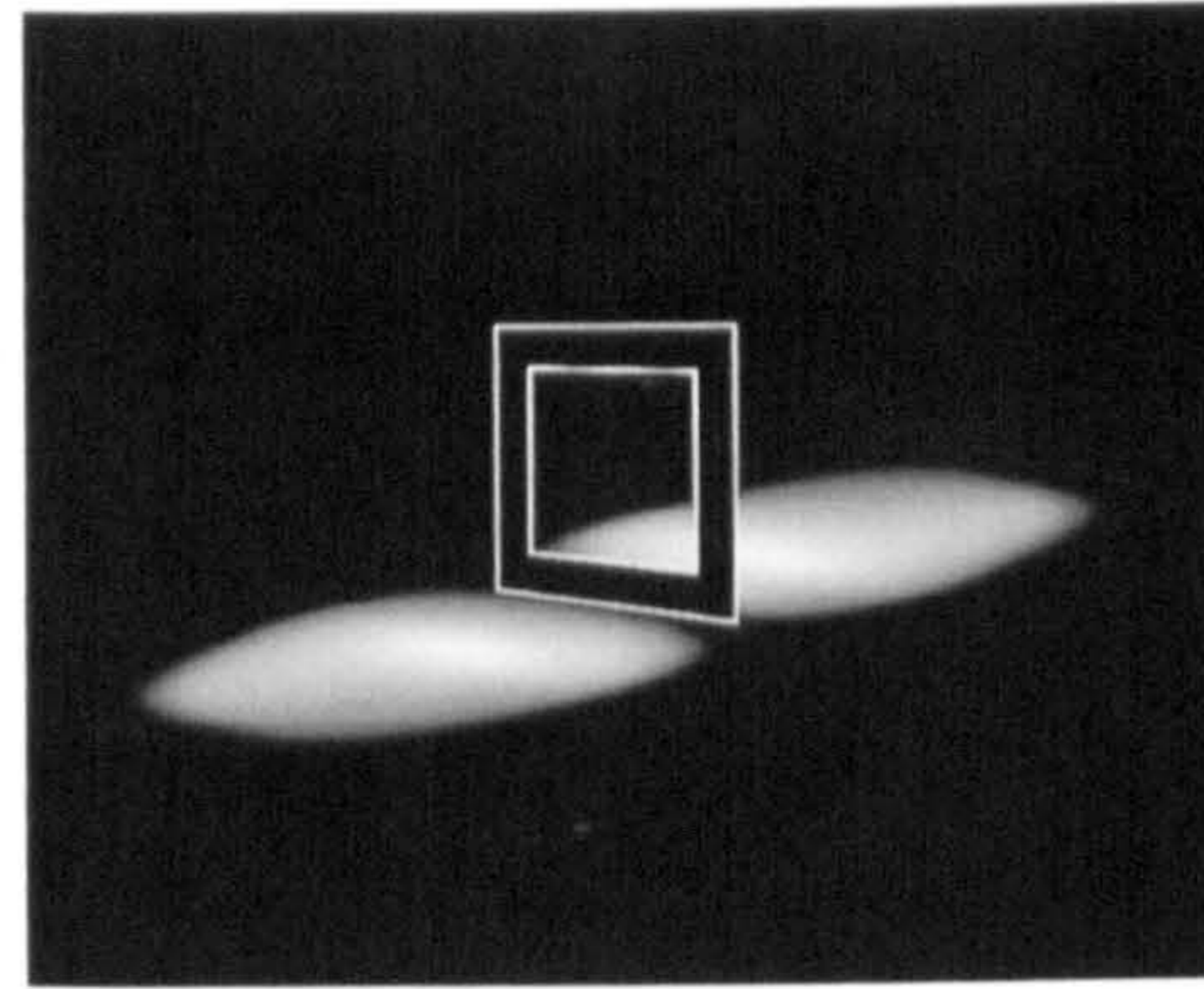


Figure 23 The frame-object

DVD, Design Parameters: 3.5.3 Square light-zones and frame-object.

⁴⁹ See chapter 3.2

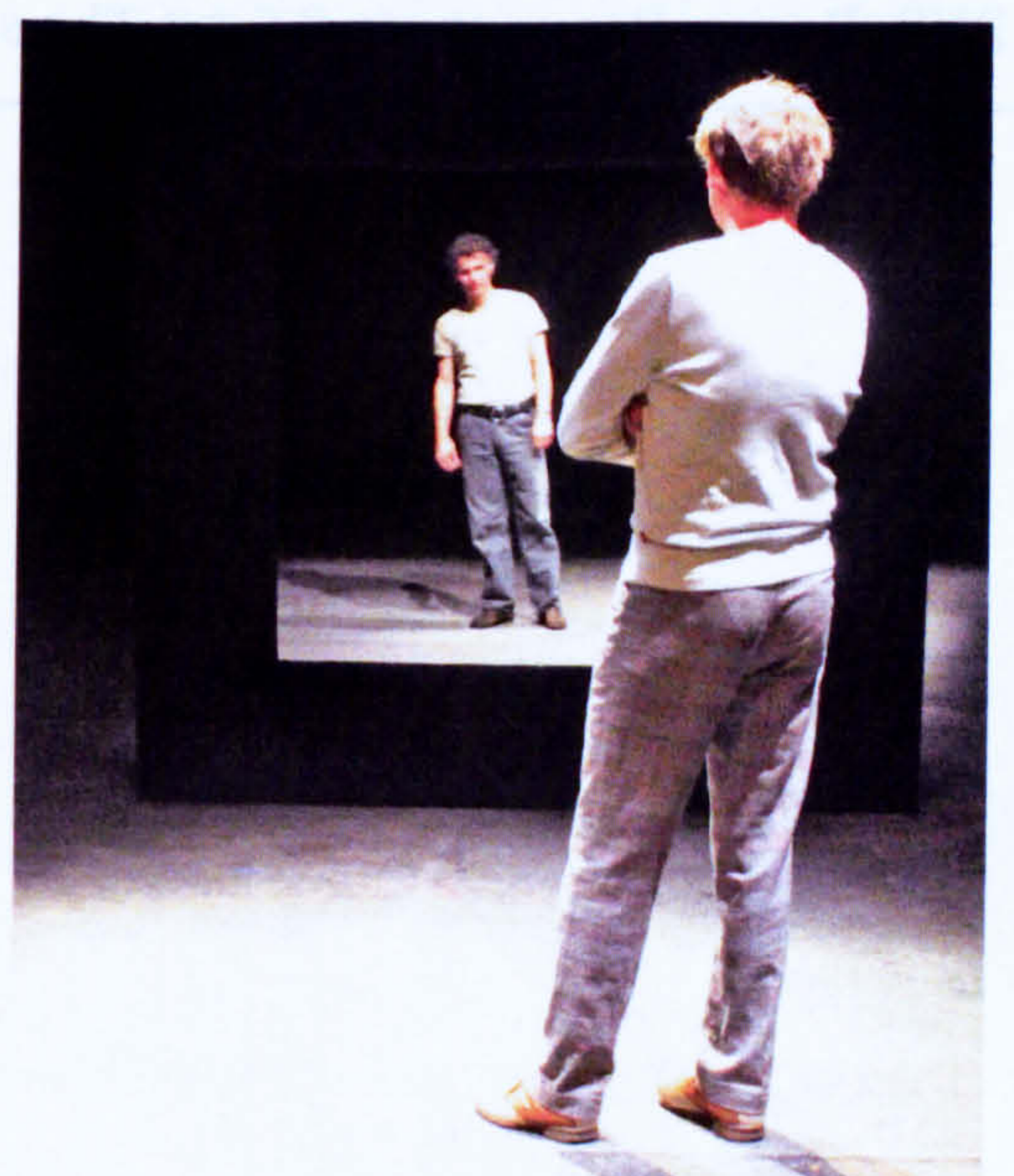


Figure 24 The construction of the frame-object

3.5.4 Comparative studies of frame-object constructions: scale, serial, layered

The frame-object, as an object and as an element in the staging operations, is further investigated by comparing several differently shaped and scaled frame-objects. The frame-object is constructed in a variety of versions, in scaled proportion relative to the concept of door, window and wall. The proportions influence how the participant's behavioural attitude is situated, and how the mediating operations are identified and contextualised.

3.5.4.1 The small hole frame-object

The small hole situates two asymmetric relations, where the participants are respectively looking at and being looked at. No immediate relation between the two perspectives is established, as if the participants are part of two separate scenarios. The small hole is set at eye-level to fit the face of a standing person. As a total construct, the object is experienced as a wall containing a small hole.

The relationship is separated into asymmetric positions, at the one side the object invites to peep, and at the other side to be at show, and simultaneously the one side produces face-size frame to be looked at as a picture on a wall by the other.

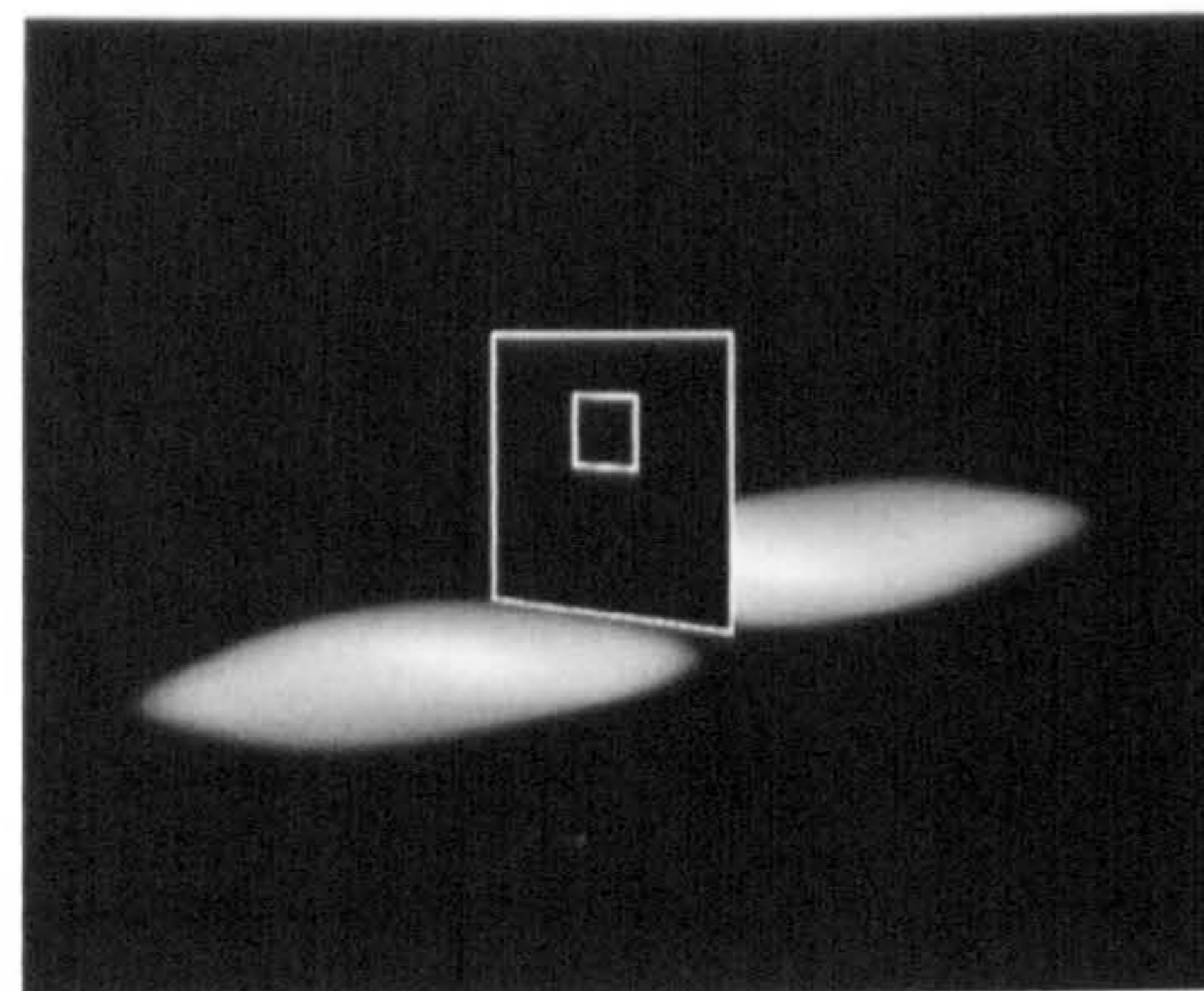


Figure 25 The small hole frame-object

DVD, Design Parameters: 3.5.4.1 The small hole frame-object.



Figure 26 The small hole frame-object

3.5.4.2 The door frame-object

The door suggests a hole that one is meant to walk through, and gives access between the two sides it separates. The doorway defines the access through the object and makes the object a wall. The door establishes a walking path that signals where to walk, which simultaneously makes the door/wall object discard access between sides outside and around the wall, as these pathways are not part of the staged situation generated by the door.

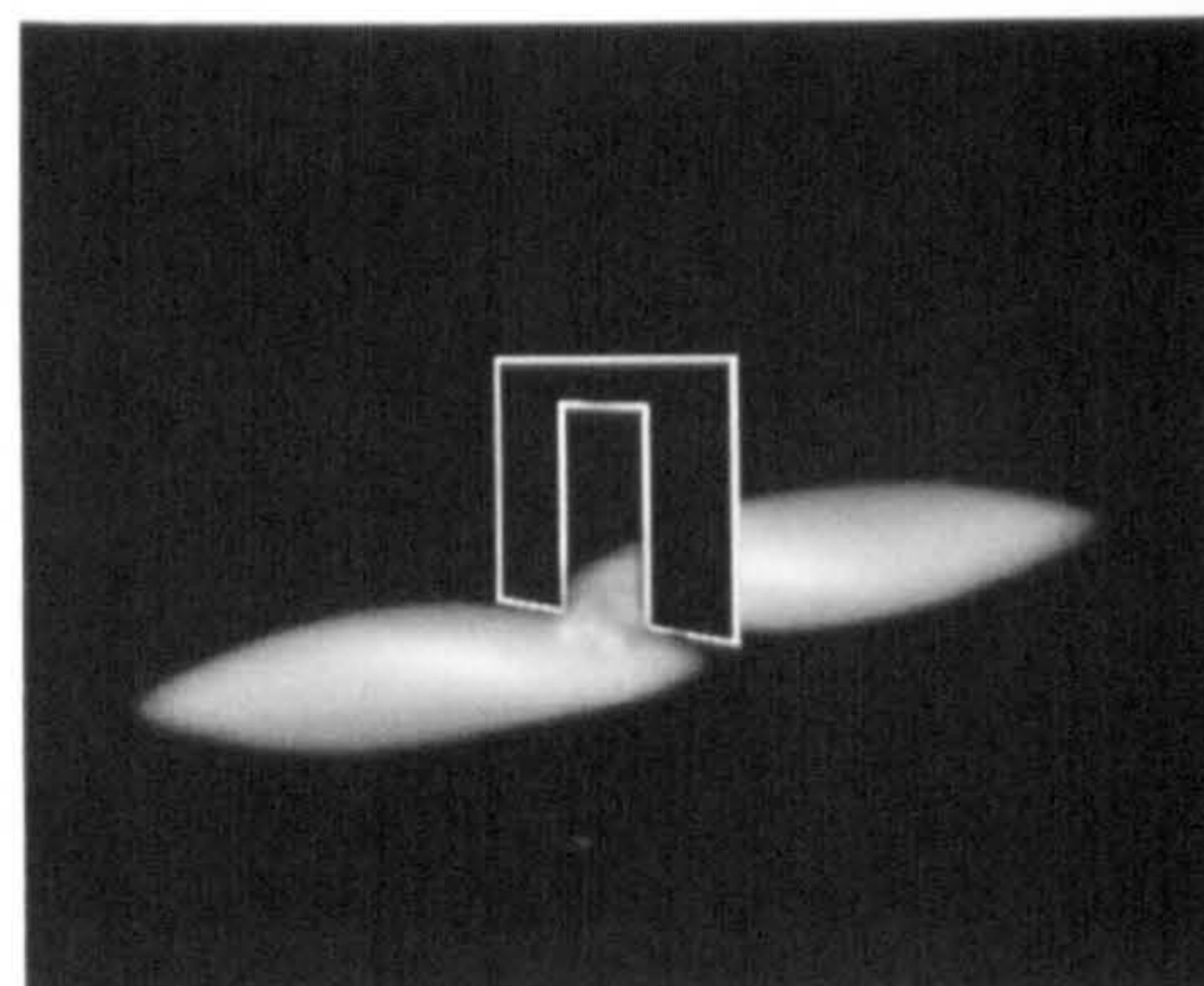


Figure 27 The door frame-object

3.5.4.3 Side-by-side combined frame-objects

Two symmetric shapes, like two large frame-objects side by side, stage a clear sense of an artificial scenographic element, neither architecture nor object. The combined frame-objects stage a sense of a difference between an inside and an outside position, separated by the objects as they form a wall. The combination of a door and two large frame-objects turns the scenario into an architecture, a fragment of a building, and establish an enclosed and inhabitable site, organised by the objects into a complex of insides and outsides⁵⁰.

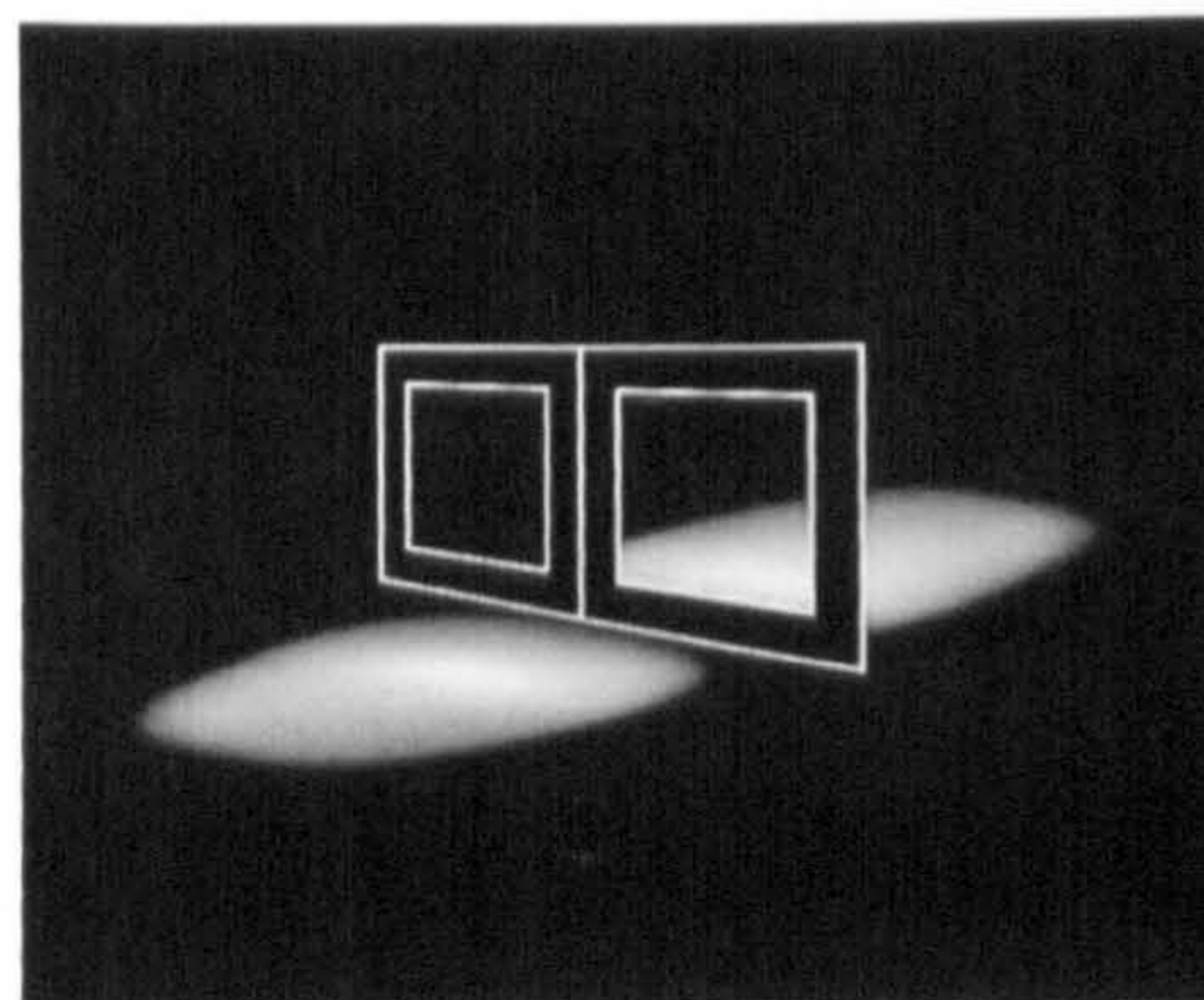


Figure 29 Side-by-side combined frame-objects

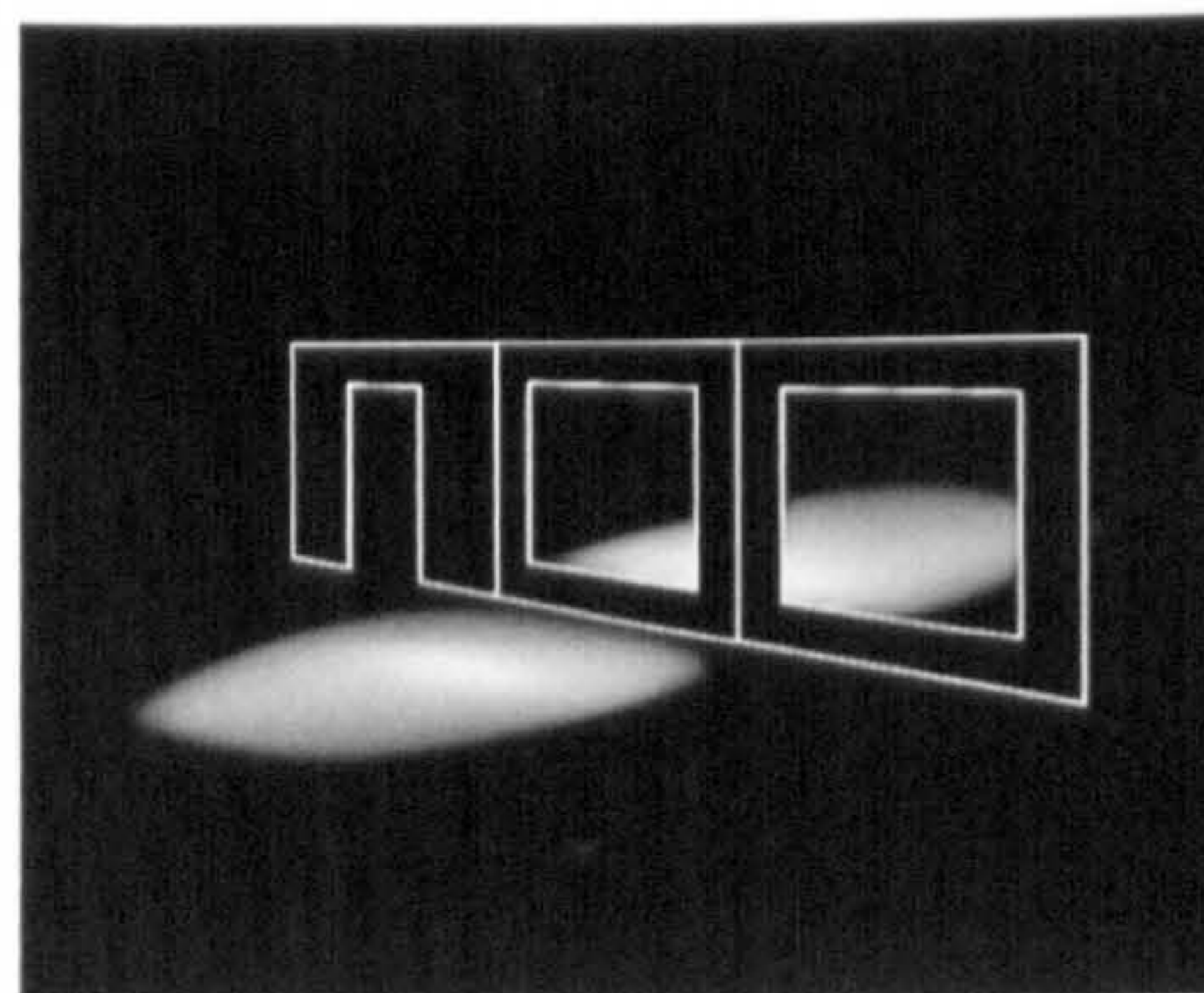


Figure 28 Side-by-side combined frame-objects

DVD, Design Parameters: 3.5.4.3 Side-by-side combined frame-objects.
(no sound)

⁵⁰ The wall produces an inside and an outside, as discussed with Grosz in chapter 3.5.2.3.



Figure 30 Side-by-side combined frame-objects

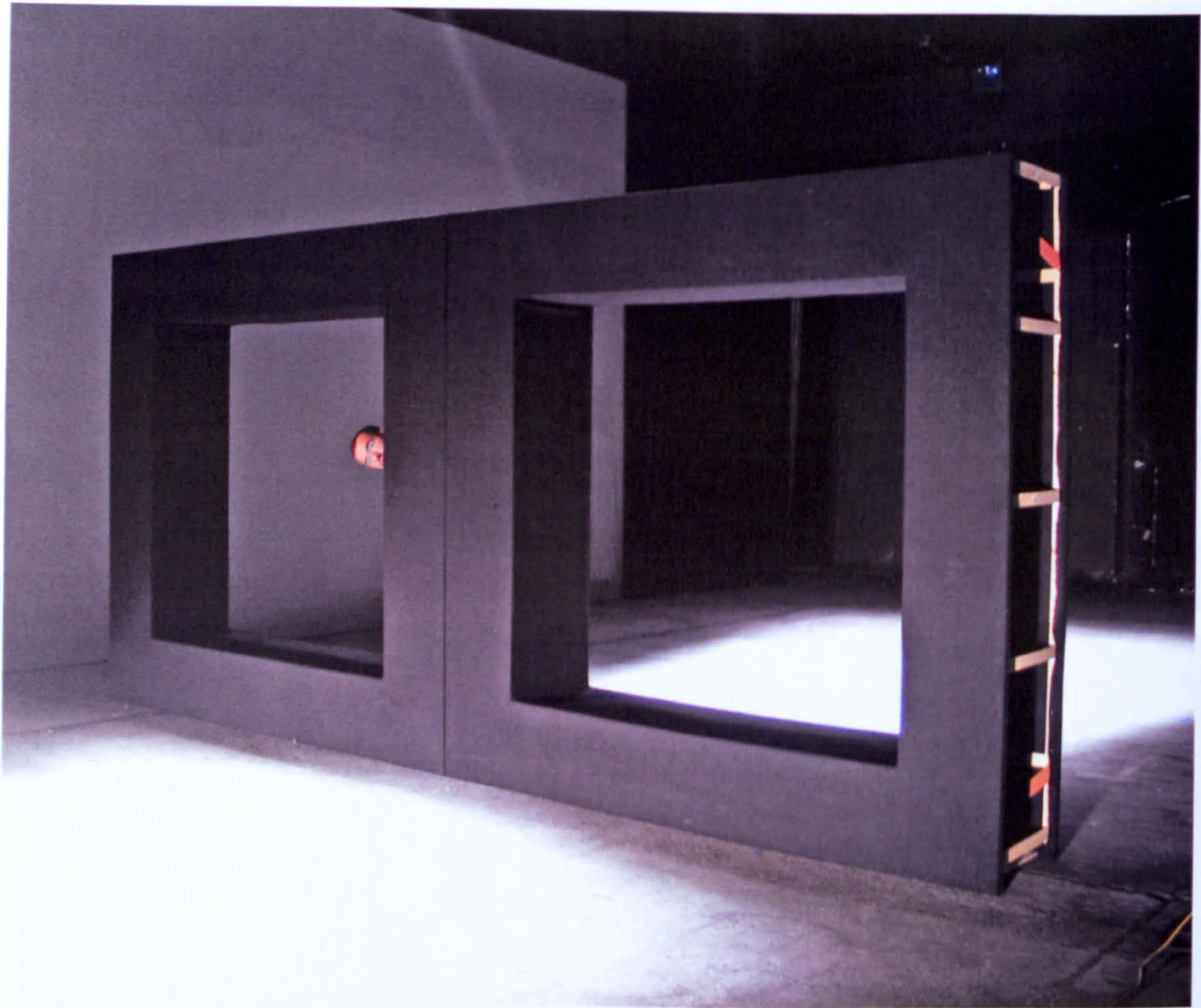


Figure 31 Side-by-side combined frame-objects

3.5.4.4 Frame-objects in front of each other

The combination of two frame-objects in front of each other, like a doubling with two layers of frame-objects with a possible passage in-between, produces a distinct scenographic device. Depending on how the in-between space and the two surrounding spaces are used by the participants, the device situates the spaces as differently combined layers of the real, the fictional and the illusionary. These layers shift dominance and change interrelations with every subtle different use of the staged environment. The passage between the two frame-objects situates the participants similar to the single frame-object, but as soon as someone passed through in-between the frame-objects they develop into accomplices. The people in the passage are observed as a third event, which makes the relations between people in the first, second and third space different for each participant, excluding any sense of a common social site. With the doubled frame-object the staging is no longer a socializing device, but a fictionalising or illusionary device.

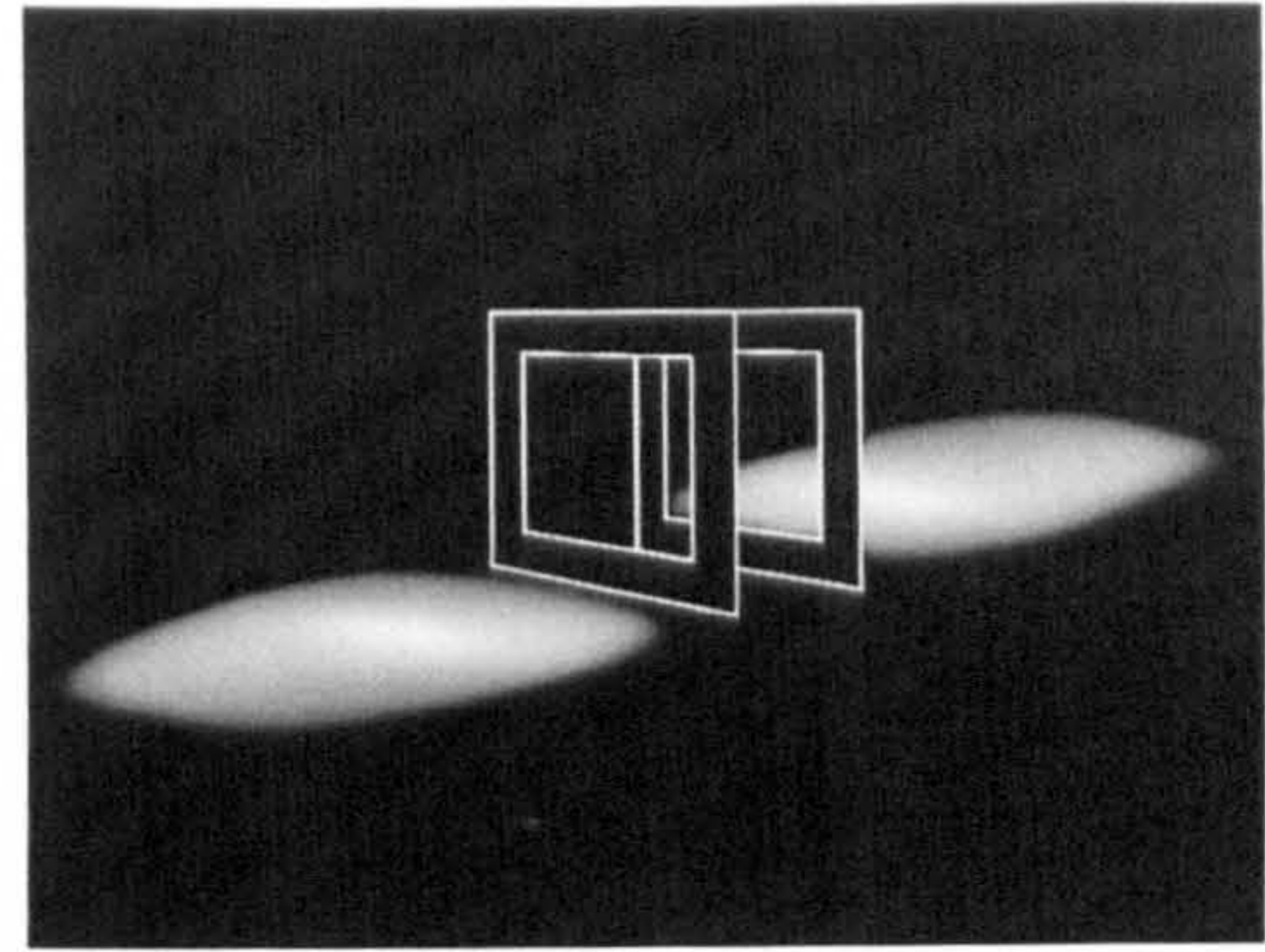


Figure 32 Frame-objects in front of each other

DVD, Design Parameters: 3.5.4.4 Frame-objects in front of each other.



Figure 33 Frame-objects in front of each other

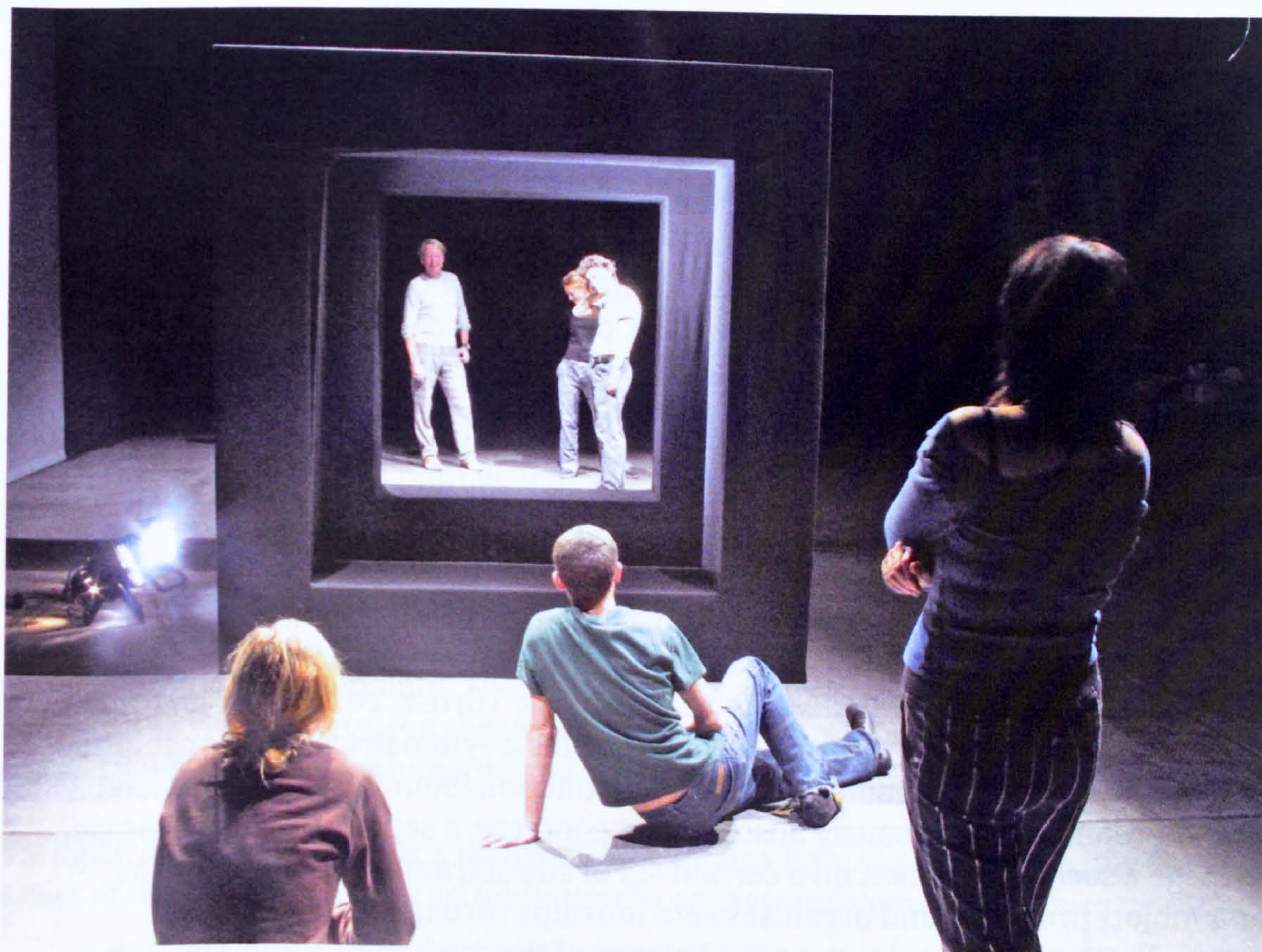


Figure 34 Frame-objects in front of each other

3.5.5 The frame-object as staging devise

The frame-object could be said to be that architectural gesture which format the staging of space into a particular site. The construction of the frame-object introduces a boundary that relatively separates and arranges in specific ways. This distinction is enacted through a simple basic compositional procedure: a separation produced either by concrete objects or by reflective operations. According to Grosz (2008:14), the staging of a wall generates this distinction, and 'constitutes the possibility of an inside and an outside, dividing the inhabitable from the natural. ... The wall divides us from the world, on one side, and creates another world, a constructed and framed world, on its other side'.

The distinction generated by the frame-object marks certain relational possibilities, and 'provides new connections, new relations, social and interpersonal relations, with those on its other side' (Grosz, 2008:14). The frame-object allows people to be confronted, and enables a symmetrical relationship between the sides of the frame-object. The distinction/boundary can be passed and is therefore simultaneously abstract and concrete, a separator and a passage, and stage a social agreement on a certain set of social framing operations. The frame-object promotes and organises relationships through processes of theatricalisation, in a precise dynamic balance of the mediating parameters: the framing, channelling, and coupling tendencies.

3.5.5.1 The frame-object combined with light-zones

The frame-object is even sized horizontally and vertically, 230x230 cm, with a boarder size of 35x35 cm. The hole in the frame-object situates the viewing of humans in full size on the other side. The frame-object is built with a skeleton of wood and a surface of matte black material. On each side of the frame-object is a light-zone, designed to emphasise the framing, channelling, and coupling dynamics of the staged experience.



Figure 35 The frame-object combined with light-zones

3.5.5.2 Staging the relations in-between objects and architecture

The frame-object is designed as both a scaled object and a simplified wall. It has the proportions of an object and the size of an architecture. As we know from working with objects in theatre, objects in spaces are formative devices and situate attention. The place characteristics defined by the object enable a spatial reference between people relative to the scale and shape characteristics of the object. The frame-object is not enclosing a place, nor is it defining boundaries producing inner and outer placeness, but instead works as a self-referential setting, staging a simultaneous potential of both wall and object. The frame-object is situated in the tension in-between being a wall or an object, not belonging to either domain, but opening for a potential in-between. In a simplified way, one could say that the domain of architecture is, seen from a human position, something to inhabit and in a scale larger than human, whereas the domain of objects is smaller than human and something to manipulate. The frame-object establishes a relative and mutually constitutive staging between these domains, where the 'objectness' is contextualised by the 'architectureness' and vice-versa.

Tarpgaard (2005:12, author's translation) explains how she experience the staging effect of the frame-object as an invitation to engage and communicate:

Why does a frame placed in the middle of a room make such a difference? ... Why do you associate it with a mirror? ... You have an identical space on the other side, through which other people pass. ... There is an experience that things concentrate ... the feeling is very instant ... the frame establishes a very direct contact ... it creates a feeling of being safe ... the frame makes a focus, a kind of distance, because the situation becomes staged. ... It is [much more] easy to relate to the others. The frame helps me focus. The frame inspires me to play [communicate, socialize] through [physical] movement.

The design of the frame-object generates a particular performative situation in-between the mutual object-wall reference, a theatrical operation where the participatory activities are allocated a self-reflective reference rather than referring to any external context. The design strategy and its effect on the participant is similar to that of minimalist sculpture. The minimalist artist Robert Morris argues that the works are 'reflexive because one's awareness of oneself existing in the same space as the work is establishing relationships as he apprehends to the object from various positions and under varying conditions of light and spatial context' (Morris in Fried, 1967:125). The frame-object constitutes a formalised scenographic device in the ambiguity between being architecture or an object, a double reference that promotes a specific third order capability in the staging of the participants.

3.5.5.3 Combined light-zone and frame-object design

The two light-zones, one on each side of the frame-object, are identical but mirrored, producing an even placeness characteristic on both sides of the frame-object. The design took inspiration from an idea of a mix of the two previous examined zones, the diffuse/round and the sharp/square. The qualities of the diffuse/round light zone promote people to move and make them experience how the light is sensed differently. The qualities of the sharp/square light zone clearly mark a difference between inside and outside of the framed zones, and align and enhance the sense of perspectives and directions.

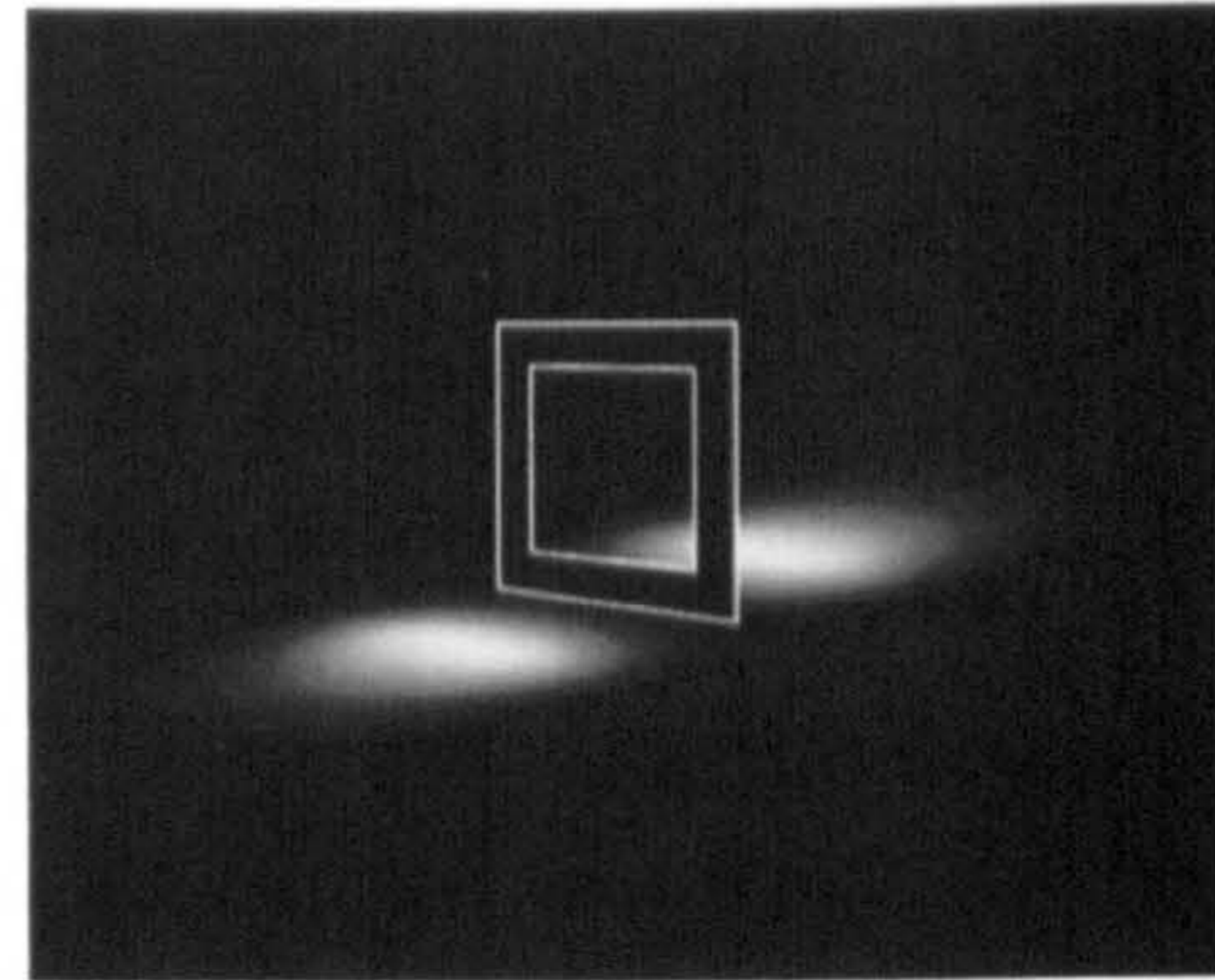


Figure 37 Combined sharp/square light-zones and frame-object design

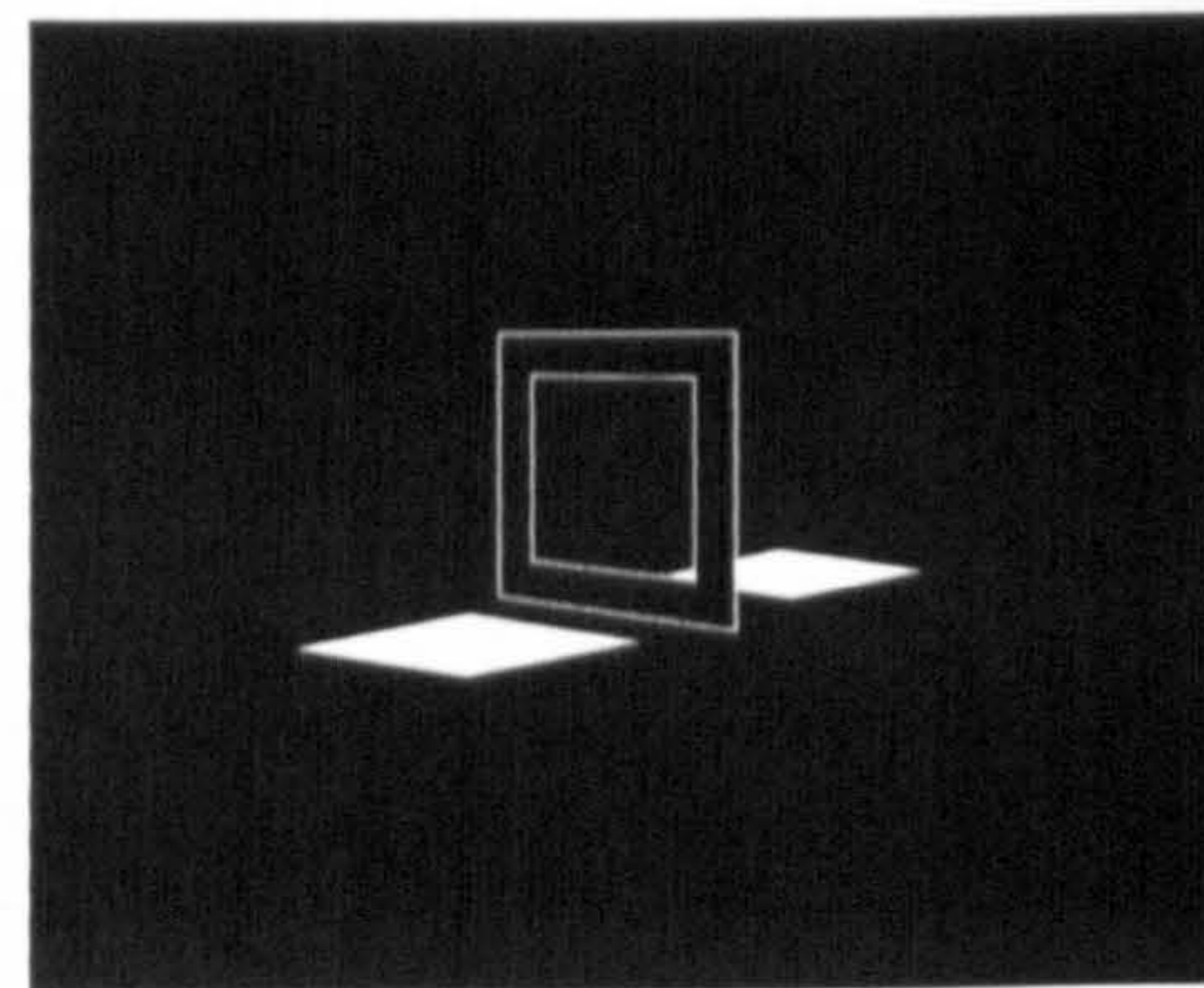


Figure 36 Combined diffuse/round light-zones and frame-object design

DVD, Design Parameters: 3.5.5.3 Combined light-zone and frame-object design.
(no sound)

3.5.5.4 Design of perspectives

The light-zones are designed as a rectangular field the width of the frame-object when closest to the frame-object, and progressively wider further away from the frame-object, following the visual perspective lines from the participant's point of view, and constructed to enhance a lit perspective looking through the framed view with darkness in the space seen outside the frame-object. The perspective generated by the frame-object conflates with the boundaries between light- and dark-zones, and simultaneously stages the two sides of the frame-object in identical but mirrored situations. This separating and mirroring tendency invigorates a conflict in the staging, making every activity both different and similar.

3.5.5.5 Design of relationships inside and outside

The frame-object equally enables a sense of an inside relation between the two sides as mediating devices through the hole, and a similar relationship outside the frame-object as potential mediation through the darkness. Nielson (2005:13-14, author's translation) reports on how the experience of the staging changes from different positions of observation:

By withdrawing backwards from the scene, stepping into the diffused border area of the light-zone, I also stepped out of the role as a staged performer and became instead the anonymous audience, without either obligation or influence towards the situation that I surveyed. Observing from this perspective the experience of looking at a framed live image or film was intensified. ... If I moved totally out of the frame [and its light zones] the illusion disappeared completely. Seen from outside the situation was experienced more as a game between two equal partners, while the focus and reason for their interaction seemed meaningless.

The balance between simultaneous and overlapping inside/outside framings is a key part of the staging capacity of the prototype. It never allows the participants to conform to one understanding and thus situates them as self-reflective observers in-between several simultaneous understandings. This balance emphasizes the experience of the framing, channelling, and coupling dynamic qualities of the *Frame Prototype*. The *Frame Prototype* situates the participant immediately, without any preceding activity of engagement needed, and then qualifies the experience on every succeeding engagement activity. This invigorates a sense of relationship in-between participant both inside and outside the framed perspective, and both separated and not separated by the framing distinction.

3.5.5.6 Dynamism originating from the light design

DVD, Design Parameters: 3.5.5.6 Dynamism originating from the light design.
(no sound)

The design of the light-zones indicates bounded areas, with diffusion on the border between light-zone and dark-zone, and with the priority of a higher lit area central to the framed perspective. These priorities of light are further arranged in a way that produces a varied pattern in the light, not dissimilar to an everyday daylight experience.

We might think of daylight in a building as something composed by the architecturally defined holes. Daylight openings, such as windows, compose the dynamic variation of how the daylight performs. The dynamic transformational aspect of daylight consequently evokes a varied spatial experience. In the *Frame Prototype* the variations in the artificial light design is used as a way to promote performative investigations. The light design is stable over time but varied over space, and every movement by the visitor is enhanced and qualified by the experience of light variation, while standing still leaves the participant with no feedback. The light intensity, and how it falls onto the bodies, changes depending on how and where they move. This differentiated intensity makes people move in the examination of how the light is experienced at different places in the zone. These are qualities that operate as an embedded dynamic structure, and lead the participants into a dynamic state of investigation.

3.5.5.7 Performative promotion of collective behaviour

DVD, Design Parameters: 3.5.5.7 Performative promotion of collective behaviour.

The size of the light-zones in the prototype is considerably larger than the previously described square and round light-zones. It is enlarged to a size where different and separate activities can happen within the same zone. People can separate entirely without leaving their mutually inhabited zone and re-compose their relationship in spatial terms. The performative engagement makes people feel coupled in a certain understanding of a shared condition, which develops a meta-communicational condition, a shared framework of interaction as a certain communicative quality. The other person is a source of interaction and the situation is experienced as a staged sociality with certain agreed rules of engagement made possible by the prototype staging.

The choreographer Erik Pold and the Architect Katja Bulow reflect on how the staging with the *Frame Prototype* evokes experiences of social situations and promotes particular collective behaviours:

The frame set-up creates a very comfortable situation ... Somehow this medium made me move in a certain way, also because of the light setting. ... The frame intensifies my impulse to communicate ...[and] I feel inclined to place myself spatially and physically in relation to the group. ... More than I wanted to talk to the people just beside me, I wanted to involve myself compositionally in relation to the frame and to the people on the other side of it ... and even that you were able to talk through it [the hole in the frame], I did not feel like doing that. ... About the relationship, - I had the feeling that by studying the others I experienced myself in [the situation] ... that we began to focus on our way to cognize. ... how we apprehend, and then it became interesting to see how the other chose to enact, ... so I guess that the relationship between participants took firmness as a cognitive space in a strange way (Pold, 2005:4-8, author's translation).

If comparing the 'two light zones' set-up with the 'frame and light zones' then the frame is very obviously the thing that makes it possible for us to act ... the situation is put into play ... or is legitimized. ... We all start placing ourselves in relation to each other ... to compose in relation to both sides ... to create balance ... one feels like being in that game (Bulow, 2005:5-6, author's translation).

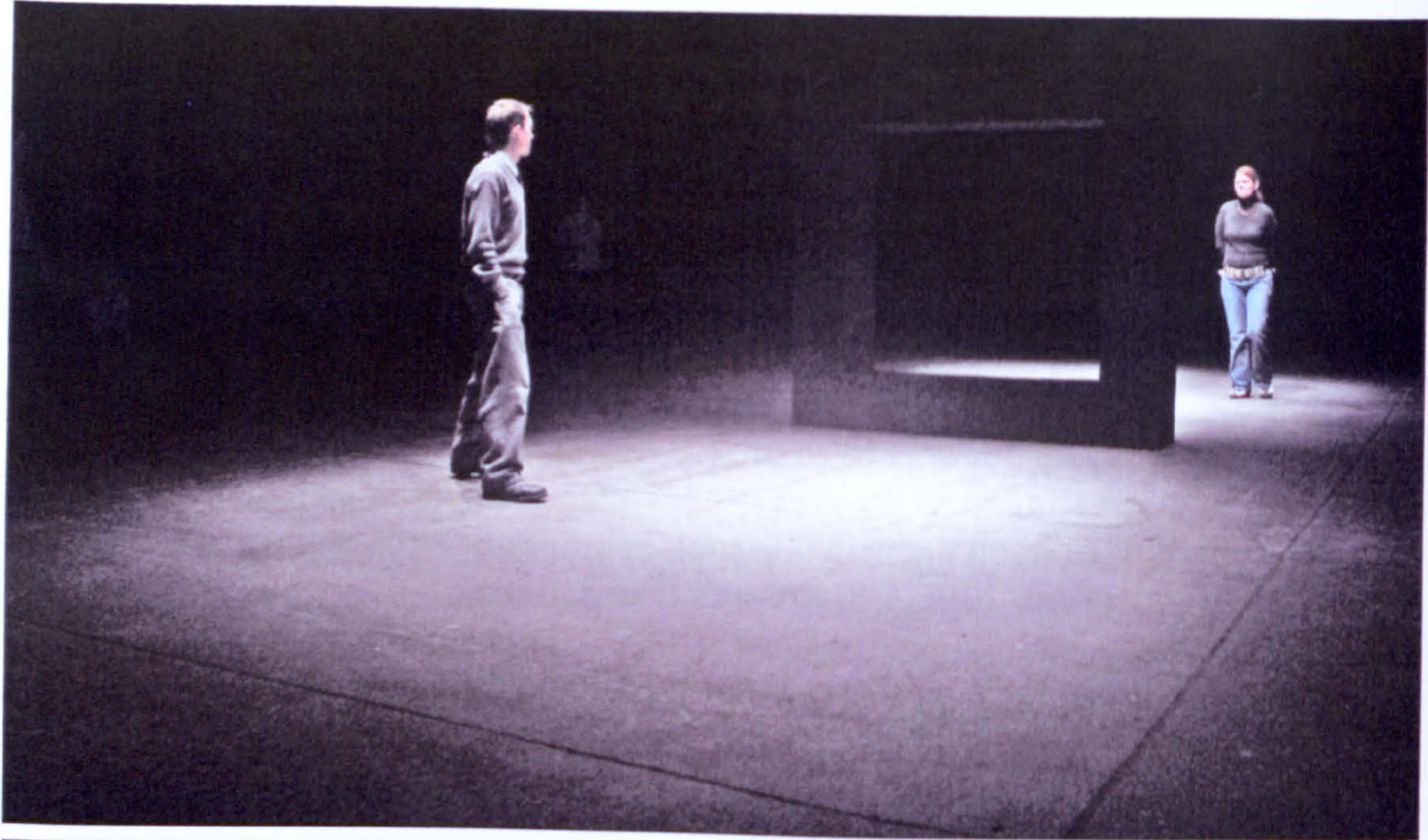


Figure 38 Staging nearness and distance

3.5.5.8 Staging nearness and distance

DVD, Design Parameters: 3.5.5.8 Staging nearness and distance.

The prototype staging makes the participants become coupled in a structural congruence, which gives the experience of standing in front of a mirror, just with the notable difference, that it is not yourself you see on the other side of the framing, but another participant. From this communicative relation of mimic relations and framed differences, a particular intertwined nearness/distance experience emerges. The two equal behavioural conditions, placed opposite each other, generate an enhanced sense of nearness while simultaneously producing a sense of enhanced distance. The *Frame Prototype* formalises a channel through the actual frame-object that makes it possible to operate through something, to communicate within a format and through a format, in a coupling in-between distinct locations.

The very un-expected effect of the *Frame Prototype* is probably that the staging allows for people to stare at each other without feeling intimidated, they experience a formal distance that allows enhanced staring, and at the same time feel closer and more intimately related. Uldall-Jessen (2005:3-4, author's translation) reports from her explorations of this particular quality of the *Frame Prototype*:

I explored the liminalities: when is it possible for me to sense the other persons' physicality, or when is the other person mediated. It became an exploration of how mediated do I experience the person on the other side of the frame to be. In my experience a mirroring is taking effect, meaning that I am [sort of] looking at myself and ... the other is a mirror [image] of me. ... I am looking at the other who is looking at me. A shared space is established ... the frame is a border between us ... we could say that [the frame] situation is a contract in-between us ... we can't be in the same space because the frame separates us.

3.5.5.9 How the *Frame Prototype* theatricalise relationships

DVD, Design Parameters: 3.5.5.9 How the *Frame Prototype* theatricalise relationships. (no sound)

The *Frame Prototype* evokes processes of theatricalisation and structures theatrical framings, which legitimise that participants can stare at each other without in any way feeling uncomfortable. There is produced a theatrical performance situation, but based on communication, that is, a process of continuous formation of theatricality, made explicit in the staged event as a focus on the process of participation itself as the core attention. The designer and media

artist Tatiana Lyng (2005:2-4, author's translation) speculates on how she negotiates her theatrical position and explores the possibilities and limits within the staging of the *Frame Prototype*:

The frame established something to relate to ... How you placed yourself ... and the experience of the image that was created by the frame ... how the others placed themselves in relation to you. And the exploration of some 'possible/maybe' limit, when you get really close, ... that you can get so very close [to each other] because of the frame. [By way of the frame] I – together with the other participants – made a space emerge ... I don't feel like an onlooker while standing behind the frame, I think that we all recognise the situation as a shared generation of experience. Somehow the others become extras in my world, because I know that they don't see [experience exactly] the same as me. In some way they are only extras.

In their way of reflecting on the event the participants specify aspects of how the attention structures emerge and are mapped out as an explicit structure of inter-relations. The participants identify the apparent differences and similarities in comparison to the previous experiences outside the laboratory. Further, they speculate on differences between attention operations within the *Frame Prototype* situation and the forthcoming video connections. In the following excerpt from the interviews with the performer and media artist Jørgen Callesen and scenographer Katrine Nielson they elaborate on their experiences:

[The experience is] that they keep their space over there and I keep my space over here. [The frame] causes a separation. And we can look into each other's spaces, ... [a situation] where we are [each other's] images ... and we begin to interact, to play, to communicate in trying to meet. ... and then something new emerges. ... The frame creates a tension. It instantiates a staging process. And it also creates some magic, that is, it is as if there is something you must not break, otherwise you turn [the situation] towards another agenda. ... But the playing game also disappears now and then, and we verbalise through [the frame] and in this way we examine the frame together [analytically] ... The frame tells that I am looking at a picture of another person, but I know that the other person also sees a picture of me, and I think that: now I am looked at by the other and becoming her picture, but at the same time we are together in a shared relationship, and this creates a mystical sense of doubleness (Callesen, 2005:4-5, author's translation).

The black frame works as a border between two worlds, two realities. I never doubted that the person on the other side was real and physically in place, but the light setting and the frame made it seem as a picture or a mirror reflection, - a fiction. ... Therefore instinctively one tried to establish a contact with the person on the other side through some kind of a compositional mirroring game. It was quite easy to figure out how the set-up worked, how the mirroring effect functioned, and as such I could concentrate on my own exploration and to interact. Also the range of vision was wide enough for me to be able to explore my own space without losing the visual or conscious contact with the 'mirror-image-fellow' (Nielson, 2005:13-14, author's translation).

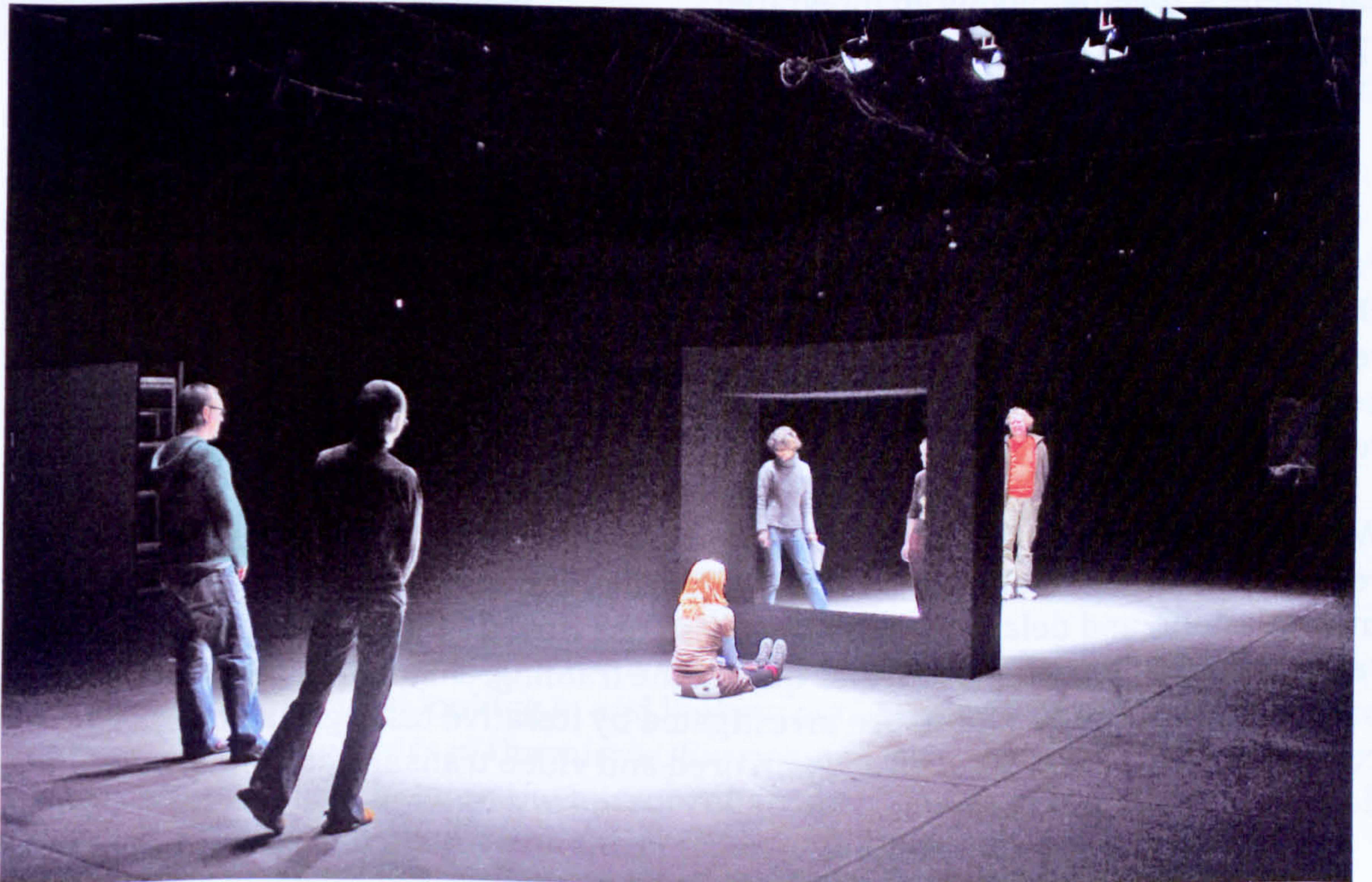
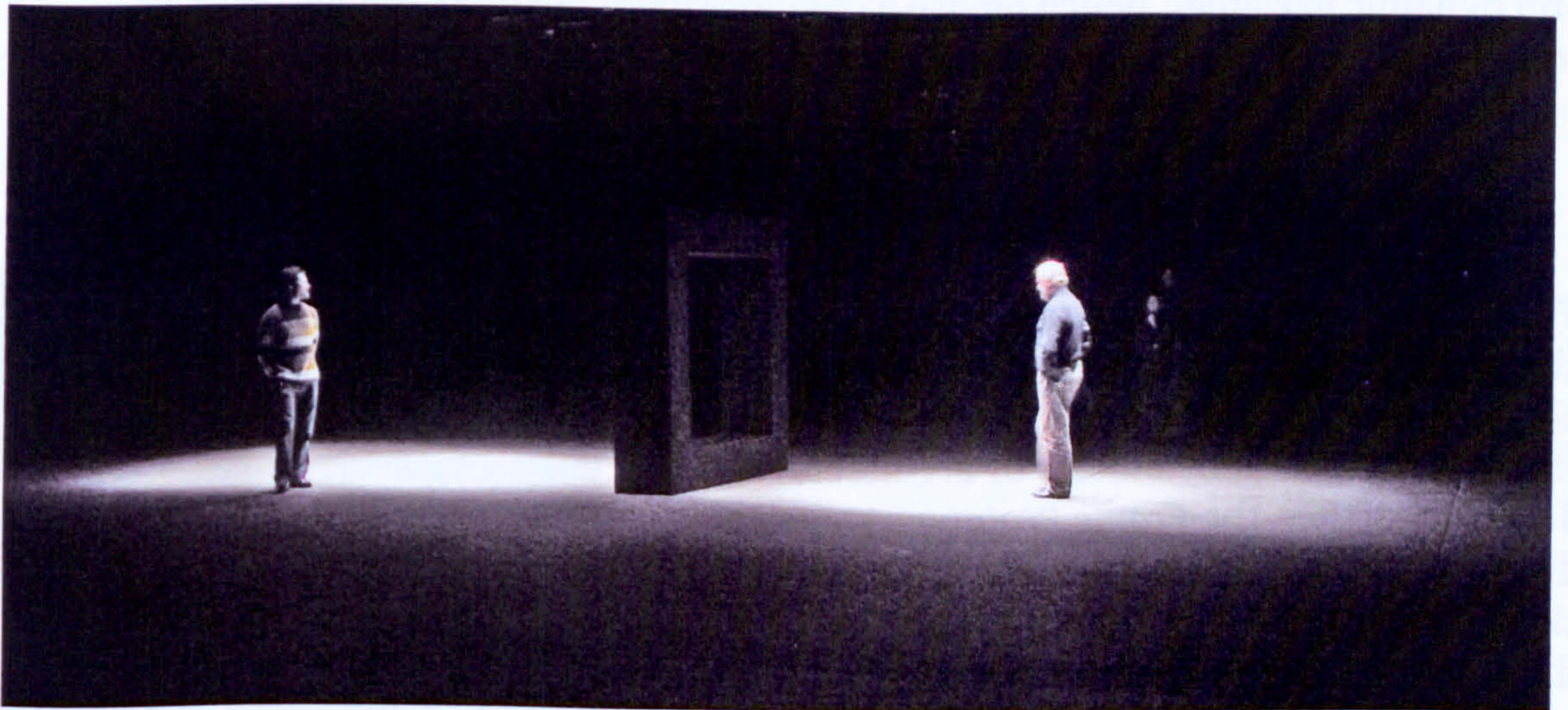
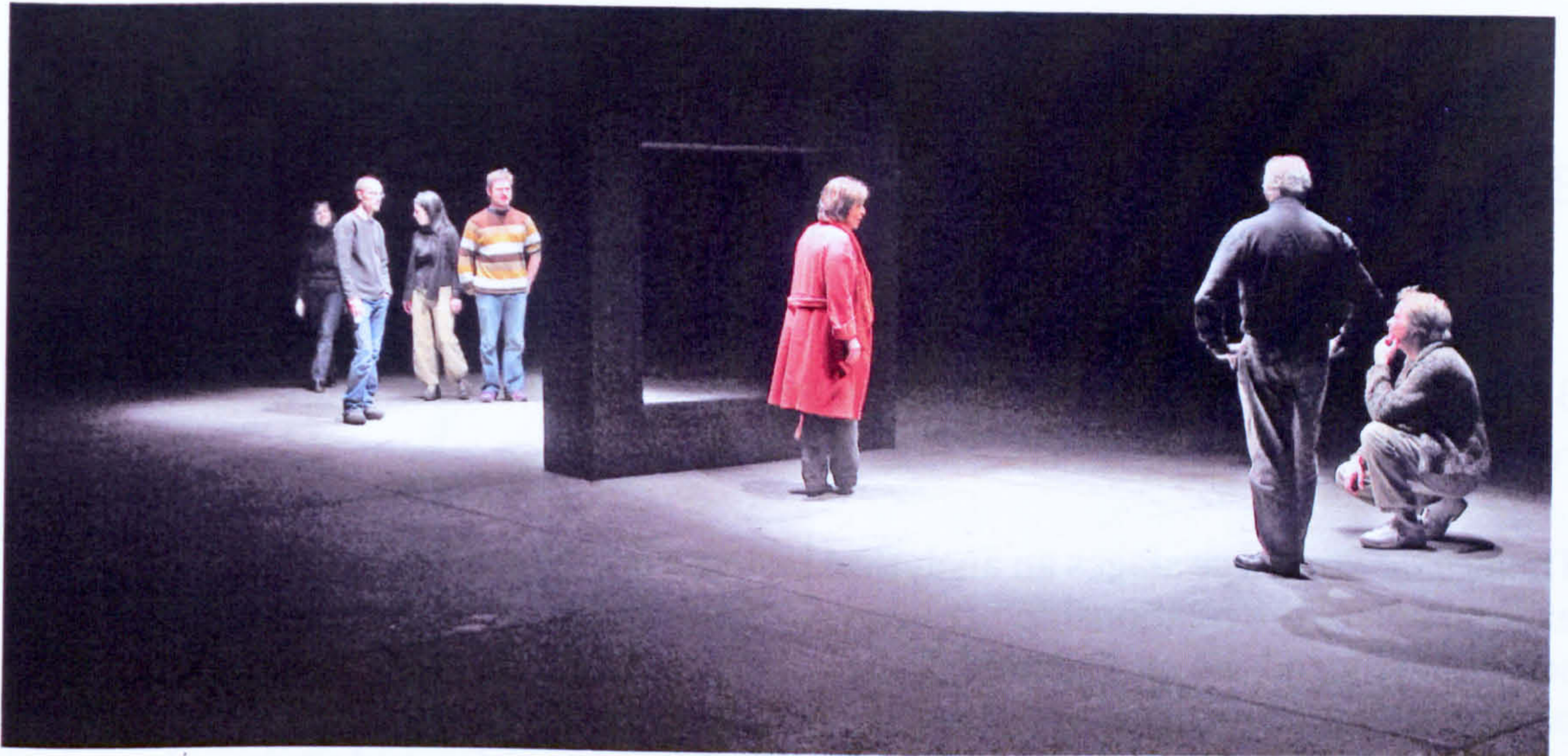


Figure 39 *The Frame Prototype*

3.6 Comparative variants relative to the *Frame Prototype*

3.6.1 Comparing direct, mirror reflected, and video transmitted, relationships and references

The *Frame Prototype* stages an analytical test site for the experience and exploration of the relationship between particular designs of reflective scenography and the emergence of particular participatory engagements. The parameters of framing, channelling, and coupling are a system of inter-connected and dynamic variables, which devise a compositional position and perspective from in-between the design of the staging and the explorative conditions for the participant.

The *Frame Prototype* makes the framing, channelling, and coupling parameters explicit and actualised as sensed qualities in relation to stagings generated by objects or architectural designs. Further, the *Frame Prototype* stages a device for a situated experientiality, which is closely correlated with the theoretical concepts of the framing, channelling, and coupling parameters, together giving an integrated approach between theory and practice towards the staging of participation.

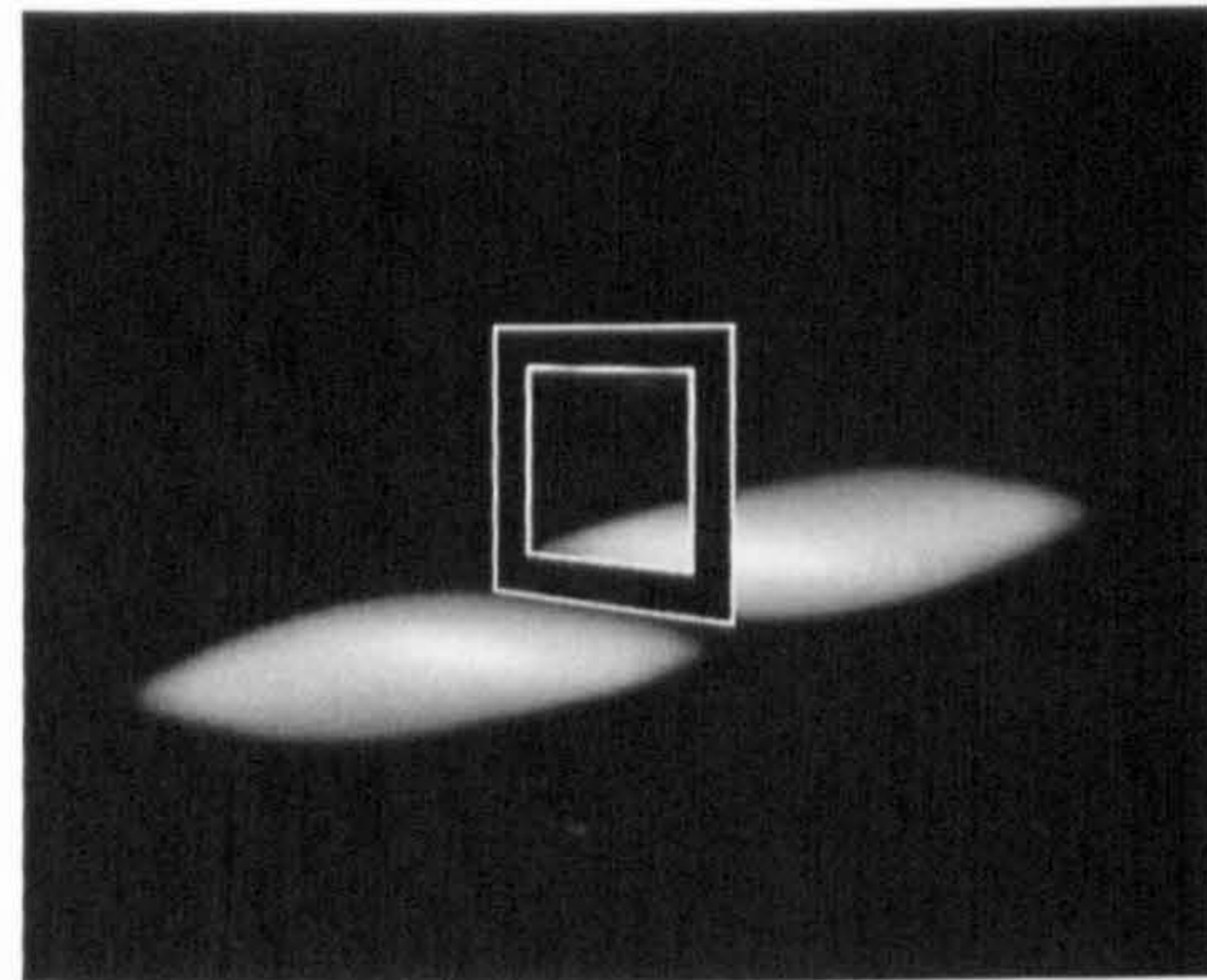


Figure 40 The *Frame Prototype*

From the offset of the *Frame Prototype* as a balanced staging between the framing, channelling, and coupling parameters, and as a reference staging based on direct relationships, the laboratory research investigates the comparative qualities between direct, mirror reflected, and video transmitted, relationships and reflections.

What are the comparative qualities between the communication events in respectively direct relationships and mediated by mirror reflections, video transmissions, and delayed video transmissions? How do these other medialities of relationships and reference further qualify the framing, channelling, and coupling parameters? These questions are investigated by iterative testing, staging comparative experiences of direct, mirrored and video transmitted connectivity in dedicated prototype situations.

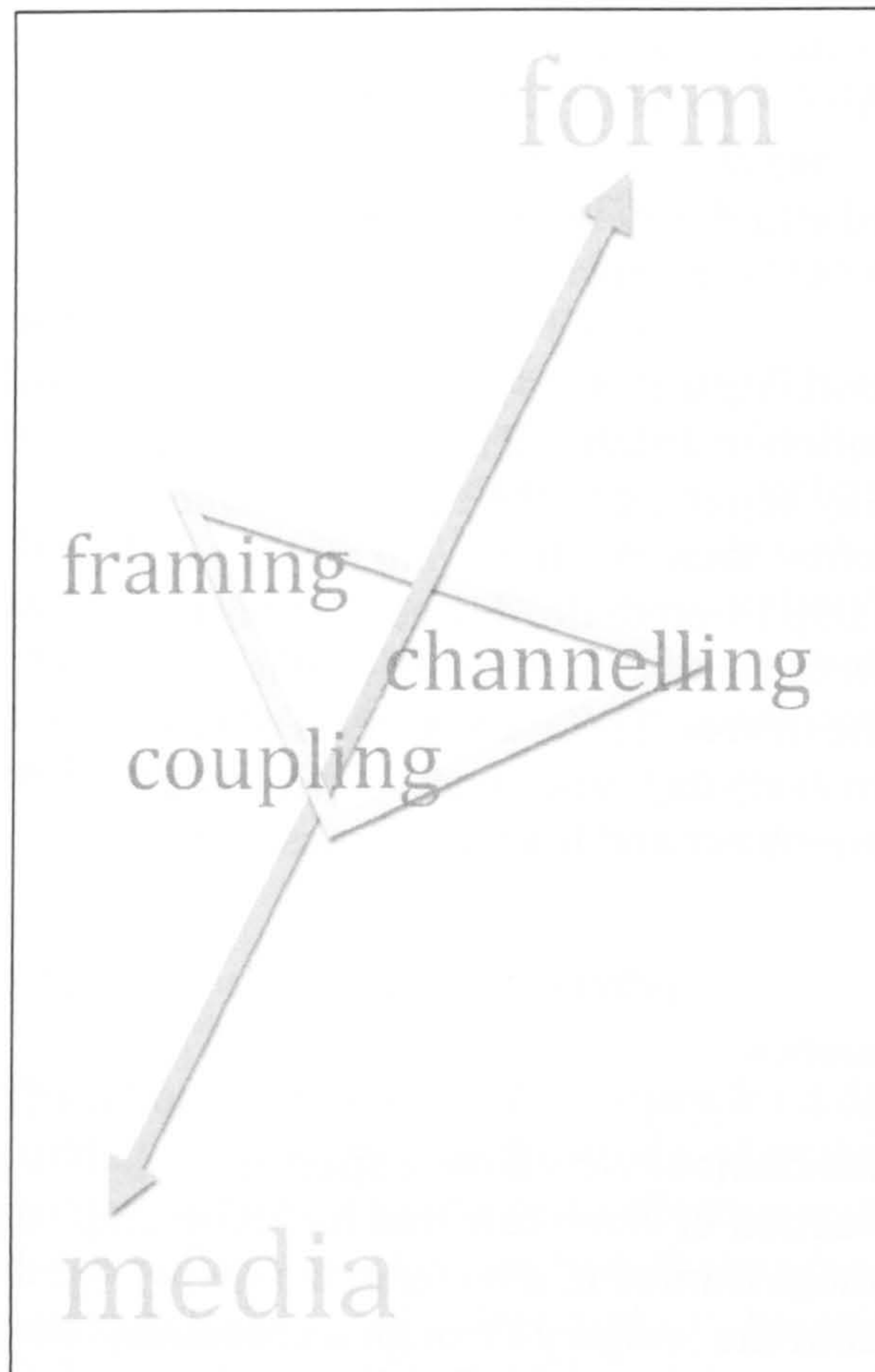


Figure 41 The inter-related design parameters framing, channelling, and coupling

3.6.2 Comparing mediating technologies

The investigations focus on the visual aspect of connectivity, comparing the visual conditions. They differentiate the optical constructions inherent in the different technologies of relations mediated with the frame-object, with mirror reflections and with video transmissions. The laboratory participants execute explorative improvisations, comparatively investigating the staging functions, the theatrical processes and the experienced qualities of the differently mediated relationships and references.

3.6.2.1 Mirrors mediating relationships and reference

The mirrors reflect through the reflective surface, giving a mechanical direct relation where the angles looking in and looking out of the mirror are always identical due to the physics of the mirror. Every move in relation to the mirror in this way alters which direction the mirror reflection is directed. The mirror reflection is changed depending on the position of the viewer, which makes the point-of-view and perspective defined by the viewer's positions and movements. Seen from the perspective of the viewer, the mirror always follows the viewer activity, reflecting it to the specific area where the mechanics direct the mirror

reflection. A change of position will change what is visible, as well as the changing of position will change whom the viewer is visible to. The participants can change where they are and in this way change what they see, controlling their perspective through the mirror. In this way, the mirrored and the viewing person is in control of the reflection by their relative position towards the mirror.

The mirror has a reliable un-changing functionality on which all participants can depend and which allows for mobility in relation to a stable set-up. Two people connect through mirror reflection by mutually adjusting to the rigid mechanical reflection operation, and when they synchronise their positions and movement in space they can enable a continuous relationship through the device. The mirror reflection is turning into self-reflection when the viewer and the viewed is overlapping, as when looking at oneself in the mirror. These are aspects of the mirroring effect of mirrors, well known from everyday experience, which ground the comparative experience of both the frame-object and the video transmission.

3.6.2.2 Video mediating relationships and reference

The camera is a viewing device with a defined point of view from a specific position and certain perspective. The construction of video cameras builds on and perfects this idea of vision, and defines an image framed in a rectangular shape. Similarly, the video projector is built to present the imagery through an identical optical construction. The place the camera points at is actively brought into the site specificity of the telematic operation, from that particular point-of-view and perspective where it is installed, with the video camera and the projection screen forming the two ends of the created relationship. But contrary to the function of mirror reflection, the devices that record and project the video imagery are separate and each have their own visual definition of the site. The position and perspective of how these devices film and project can be changed individually, and the transmission of the data signal can be used to extend the connection over spatial distance. The devices and their operation can be used to construct transforming mirrors, as David Rokeby (1988) terms it, by enabling feedback that reflect the participant back to themselves. A mirroring effect that can be identified specific to the particular construction. Further, the transmission of the video imagery can be delayed so that it thereby produces a durational distance between the moment of recording and the moment of presentation.

3.6.2.3 Quality of presence in direct, mirror reflected and video transmitted connectivity

The difference between the staging with the frame-object, the mirror reflection and the video transmission is particular to how these mediating devices work in the narrativation of presence⁵¹. The participants in the frame-object staging are basically there as a relationship produced by their literal presence, becoming stronger the more people are still, and more abstract and meta-communicative the

⁵¹ The communication processes in respectively direct presence, mirror reflection, and video transmission is further discussed in chapter 3.6.3.

more they are in activity. The video imagery enables presence in a quite different way. The video mediated presence becomes clearer the more the people are in communication activity, and almost entirely disappear if they are still, which suggests that meta-communicational activity in video connections needs to be elaborated before a sense of presence and communication can take place. The mediation by mirror imagery seems to combine the two presence qualities of the frame-object and the video transmission, producing a relatively equal sense of presence through both activity and stillness of the participants. These different routes towards presence in the different mediation technologies are essential to the constructions of narrative emergence in the staging. The narrativisation process, as a compositional feature of experientiality, is further developed and discussed in chapter four, but at a basic level the participant at the laboratory events discuss and compare the very different engagement qualities that the different mediating technologies enhance.

3.6.2.4 The staging of the everyday

The laboratory investigations open for a deeper involvement with the participation activity as the media of exploration. The staged situations make the participation an analytic self-reflective operation, where each individual considers the specific mode of reflectivity that each set-up generates, through explorative practice. Bulow (2005: 8-9, author's translation) makes this general observation on her engagement in the laboratory:

The way I experience these situations is that ... some kind of self-projection is taking place ... that you are self-reflective in a relation towards the other ... and you become aware of the fact that we are self-reflective in relation to the surrounding world. ... To me your test set-ups are some kind of 'basic situations' for exploring the world, that is, how we experience our surroundings.

The explorations open for self-reflection on the participation as a social operation, which is experienced as a staged theatricality explicitly different from that in a theatre situation, but still using theatrical processes to enhance and stage the particular self-reflective operations. The complex relation between the everyday and the theatre event are explicitly identified by the choreographer Erik Pold (2005: 11-14, author's translation), who explores the cognitive and theatrical transformations promoted by the laboratory stagings:

The issue here is about a [certain] way to apprehend, that's why, in my approach, I am not limited to being analytical, ... and that happens automatically in the process of cognition ... because this is a physical experience, ... the experience is physical. And I am kind of stepping out of [my deep engagement] and looking at it seen from the outside ... because somehow it is staged ... and I am looking back at my way of perceiving, at my process of experiencing. ... The set-ups are social ... the way I enter and the way I get myself positioned ... this has nothing to do with theatre, but the situation I am in is staged ... and I take part in the situation because I am actively involved, and sensing more than analyzing. The interesting thing is

the way I am present, ... my presence is completely different than normally in a theatre situation.

Through iterative change between set-ups, and iterative testing of differently framed activities in the set-up, the participants progressively develop a sense of formal differences between actual presence and presence mediated by mirror reflection and video transmission. The iterative exploration across test situations and with changing constellations of people, generated a sense of the media specific characteristics through the accumulation of a sense of the differences and similarities. The statements cited are extracts from interviews conducted immediately after the experience of the set-ups, and in close proximity to the set-up so that the interviewee easily could re-live and remember instances from their exploration. During the interviews they could overview the original environment and recall the experience specific to each encounter, re-living events by following the cartography of existence they had allocated onto the laboratory setting. The statements are of interest in the way they state basic assumptions on the experience of the different mediated situation, and by doing that gives a detailed and elaborate personal account of the experiencing, unique to each participant and their individual context of experience and profession.

3.6.3 Mirror reflection and real presence

A mirror the size of a person accompanies two light zones of equal size and shape. The mirror is positioned in two distinct ways, altering between either mirroring between the light zones, or mirroring the audience member to be seen in comparison to the others. So the participants alternately could see from one light zone to the other, giving an extra mirror view between the light zones, or see themselves in the mirror side by side with the other non-mirrored people. The mirror is placed in these two ways to allow for two comparative experiences between direct presence and mirror reflection.

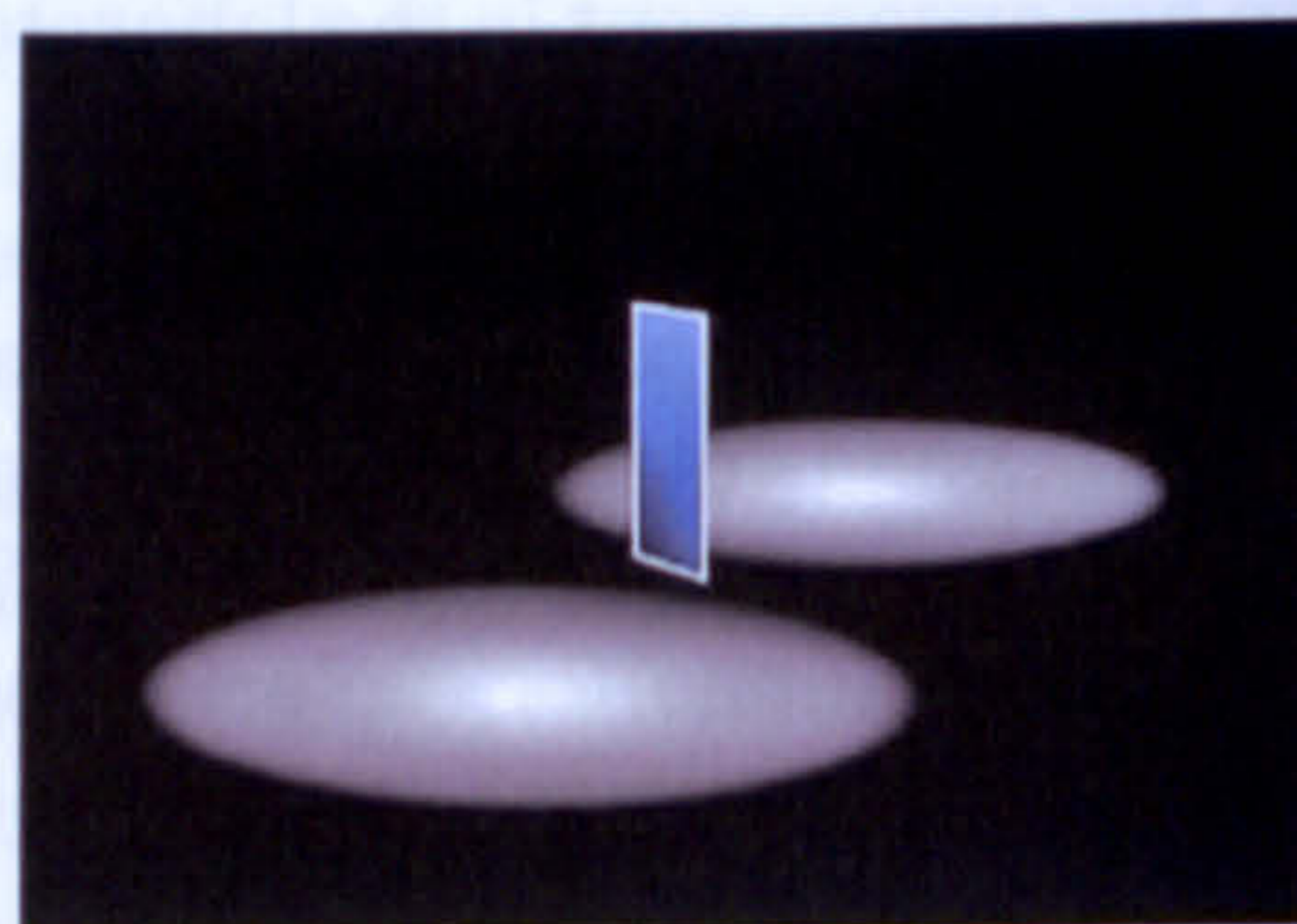


Figure 42 Mirror reflection and real presence

DVD, Design Parameters: 3.6.3 Mirror reflection and real presence. (no sound)

3.6.3.1 Staging experiences of enhanced or altered nearness

The participants experience the mirror reflection as more present than direct relationships, and as a result the mirroring effect establishes a strong direct coupling between people⁵². The reflected image seems more clear and detailed than the direct presence; an effect probably produced by the mechanic reflection of the mirror surface that only allows for the direct light to be sensed and excludes all more diffuse paths of the light. This effect of enhanced sharpness generates a sense of increased nearness, or maybe rather an altered nearness, since the mirror reflection simultaneously produces a sense of enhanced distance and other worldliness in the inter-human relation. Pold (2005:2, author's translation) observes:

My attention was drawn towards the mirror reflection ... partly because I could see my own mirror image ... but also because of the trick⁵³ that the mirror contains. Hereby I was enabled to create relations in-between the persons in the light zones. In fact I think that the mirror creates an enhanced sense of nearness, - in a certain way.

Mirror reflections seem to be asymmetric in the way their symmetric mirroring effect is operating in human communication, that is, even though people at both ends of a mirroring channel experience a direct coupling to each other and are similarly framed by the device, each participant experience an asymmetricness in their involvement. They are surveying and being surveyed, they are performing remote presence and being performed for remotely, but that does not add up to a common situation of equal conditions, but enhances a sense of an explicit asymmetry produced by the mirror device. The participants experience the other closer but themselves more distant, producing an incompatible duality, or paradox of experiences, in the event. This particularity of the mirror reflection is then becoming explicitly experienceable when set in comparative contrast to a simultaneous symmetrical relationship through direct presence.

⁵² The coupling parameter is discussed in chapter 3.4.4, but is also elaborated on by Umberto Eco in his essay *Mirrors* (1984:202-226) as a semiotic effect he terms a 'rigid designator', which connotes the ways we form relations to events or persons through mediating devices such as mirrors.

⁵³ Pold further explains his notion of the 'trick' in the mirror as a particular optic functionality of the mirror. Firstly, that it makes the mirrored environment seem more real, and secondly, that the rigidity of the reflection can be used as a dramatic device. He investigates how movements in relation to the mirror define how he is visible for the others. This functionality enables him to play tricks with the others in two ways: by altering between the direct and the reflected presence, and by directing what could be seen in the mirror. The narrative use of reflective scenography devices is further discussed in chapter four.



Figure 43 Mirror reflection and real presence

3.6.3.2 Performing through a scenographic devise

The participants sense an ability to influence the staging by directing their mirror image and thus performing in the scene of the other. Irrespective of whether the mirror reflects themselves or channels a view of themselves or the other, the experience introduced by the mirror reflection seems to allocate roles and agencies as performer, director and spectator to the participants. The following statements detail the comparative experience, and how it situates complex negotiations of roles and activities in the light zones. Pold (2005:3, author's translation) gives an account of his investigations in this way:

By the effect, that when moving I can see things from different angles, I can influence what I am seeing ... [and] in this way the situation is staged ... I could pose from any angles placing myself [in the mirror image]. In this way I took more interest in the mirror image than in the person(s) in the light zone. But then again, if the persons in the light zone took some action, the situation would change.

This constant arrangement of who looks at whom, developing advanced schemata of role-play, seems to be an immediate and obvious effect by the mirror reflection, mainly because of its obvious instrumental function. Titania Lyng (2005:1, author's translation) reports that 'how you influence your own experience becomes explicitly visible, and ... you recognise yourself as represented in the generation of the experience'. The built-in control of appearance in the mirror device opens for a game of visibility, with everyone as individual player, as Lyng (2005:1, author's translation) notes: 'Everyone has a different experience, ... the mirror makes it very clear to you that the others don't see what you see'.

3.6.3.3 Identifying spatial characteristics of theatricalisation

The participant identified a clear difference in the presence characteristics and spatial dimension of the situation, here expressed by Tina Tarpgaard (2005:4 and 12, author's translation):

The situation causes a split: I see the others both in the mirror and in reality. It causes a division of the others [in a direct and reflected presence] that makes my focus split ... [and] ... I experience the mirror image as another space.

This explicit overlay of the two spatial and presence characteristics never merges into a single condition for the participant, but maintain a reflective distance between the two, enabling, as Lyng (2005:1, author's translation) explains, 'an exploration of my creation of images relative to the others simultaneous reaction. I felt like interacting within a new space that I was only about to know'. The mirror in itself is experienced as a direct channel and delivers un-altered coupling between places. Adding the mirror reflection to an event seems to enhance awareness of modes of presence in social operations.

The comparison of the mirror reflection and the direct relation introduces a doubling of the awareness of the framing operations of observing and being observed⁵⁴, and thus enhances the paradox that emerge when different theatrical processes are integrated in the same event. The mirror reflection and the direct presence is not only different in how they stage theatrical processes, they are in many aspects directly in contradiction, and therefore a parallel use will produce paradoxes of theatricalisation⁵⁵ in the event. The participants identify the added possibility of using the mirror as a performative device, influencing and theatricalising the shared social site. The mirror channels communication through its operation as a rigid determinator and delivers a direct coupling. This orchestrates that any of the staging operations, by way of the mirror, become an analytical tool integral to the social condition established in the given coupled situation.

3.6.4 Video transmission and real presence

The test set-ups work with two enlarged diffuse/round 3 metre wide light zones. In this way the participants are situated in a larger lit zone, more sensed as an inhabitable location in its own right than as a narrow spot of light. The cameras film the light zones in a way that makes the virtual projected light zone and the actual light zone seem identical in size and shape. The participants can alter between seeing themselves in the projection, as a reflection of themselves in comparison to the other, or they can see a mirrored copy of the other.

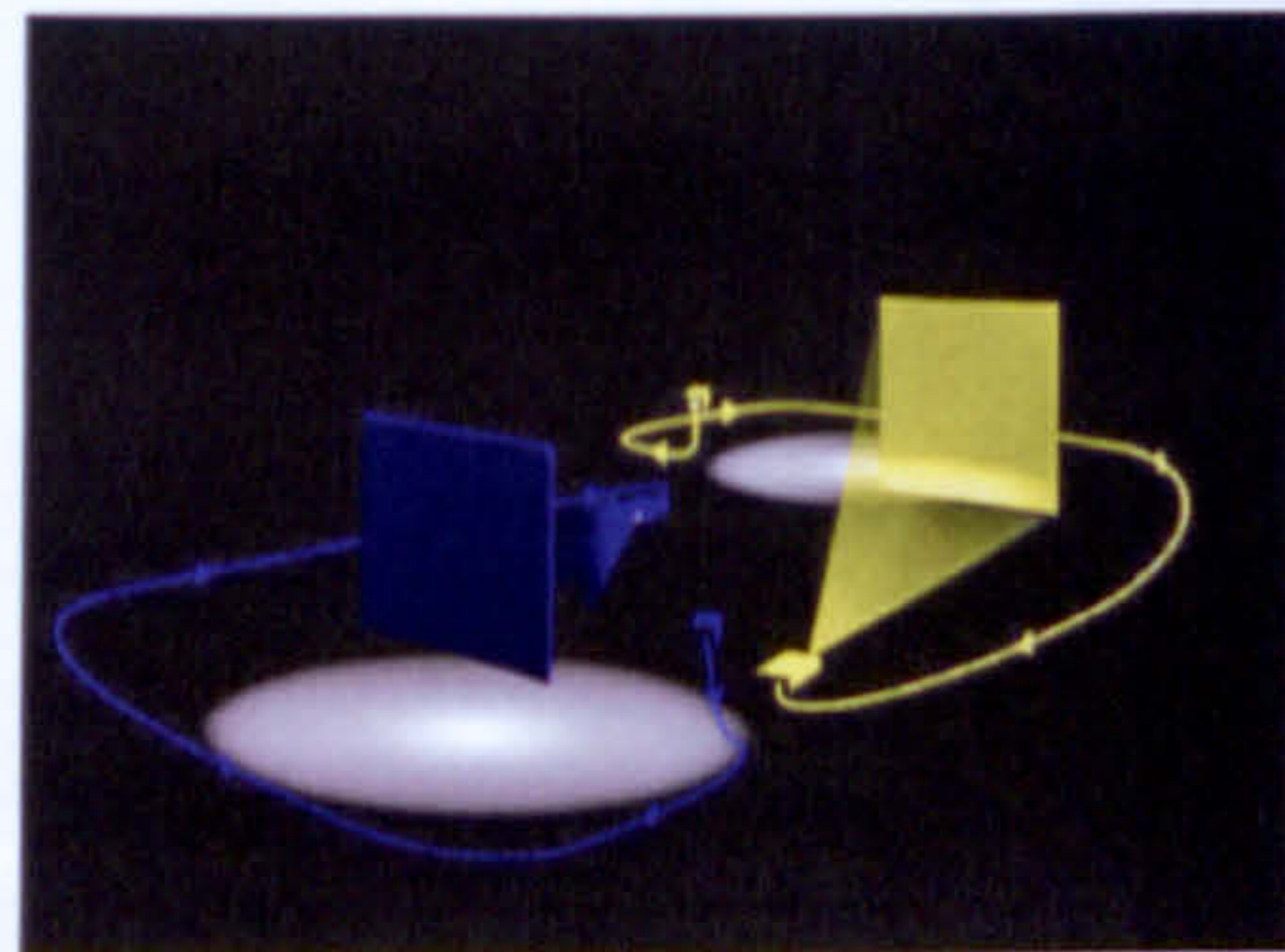


Figure 44 Video transmission and real presence, seeing themselves

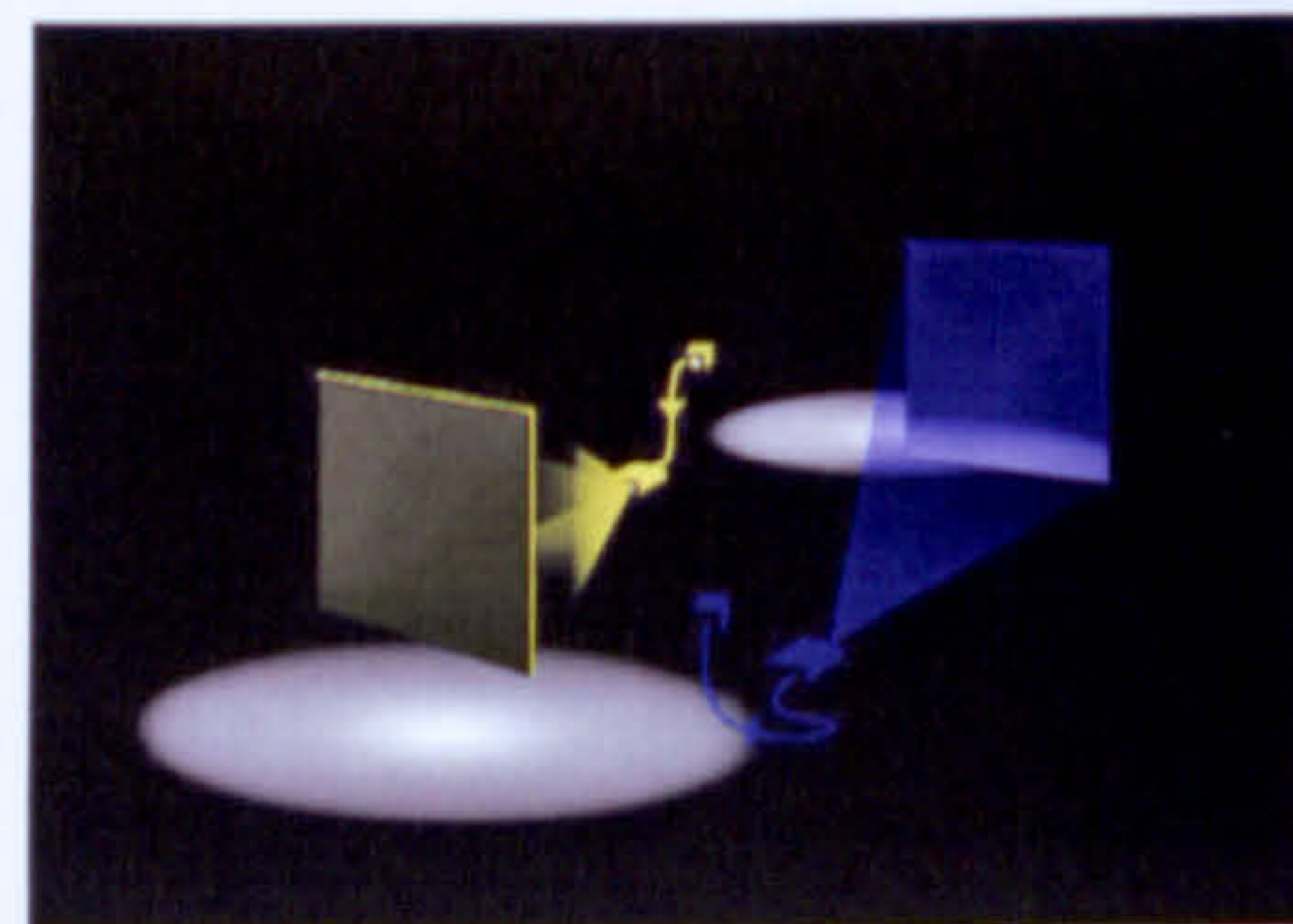


Figure 45 Video transmission and real presence, mirrored copy of the other

DVD, Design Parameters: 3.6.4 Video transmission and real presence, seeing themselves.

DVD, Design Parameters: 3.6.4 Video transmission and real presence, mirrored copy of the other.

⁵⁴ The paradox within the theatrical processes is discussed further in chapter 2.5 and developed in relation to observer operations in chapter 2.5.2.

⁵⁵ The emergence of third order modes of observation is generated by staging particular paradoxes between first and second order observer processes, as discussed in chapters 2.3.2 and 2.3.3. The observer paradox is made explicit by the use of reflective scenography, which constructs an externalisation of that paradox of self-observation, making the virtual processes of theatricalisation explicit. See chapter 3.3 on staging observation.

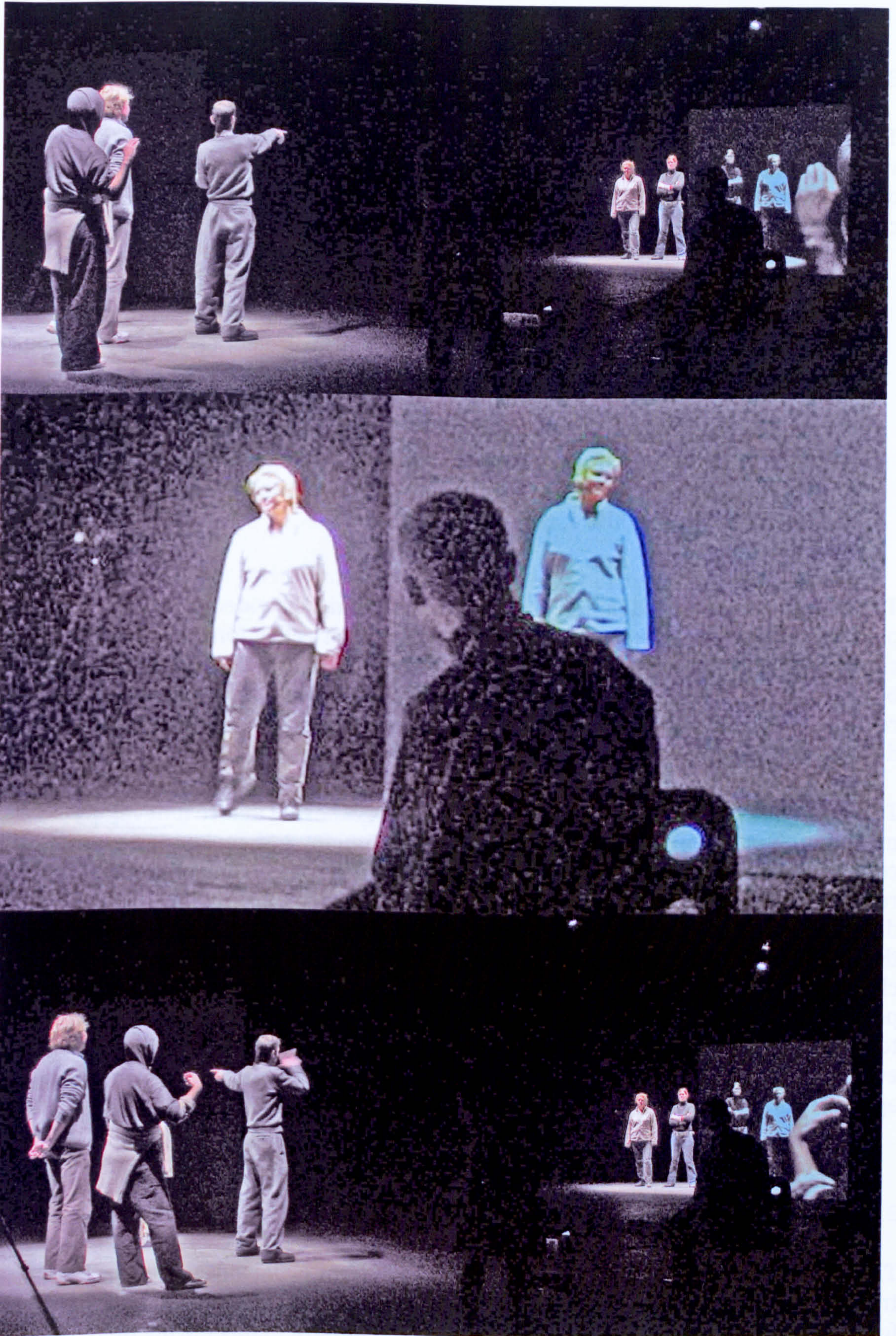


Figure 46 Video transmission and real presence, mirrored copy of the other

3.6.4.1 Comparison of yourself and the other

The participants give basic descriptions of the comparative experience of the two variants, and elaborate on their individual experience of self-reference as well as on the larger social implications of the staged situations. Tarpgaard and Callesen comment:

The mediated image is more distant [than the real], ... or it works with another experience of distance ... [that] has to do with the capabilities⁵⁶ of the displacement of time and place. However the projection seems to be equal to the real person in regard to how much attention each of them demands (Tarpgaard, 2005:8-9, author's translation).

In the video connection you have to do some action to postulate that the image is 'real', and in the frame you have to postulate that the real is an image (Callesen, 2005: 7, author's translation).

The equal claim of attention by the direct presence and the video transmitted presence is a particular key difference from the mirror reflection investigated in chapter 3.6.4. This equality of the presence characteristics makes the distinction between the direct and the video mediated relationships more a question of social regulation and interpretation than a characteristic inherent in the staging and the device built into the reflective scenography.

The video transmission is experienced as a social gathering before it develops meta-communicational structures, and before it then further evokes communication, that is, it is first experienced as a social extension of the relationship before it is engaged in as a communication environment. This is very different from how both the mirror reflection and the direct relationship work. In the mirror reflection there is first communication directly through the mirror channel, which develops specific meta-communication characteristics, and then possibly includes an experience of social relationships. In contrast to these two technologically mediated modes of relationships, the direct relationship seems to evoke the communication process, the meta-communication structures and social agreements simultaneously, and as part of the ongoing conversational activity.

3.6.4.2 Structures of communication and modes of extension

The differences and similarities between direct, mirror reflected, and video transmitted relationships and references are a key subject in all interviews and form an essential part of the discussions among the participants during the laboratory sessions. Here is one particular statement by Tarpgaard (2005:7-8, author's translation), which shows how the chain of comparative reflection runs through the participant's reflections:

⁵⁶ Tarpgaard here refers to previous experiences of the telematic capacity of video transmissions to connect over spatial distance as well as relaying asynchronous over a distance in time.

When I see my own projected video image put together with a group of real people [in a light zone], it becomes two quite different departed worlds. ... The situation is not that private as when looking at my mirror image. ... With regard to the difference [of respectively the real and the projected] my own representation in the projected image is the determining factor in my conception of the groups as distinct.

The participants elaborate on how the set-up enhances a sense of externalisation of certain parts of their inter-human relationships, and how it influences their experience of the social relations. Lyng (2005: 3, author's translation) states that,

you began to recognise the responsibility of your own actions, ... because it ... becomes obvious how you influence the whole scene. ... What was interesting was: how you placed yourself removed from yourself within this [video] image.

She elaborates further on how she develops control of her remote presence, both as a kind of puppeteer articulating through a visual representation, and as a sense of an extended self with a remote presence through incorporation of the device as a prosthesis. Another participant, Nielson (2005:5, author's translation), continues on the same theme of several simultaneous ways of interacting in the event:

The set-up was interesting in the way it situates simultaneously to be physically presented [in the light zone] and represented through the video image, ... by which you interact with the other, who is physical real [in the other light zone]. Something like a double fictional contract is occurring there. ... We are mirroring each other's movements, ... and I am mirrored in the projection. So it is a double mirroring situation because at the same time as I am mirrored by the video I am also mirrored in the other persons in the opposite light zones⁵⁷. If they are on to it.

⁵⁷ Nielson refers to, that if the other participants recognise the same understanding of being mirrored then they can communicate. In this way the video transmitted presence evolves within a context of social operations rather than individual agendas.

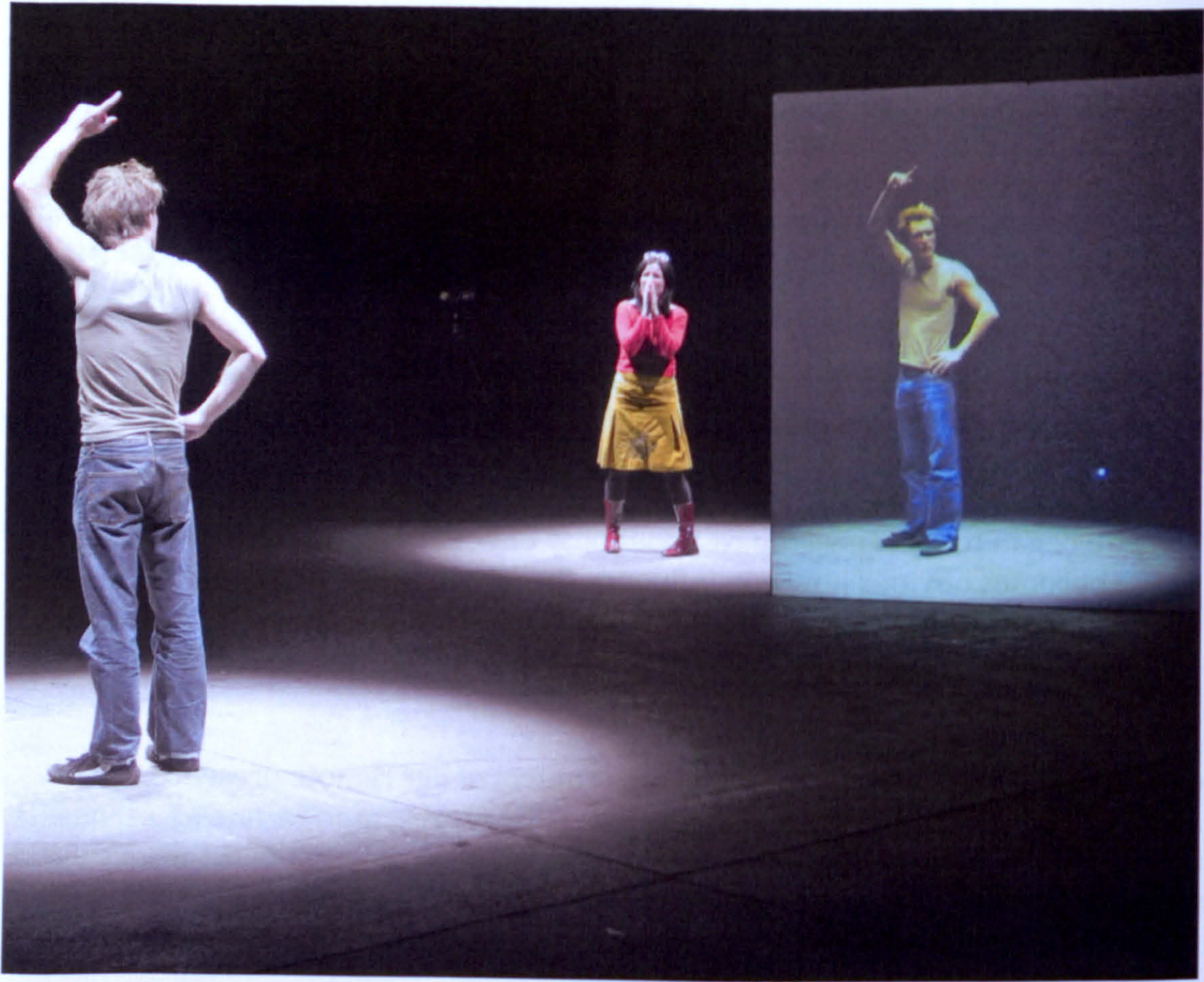


Figure 47 Video transmission and real presence, seeing themselves

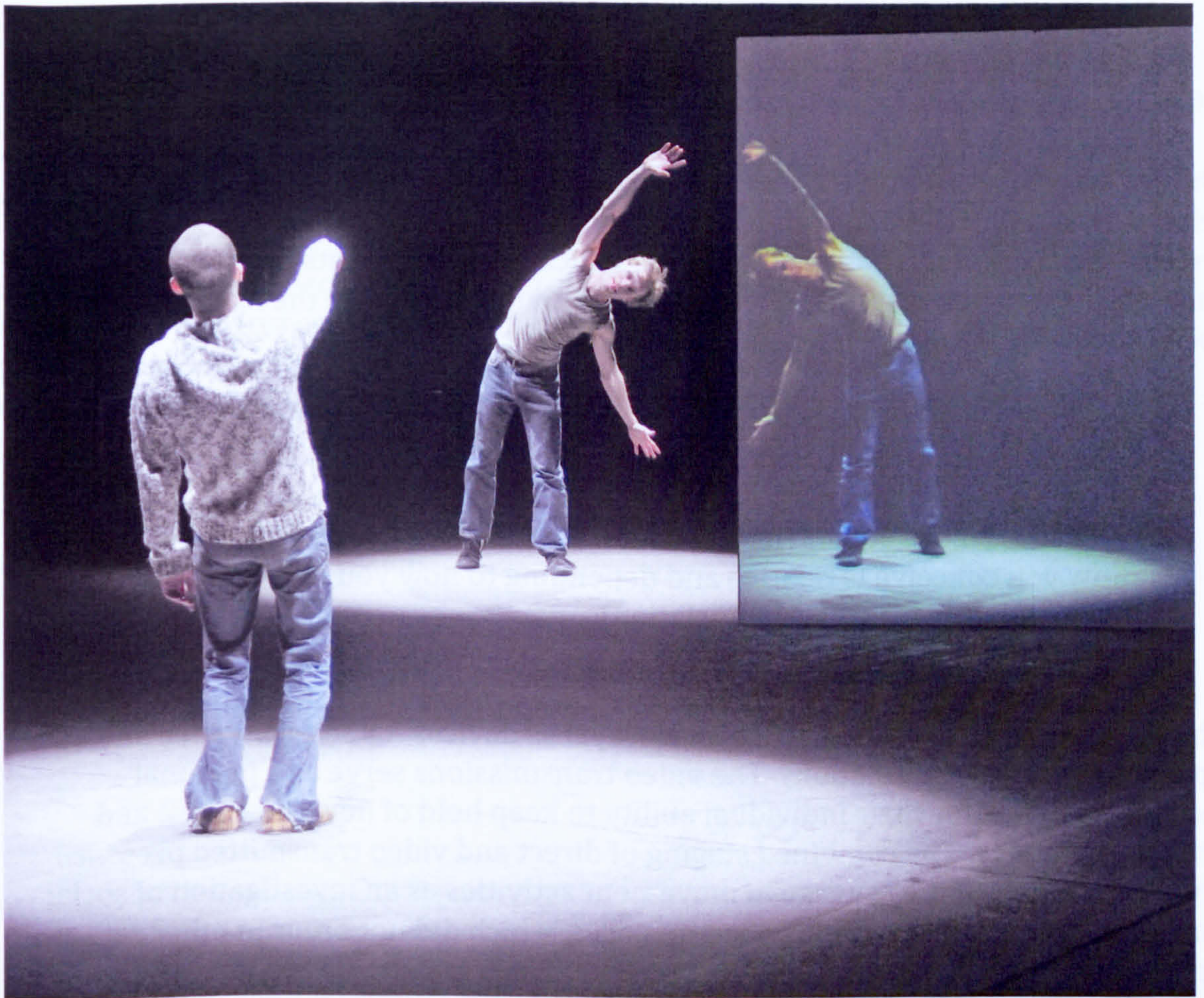


Figure 48 Video transmissions and real presence, mirrored copy of the

3.6.4.3 Social and individual referentiality

The set-up brings attention to how the participants sense presence, investigated as relative characteristics and tested toward how they moved and acted in their improvised communication. A situation in which the participants become analytically involved in a self-reflective interactivity, but within the frame of a social site rather than a personal agenda.

Visually ... [the real people in the light zone and my projection] were not sensed as equal. But then we began to improvise, to move around in relation to each other, and it turned into a game, which made the two presences more equal. This has to do with ... an acknowledgement ... that how you conceive is relative and depending to how you move and act (Bulow, 2005:4, author's translation).

The video reflections function in several ways: as devices for self-reference and as operations with social relations. The video transmissions serve as a personal feedback support for their individual ability to keep hold of how they move and articulate visually. The combined staging of direct and video transmitted presence give them an impulse to engage in movement activities as an investigation of social implications of visual figurations and gestures, which did not occur in other set-ups.

Pold (2005:4, author's translation) explains how he investigates the dramatic possibilities in the combined feedback and remote presence environment:

It is very interesting to see yourself mediated. How do I look or how am I placed and what if I do this and that movement. But the next step was how I ... or ... [how to make my representation] relate to the real person in the light zone ... I began to realise this as a situation ... in which I could interact through the video image. So of course the video mediation dominates the situation.

3.6.5 Video Connections

The comparison in the previous chapter between the direct presence and the video transmitted presence integrated in one staging is here staged as two separate events. This allows for a comparative experience of events where only one staging strategy is in use in each event. The *Frame Prototype* is here compared to a video connection. The test set-up is a double-sided screen with a diffuse/round light zone on each side. The light zones are 3 meters wide, enabling group configurations. The video images are sent directly to the opposite side of the screen, as a direct two-way tele-presence link. The cameras view the light-zones in full, making the light-zone present within the video image in a way similar to how it would look if it had just been a frame-object and the projected space a real space on the other side of the frame.

DVD, Design Parameters: 3.6.5.1 Generating relationships in video connections.

3.6.5.1 Generating relationships in video connections

In comparison, it seems as if the video connection promotes the participants into communicative actions, such as waving to each other and giving signs, as if there is a necessity for the connection between sides to be constantly re-affirmed. As Bulow (2005: 4, author's translation) observes:

The projection-screen needed something ... it needed movement, or something has to happen before it gets interesting. And I don't mean in a semantic sense, but for example if two people walked by and did something in relation to each other. The screen needed to be fed.

In the video connection this need for activity to build connectivity between the sides refers to the findings in the previous investigation in chapter 3.6.4, where it is discussed how video transmissions establish communication in a reverse order compared to how it develops in direct relationships, as in the *Frame Prototype*. The *Frame Prototype* demands no activity to maintain a mutual sense of presence, and total stillness generates the most prominent experience of presence.

The participants Nielson and Callesen explain their observations in this way:

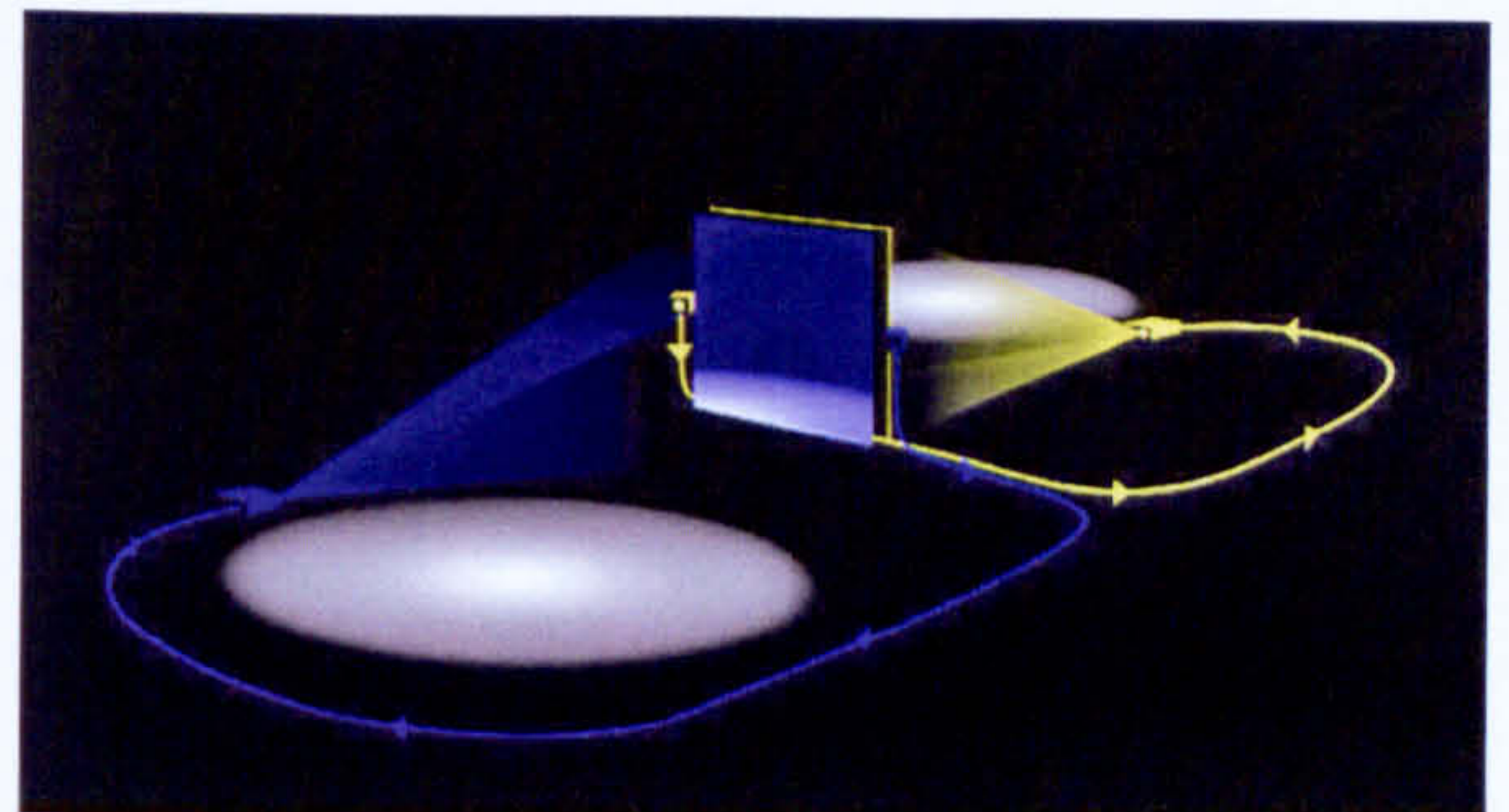


Figure 49 Generating relationships in video connections

[In the video connection] you have to act much more to convince [the other] that she is actually seeing me [and that we are connected]. I came to say that I did not see myself [in the projection], but I did not see myself in the frame either, but it felt as if. In the projection ... it is only when I get [visible] feedback from the other that I can be assured [that we are connected] and I continue to doubt if we have contact, because if the other begins to explore her own space, then we are losing it. That means that I can't explore my own space either ... I am very bound to [our] communication. But we can start playing ... or pretend playing with a ball or something like that ... but then that is pure fiction ... pretending in front of a projection (Nielson, 2005:4-5, author's translation).

I have to catch the others' attention. And I am not sure if I have caught it ... because I don't know if there is a person behind this image [to communicate with]. That makes me uncertain. And it makes me aware that I need to be very focused towards the attention on how I am projected on the other side, how the other person sees me (Nielson, 2005:8, author's translation).

There is a strong sense of presence in the frame, especially if the other moves quietly then the situation changes like magically ... because the other is becoming an image of herself, and then you have a situation of two parallel realities, because the person and the image of the person is the same. These changes of magic happen when we find quiet moments. As opposed to the video space, where ... if not physically active, what you see is a postulated image - the video image, but when the person acts, then the sense of postulation is broken, then you realize that the other is real. That means that in the video space the situation gets magical when you are in action, and in the frame the situation gets magical when you find quiet moments (Callesen, 2005:4-5, author's translation).

[In the video connection] I do experience a contact with the other, but also that I have to act to establish a communication ... [I have to act] to prove [for myself] that it is not an image I relate to, and conversely I have to act so that the other can relate to me. This means that we need some action to overcome the artificial. The person(s) have to act to prove that she (they) is not an image (Callesen, 2005: 10, author's translation).

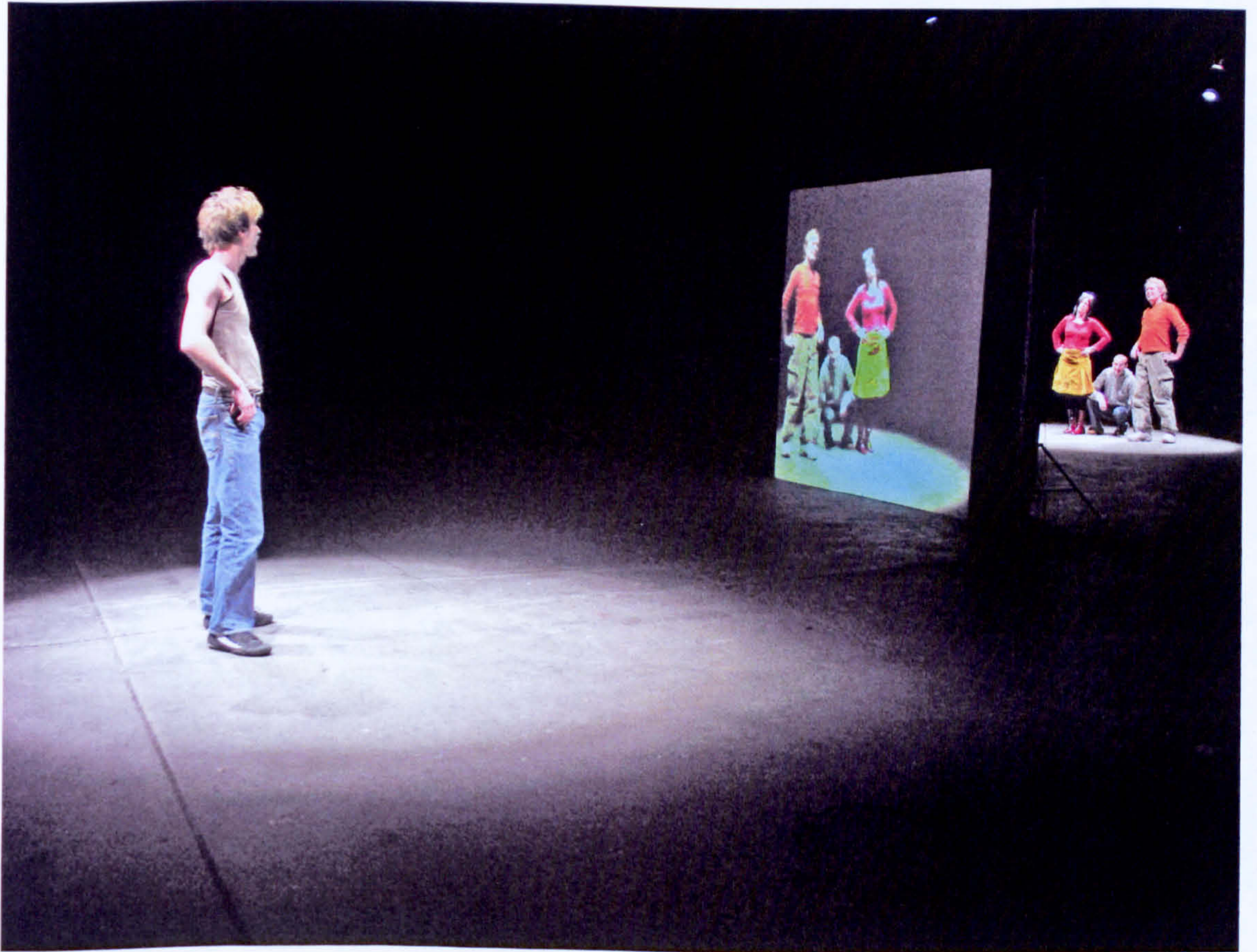
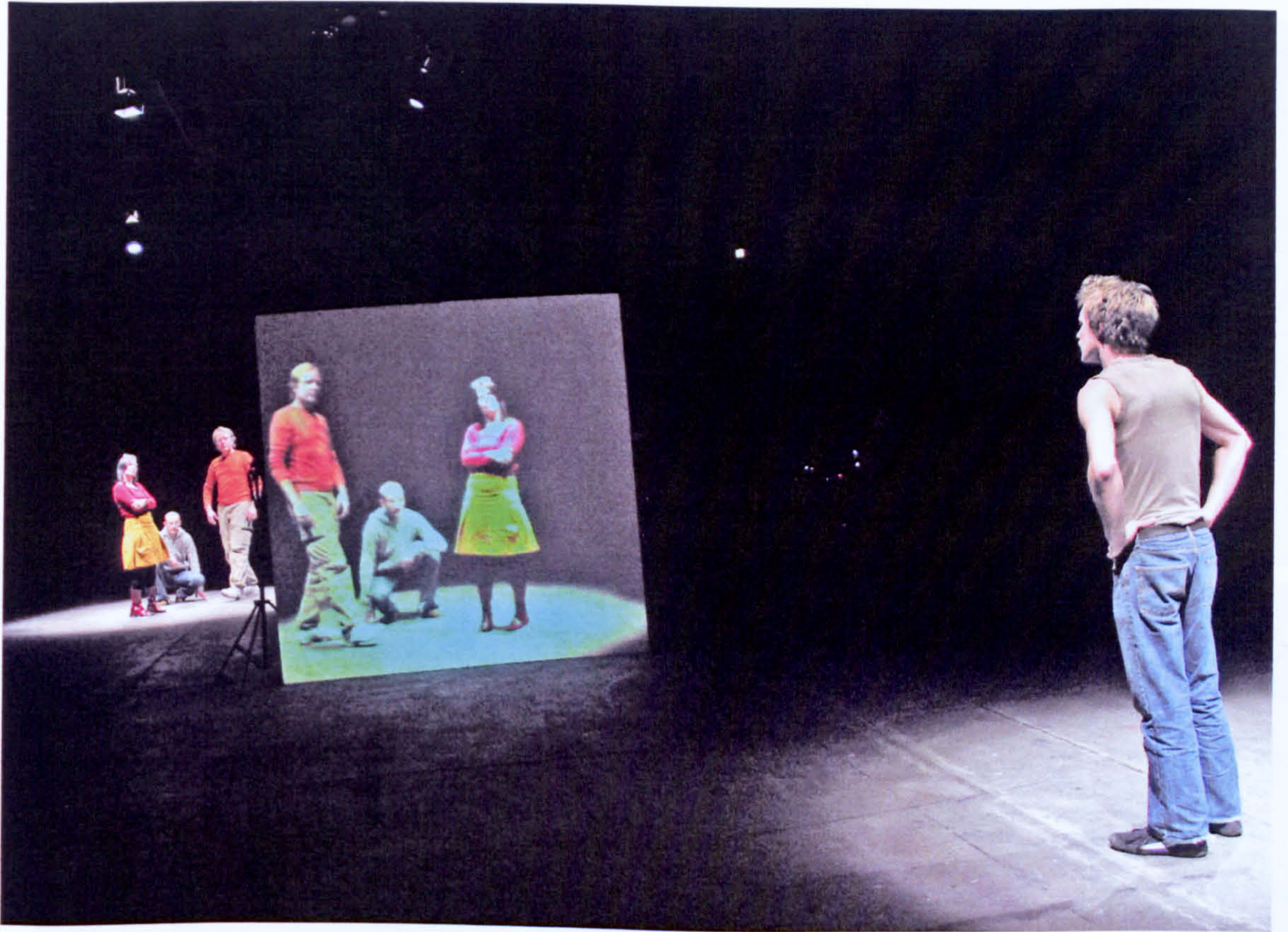


Figure 50 Generating relationships in video connections

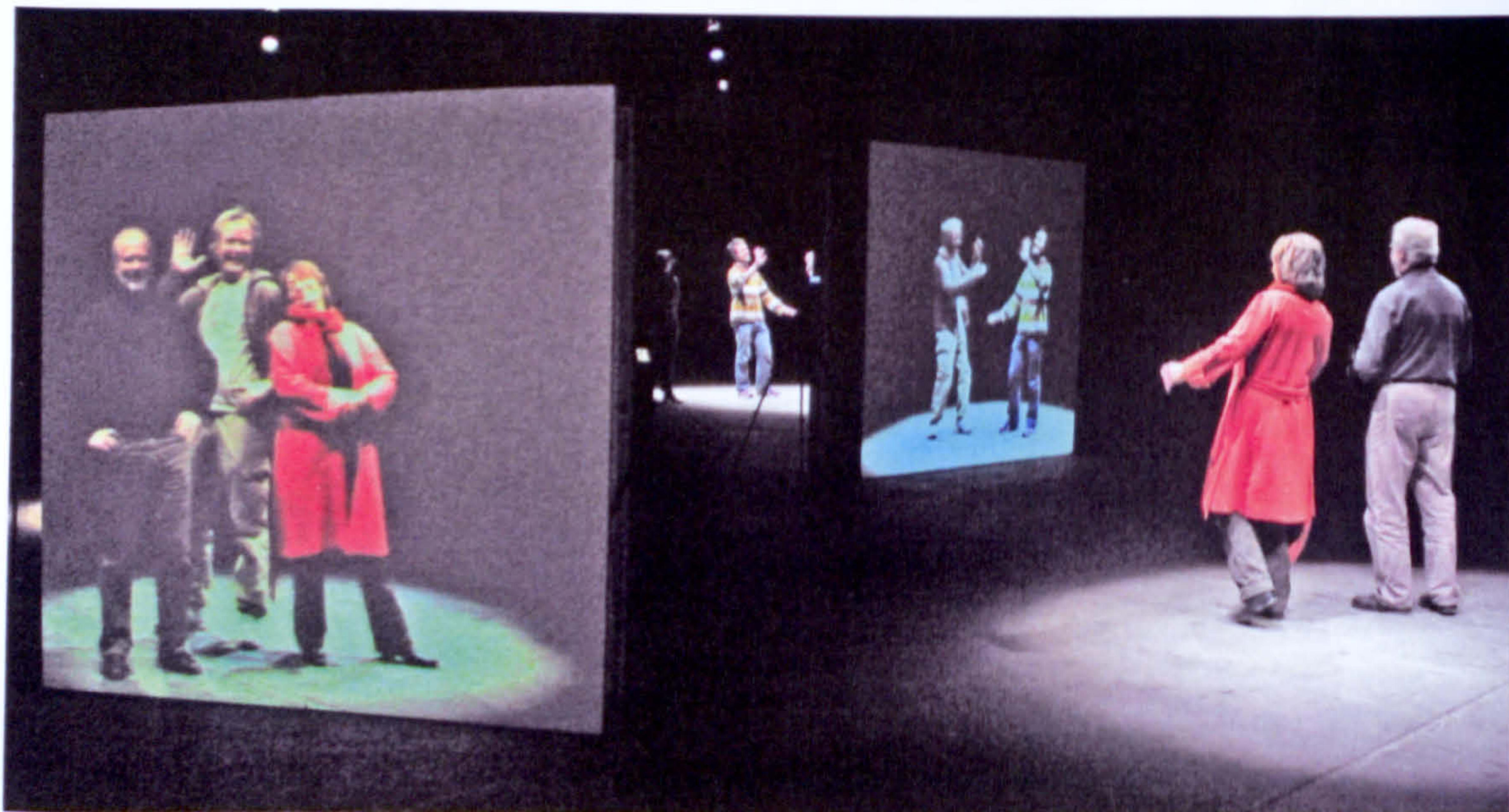
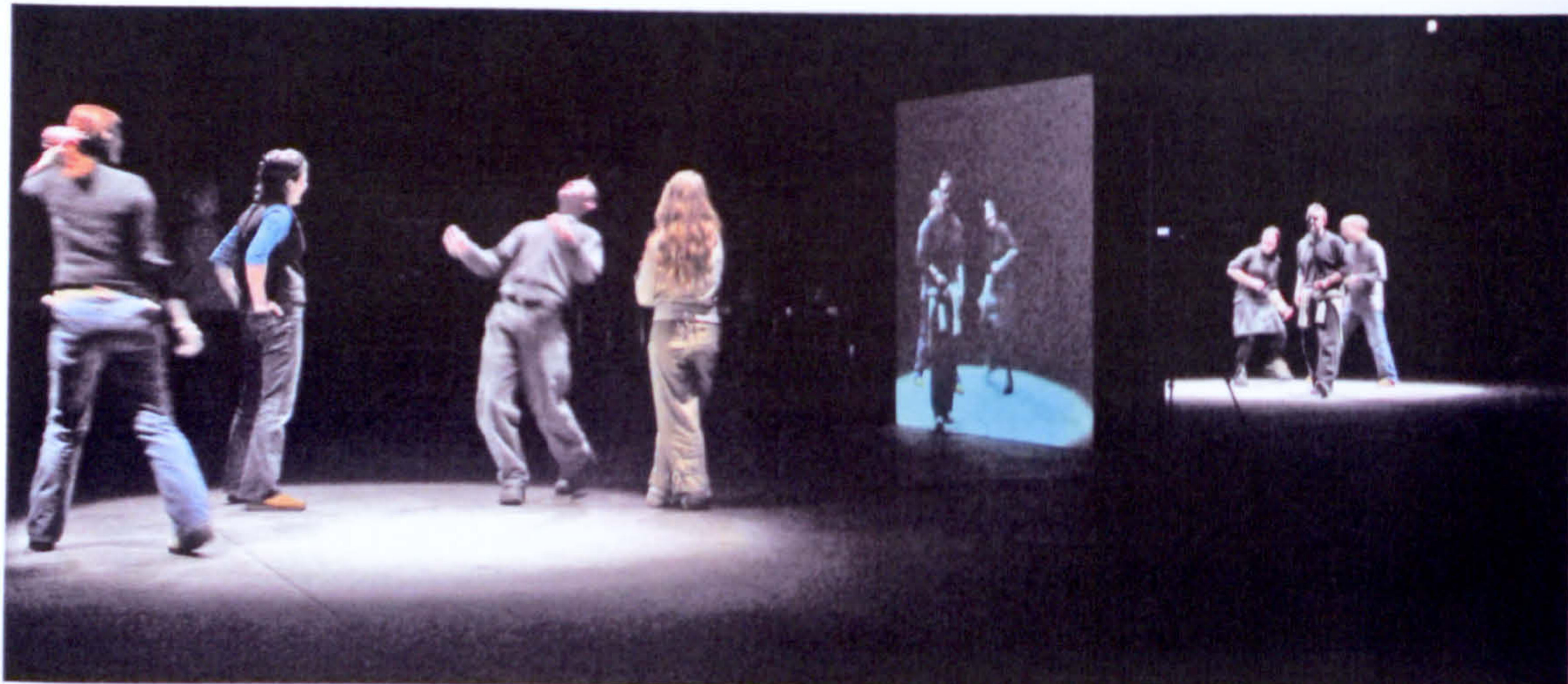


Figure 51 Generating relationships in video connections

3.6.5.2 Behavioural implications of video connections

The video connection has an effect of slowing down and detailing the experience of participation, and at the same time invites continuous activity, testing the possibilities of the device, the presence of the other, and keeping the relationship alive. This particular condition of the video connection makes the participants alter abruptly between hectic activities and very slow movements, focusing on interaction between the sides of the transmission. As Lyng observes, 'it was a lot about interaction. How one got tempted to test one another. (Lyng, 2005:5, author's translation). The contradictory experience of simultaneous intimacy and distance in the video connection evokes a complex of social considerations among the participants, as in these excerpts from the interview with Uldall-Jessen and Tarpgaard:

[Being in the video connection] was a much more of a safe voyeur position. ... I felt more protected with the representation on the screen. ... It feels more protected to be an object and to look at other subjects. But of course [the video connection] is not as intensive as the frame situation, in [the *Frame*] I sense a more physical contact (Uldall-Jessen, 2005:4, author's translation).

[The media picture] directs where to look ... This could be a transmission from Iraq. ... The media-picture [causes] the same staged situation [as in the *Frame Prototype*], but ... I don't have that direct contact with people. They are more distanced, and because of that I feel more safe ... in a private sphere ... my private sphere is much more protected when looking at a media-picture. The others are much further distanced than in the *Frame Prototype* ... also there are optical limitations ... the depth disappears ... it becomes flat ... and we could not approach the video projection [approach the other's video representation] without disappearing out of the images. We are waving to each other, ... things you do when you cant talk. But my private sphere was intact as when looking at television (Tarpgaard, 2005:5-6, author's translation).

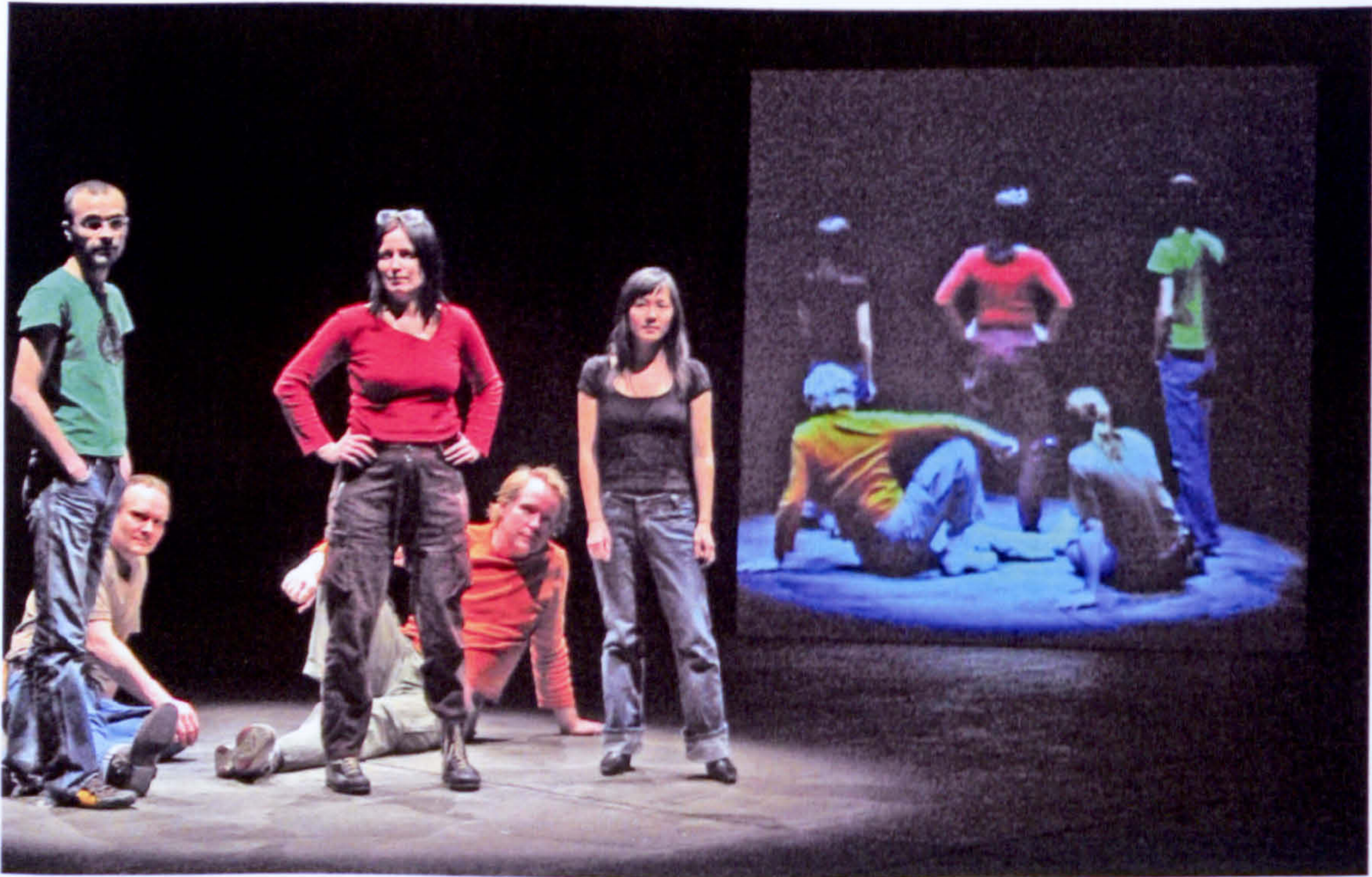
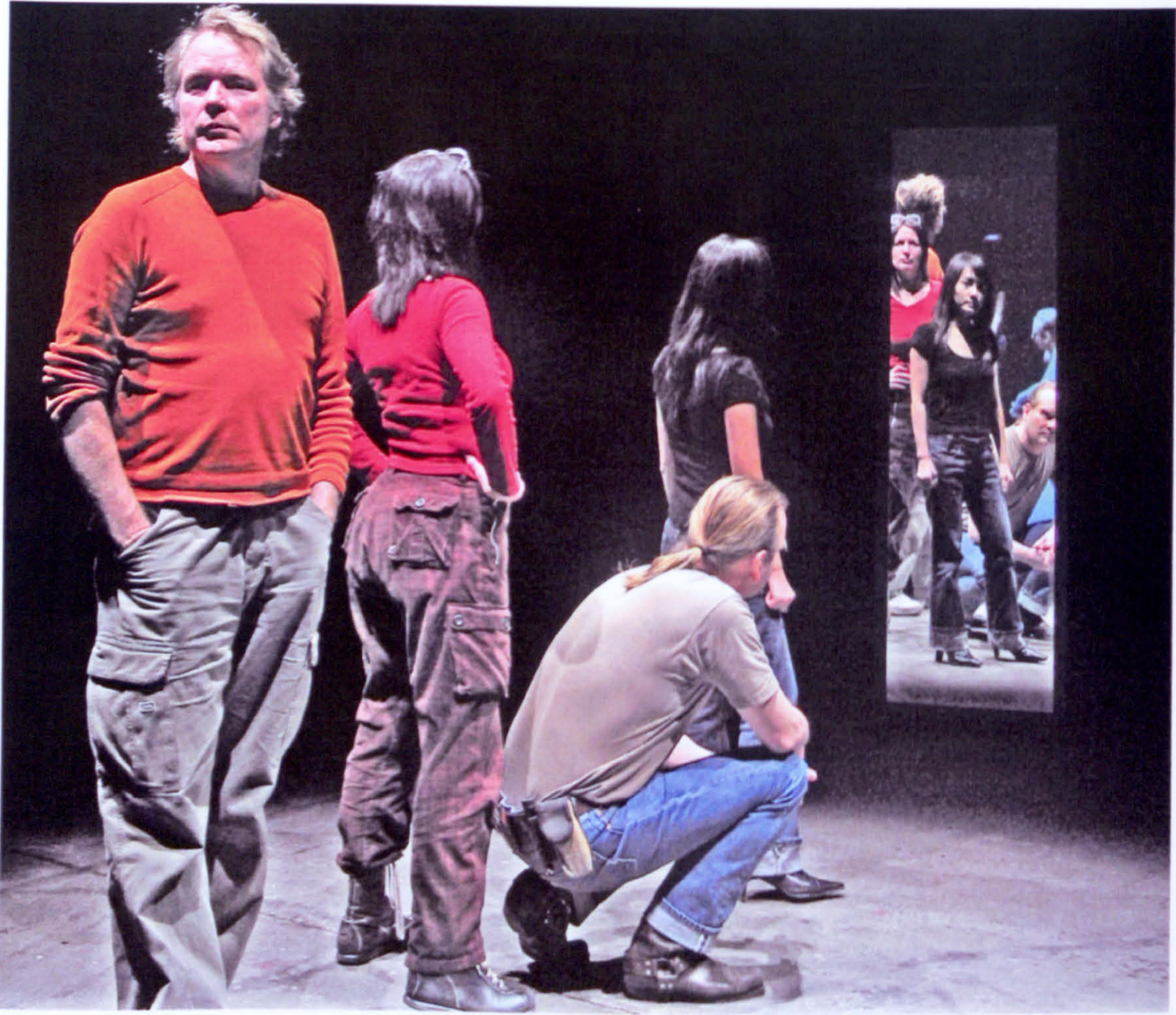


Figure 52 Combined real presence, mirror reflection and video transmission

3.6.6 Combined real presence, mirror reflection and video transmission

This test set-up is a special combination of mirror reflection and video transmission as integrated reflective feedback operations.

There is one single light zone in the centre, diffuse/round and 4 meters wide. This provides an environment large enough for improvisation within the zone for a larger group of people, and the size of the place offers enough room for the inhabitants to enact several simultaneous activities without disturbing each other.

The set-up has the mirror and video operations placed in a separating tension, where activities in one mediating medium is only possible to view through the other medium, that is, to see the image of herself looking out of the video screen the participant has to look in a direction away from the screen.

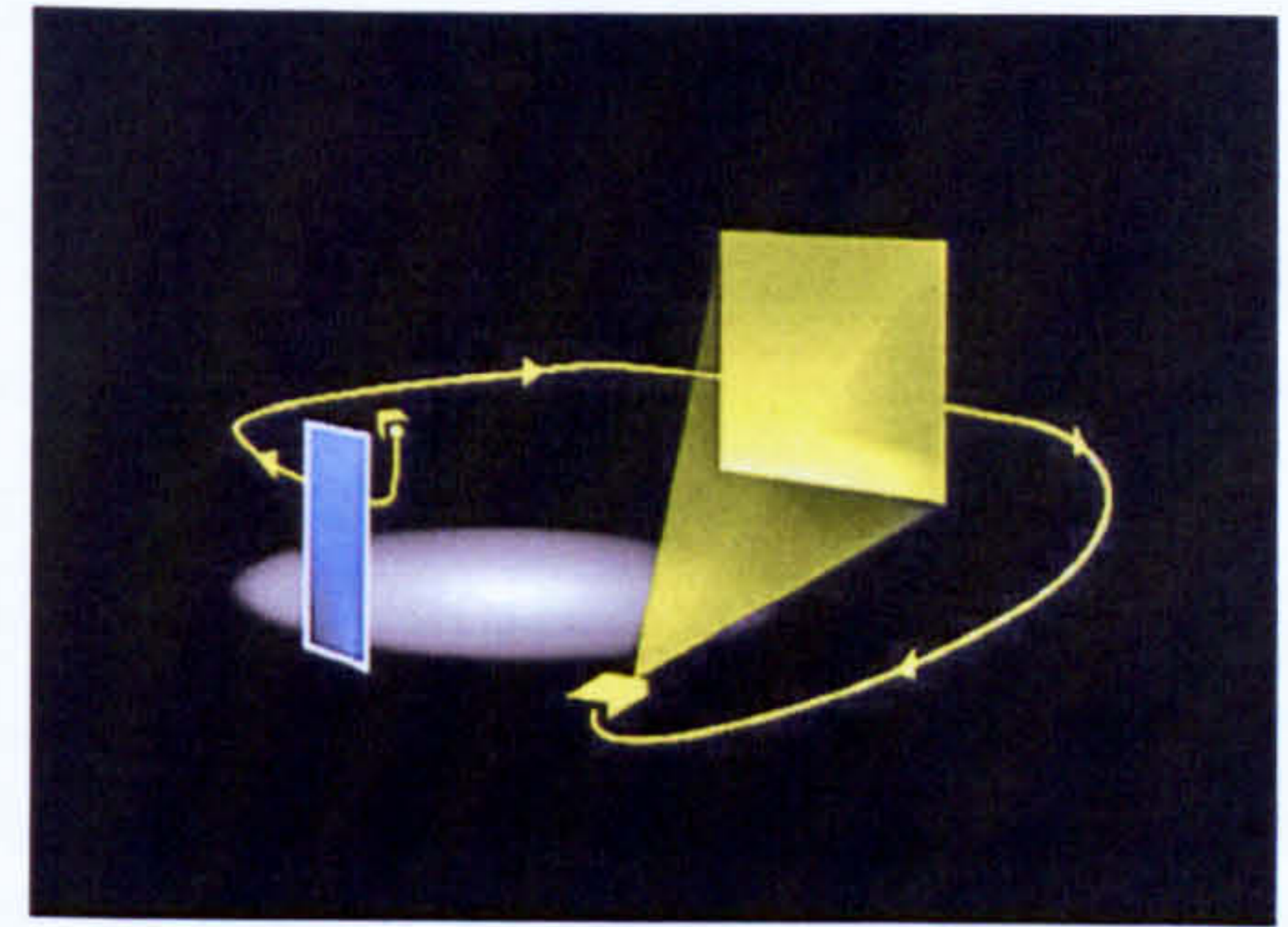


Figure 53 Combined real presence, mirror reflection and video transmission

DVD, Design Parameters: 3.6.6 Combined real presence, mirror reflection and video transmission. (no sound)

3.6.6.1 Relationship through collective behaviours

The design of the mediating operations only allows feedback through the collective social behaviour of the participants, and only if they cooperate to inhabit the environment using their joint relative experience. What was done in relation to one mediation could only be observed through another mediation, either viewing the video mediating effect through the mirror reflection, or understanding the combined effect through the collective experience of the group. This means that one participant acts to enable others to understand the operations of the environment, and that contribution to the collective behavioural site is enhanced over the individual agency. Callesen (2005:6, author's translation) makes the following observation of the experience inside this set-up:

Because we were so close physically, it was possible to relate to the mediated doubles and the mirror images in a comparison with the real relations that actually aroused amongst us. ... Had we not been physically together⁵⁸, then it would have been difficult to explore this emerging shared site. Very quickly there was an intuitive sensation of a mystical doubled artificial space, where rules were different. But we were together, we felt a

⁵⁸ The participants are placed in the middle, surrounded by the camera, projection screen, and mirror, and not separated as with the *Frame Prototype* or the video connection.

certain nearness. This was extremely interesting because it was so easy to navigate and explore together even though the set-up was very complex.

The set-up is designed to investigate what happens if the staging does not facilitate coherence and unity of experience, but deliberately introduces differences that can only be overcome by the collaboration of several participants in rather complex strategies of improvisation. The set-up generated an expansion of space, setting up several feedback systems in relation to one location, each feedback producing clearly dissimilar but parallel space conception. Callesen (2005:10, author's translation) explains:

It became very fictional because of the complexity and the many layers. We could see ourselves from many angles that we had not thought of, but also because we were present physical in the place. Simultaneously we had both a fictional and a real experience from the situation. ... In spite of the complexity it is possible to establish a site of shared experience ... in which we can concentrate about the relation between us as performers even when it is our doubles we relate with, ... it feels like an extension of the body, because the images show a physical contact that is real.

Interestingly the participants feel very comfortable within this construction, and experience a coherence of place and unity of experience across individuals. The staged situation works as a common social situation and only exists because of the developed social relationship within the staged composition. The set-up establishes a location, which is being coupled with itself in a way that promotes self-reflection to oneself and oneself as group within the same experience. As Lyng (2005:4, author's translation) tries to explain it:

Here I am occupying a place inside the experience. I can see myself represented inside the experience [inside the mirror and the video image], and I am in control of what [or from what angle] to see. At the same time I get to an understanding of the elements that constitute this situation, and how it is all put together.

The complex of feedback operations explicitly points at the participants' experience of a social situation, and offers them a common space, which they are tempted to explore as a social construction. Some comments elaborate on how a sense of responsibility is explicitly evoked, giving special attention to details of the social relationships between the participating people that would otherwise go unnoticed. The set-up leaves the participants free to investigate their own performer roles relative to whatever parallel situation they are operating with or within. It seems as if the possibility of choosing between positions constitutes a feeling of freedom, and makes the navigation of any chosen analytical position possible, and that the set-up works for the participants as an environment that makes them free to explore possible relations with each other.

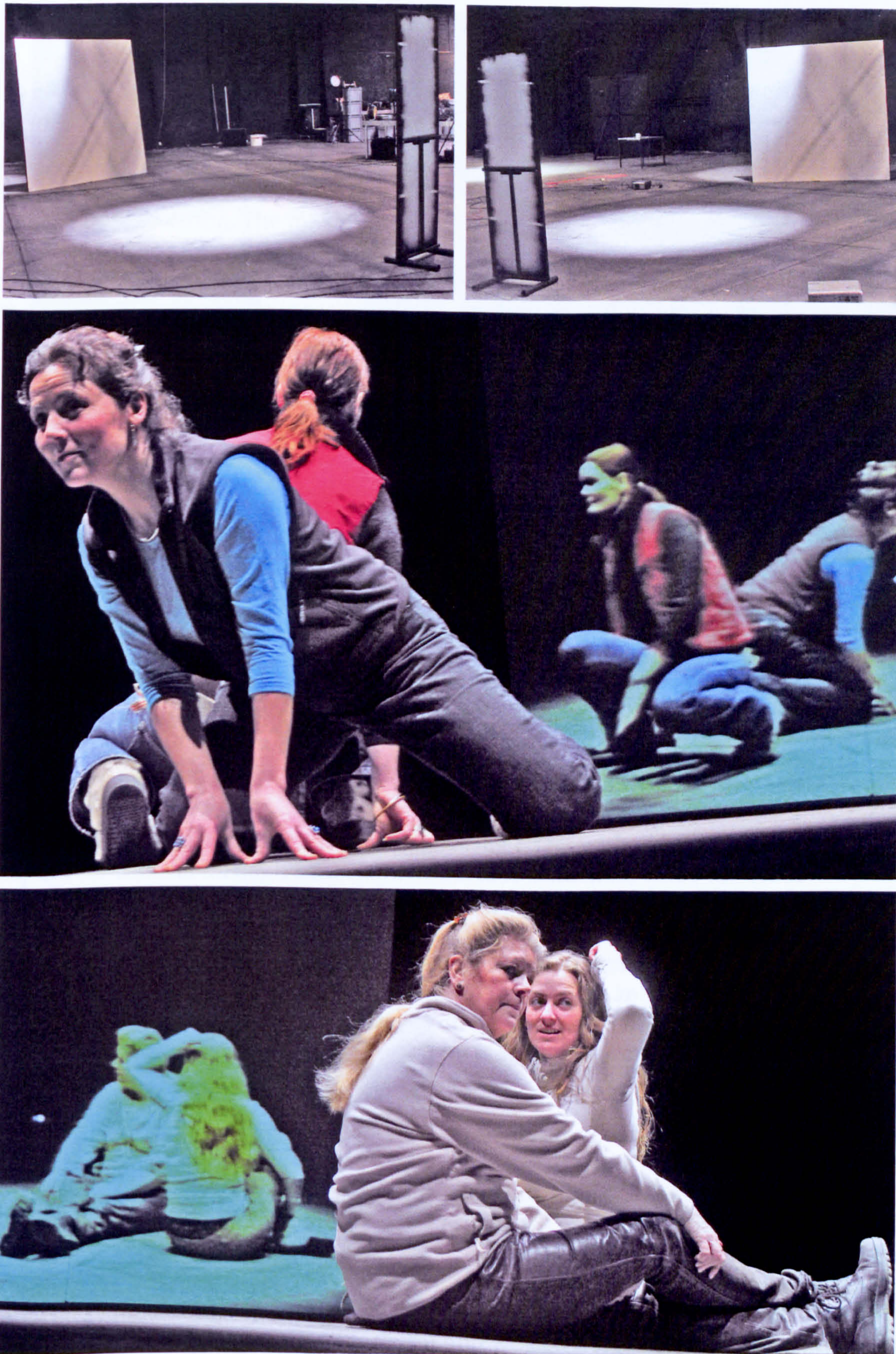


Figure 54 Combined real presence, mirror reflection and video transmission



Figure 55 Delayed video feedback

DVD, Design Parameters: 3.6.7 Delayed video feedback.

3.6.7 Delayed video feedback

The test set-up delayed video is designed with a single-sided screen and a diffuse/round light zone. The light zone is 3 meters wide, enabling group configurations. The camera views the light-zone in full, making the light-zone present within the video image, in a way, similar to how it would look if it had just been a frame-object, and the projected space a mirror reflection of the real space.

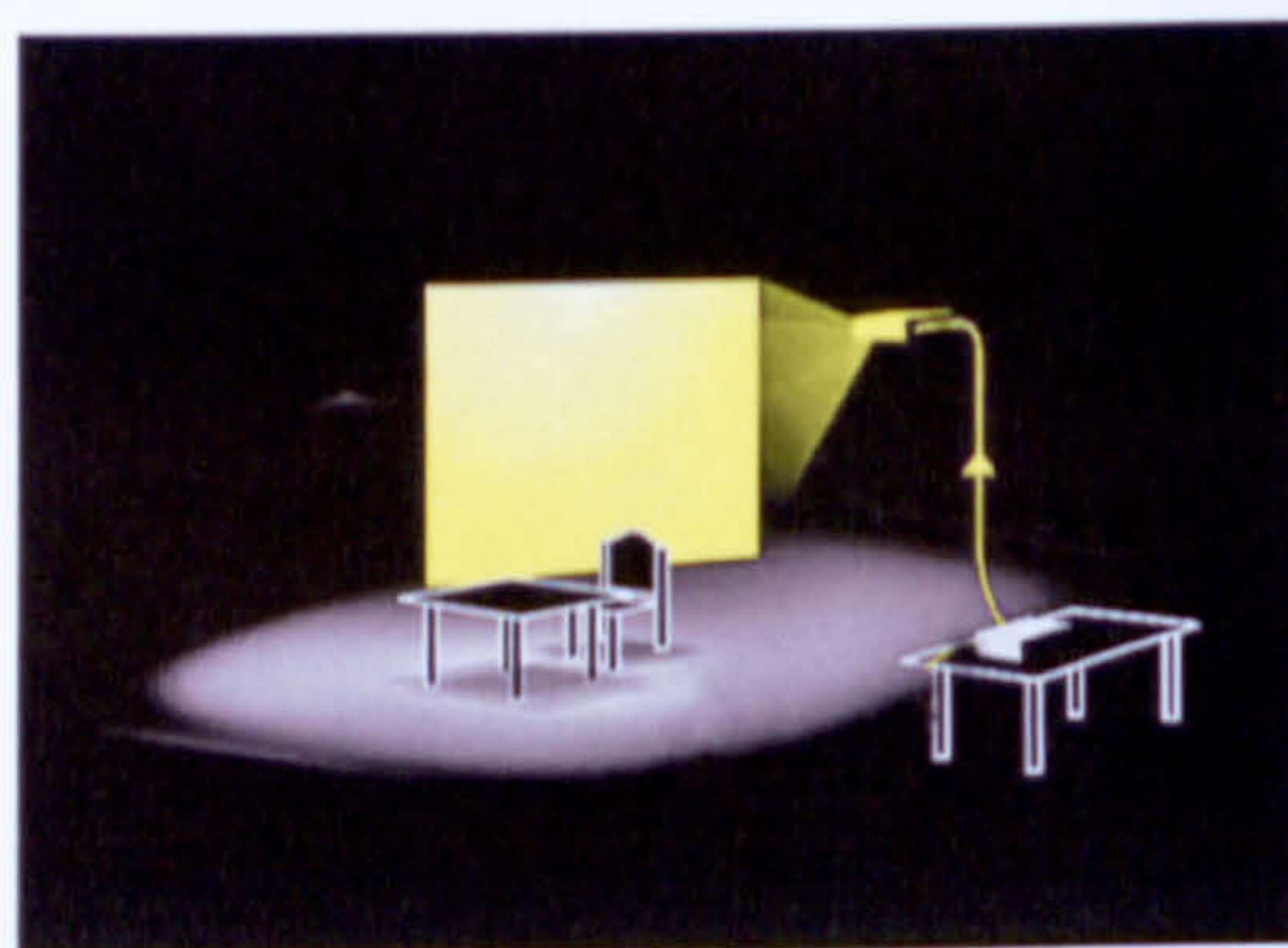


Figure 56 Delayed video feedback

3.6.7.1 The duration of the delay

The delay between the actual action and its re-occurrence on the screen is 8-30 seconds. The minimum of eight seconds delay is long enough for the video transmitted re-entry to be experienced as clearly separated from the original moment of the action. The maximum of 30 seconds delay is short enough to be experienced as an integral part of and connected to the original action, and not so long that it is experienced as a separate or pre-recorded action. The delay within this scale of 8-30 seconds is too long a duration to be experienced as a reflective echo or shadow of the original action, but also too short to be experienced as a separate incident with its own agenda and possible future direction of action. The time-delay between the action and its re-entry is too long to be experienced as constituting one and the same moment, and short enough to be contained within an experience of fully connected actualizations of the same activities, opening for the in-between dynamics. The test set-up using the delay effect builds on the experience of the immediate visual reflection in mirrors, where one sees oneself in direct mechanical reflection, but enabled as a view of one's actions by extending the time-perspective through the delay. By inserting a moment of delay as a distinction, there is enabled a self-reflective state in-between first and second order observation, generating a mode of third order observation, all within the same engagement.

3.6.7.2 The focal difference between camera and projection view

There is no way to simulate a perfect mirroring effect with video technology, since the mirror reflects through a mechanical surface reflection, while the video transmission technology is separated into two perspectival devices, the camera and the projector, and linked with the flexibility of the data transmission. Any construction with video transmission has one, and only one, position from where the optical function almost simulates a mirror reflection, and thus allows no movement of the participant. The constrain between enabling a mirror effect and giving freedom to move around is solved by way of a particular design that correlates in a particular way between positions, distances and perspectives in the video delay staging.

3.6.7.3 The missing eye contact in video transmissions

The staging design includes considerations on how eye contact is achieved in differently mediating reflective scenographies. In direct actual contact and through mirror reflection the eye contact is fluent and works in similar ways. Eye contact turns on and off depending on the direction of the eyes, and is formed by the movements and positions of the body. But in video transmitted relationships there is almost never eye contact, due to the double optics of the system⁵⁹, and if there is eye contact, it works asymmetrically. To make one participant experience eye

⁵⁹ The difference between the focal particularities of direct presence, mirror reflection, and video transmission is discussed in chapter 3.6.2.2.

contact, the other participant has to produce a presence in the imagery that simulates 'looking out of the screen'. The optic constrain of getting eye contact inherent in video transmissions makes it impossible for one person to look herself in the eyes in a set-up with video feedback.

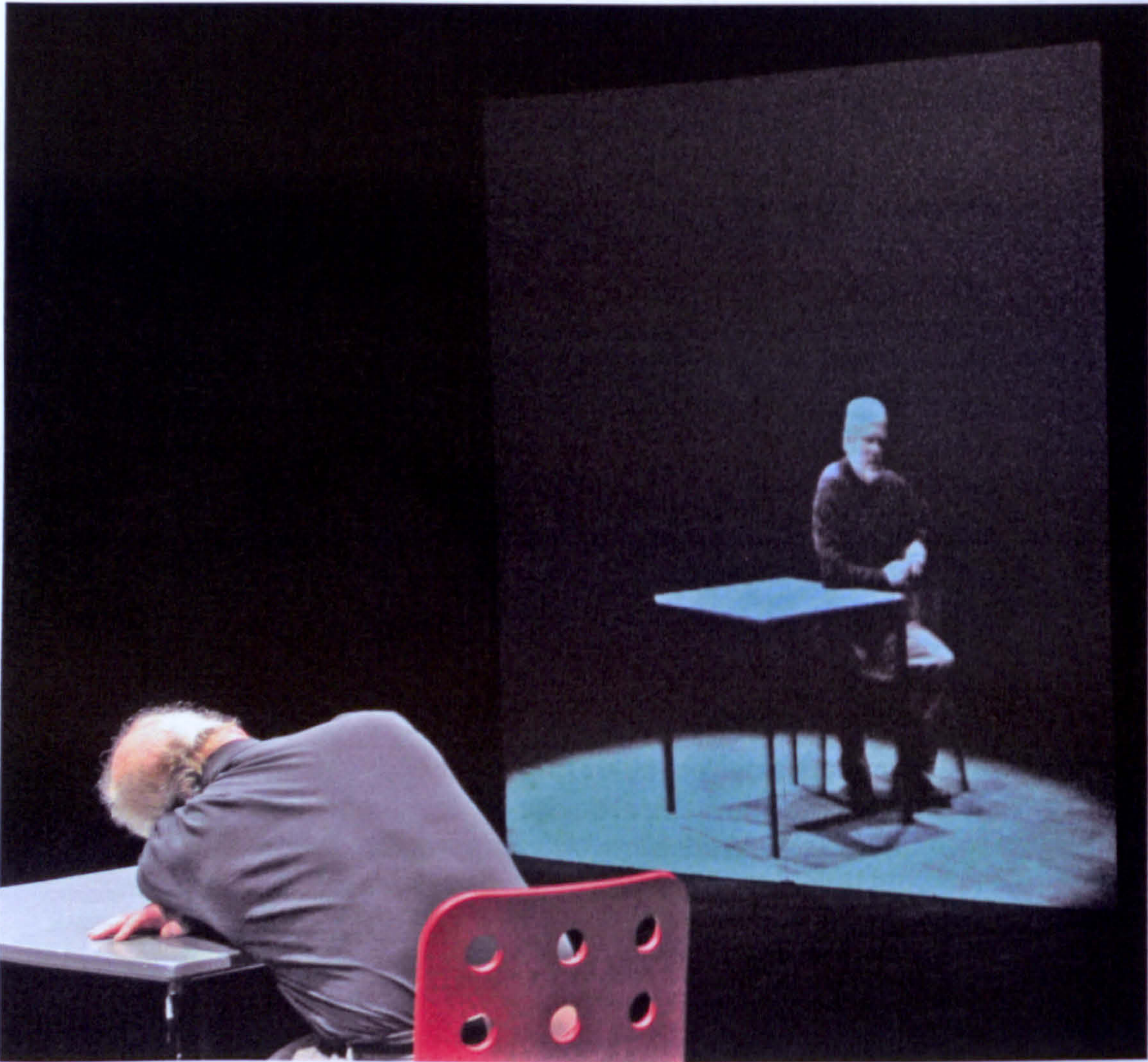


Figure 57 Delayed video feedback

3.6.7.4 The design of the video delay staging

The difference between the camera view and the projected view is a precise 'focal distance', achieved by placing the camera on the side of the screen, half way up. The set-up is also a precise design correlating the distances and relative place of all components in the total staging operation, set in relation to the size of a human being. That includes the size of the screen, the size of the light-zone, and the focal positions and perspective of all parts of the operation of the video technology. The focal differences between the camera view and the projector view are clearly separated into two perspectives, revealing the in-between mediating operation of

the media system, and simultaneously designed in so close a focal correlation, that the feedback is clearly associated with a mirror reflection. The combined effect of the arrangement of perspectives and scales, and the scale of delay described previously, means the participant is included in performing the staging operations, while simultaneously overlooking her experience of the engagement. She is staged in a reflective distance from herself in both space and time.

3.6.7.5 Timeness and placeness in delayed video feedback

The video delay staging is designed with time distance and focal distance between the actual occurrences in physical space and the virtual re-entry through the mediating operation. The video delay staging, in this way, is situated in-between and not belonging to either the actual or the virtual domain of timeness and placeness⁶⁰, and therefore emerges as a habitat of expanded duration and distance in-between. The delay abstracts the participant herself as an object of self-reflection. Through the rigid connection between the actual and the virtual re-entry she takes responsibility and control of her extended self, including the totality of the actual and virtual places and moments. The set-up produces a complex of addresses for the participant: she combines the mirror experience: 'to see herself', and the observer experience: 'to see the other', in one situation, surveying herself as other and self from a position of other and self simultaneously. Bulow and Pold report and speculate from the video delay experience in this way:

The delay created a situation for me that allowed me to sit looking at myself. I did not feel this doubleness because ... you know, I had just 'left myself' a moment ago. But for a short while I could sit there looking at myself. ... After some time I got the feeling that I met myself, ... and then we were kind of sitting there looking at each other. At some point I even felt that my image was looking back at me, - as someone who was really looking. ... That happened. ... You have left the moment that has passed, and so you might feel some distance from that moment. The situation creates a feeling of both nearness and distance, which is quite special (Bulow, 2005:10-11, author's translation).

I tried to stage a meeting with myself ... I ran around the table and sat, thinking ... how long I had to wait ... and so ... in this way I began to compose my actions ... trying to see myself twice. ... Looking at yourself on the video is completely different than looking at yourself in the mirror ... it [the video image] is much closer to looking at yourself from outside, as looking at a third person. Your [video] image seems different from you, and in the video delay I actually tried to catch up with myself ... but since I wanted to catch up with myself, then it was still me, but not in the same way as in the mirror (Pold, 2005:8 and 4, author's translation).

The participants speculate on how the enhanced attention on time and duration influences and forms the experience of social relationships between the

⁶⁰ Timeness and placeness are explicitly interconnected in the video delay device, and is experienced as inseparable aspects of the same performative engagement.

participants. It seems as if the durational processes of reflection, which is staged explicitly by the delayed feedback operations, enriches particular aspects of sociability. Lyng (2005:4, author's translation) speculates in this way:

When entering [such set-ups] then another sense of timeness takes over ... because you are [immersed] in your own experiencing, and then ... when other peoples' experience becomes part of your experience, then I think you generate a higher awareness about duration and time, than if you are alone in your exploration.

3.6.7.5 Integration of past, present and future in delayed video feedback

The possible simultaneous framings between the different time perspectives make it equally accessible for the participant to foresee re-entry, prepare re-entry, and react to re-entry, coupling with herself across the timeness and placeness parameters. Callesen (2005: 5, author's translation) notes on the delay experience:

The situation becomes a game in which you meet yourself in a kind of cyclic situation. It evolves into a dialogue with your own image ... and something takes over ... you meet yourself, but of course you know that this [moment you see on the screen] was 'before'. The situation creates this mystic sense of doubleness.

The integration of past, present and future expands the participatory situation into a fluent re-composition of past, present and future actions and experiences. The delay function generates a coupling between notions of past, present and future, and alters how the allocation of time is involved in the constitution of the situation.

The participant is directly responsible for both the performance and experience of her own actions in a closed feedback loop, which enables an enhanced mode of self-reflection on the intentions and consequences of her own engagement. The participant is engulfed in an activity formed by an equal balance between the inner and the outer experience of the event, and made to investigate her own process of performing and experiencing as a social event. This very concrete staging of self-relations across timeness and placeness dimensions promotes social encounters and engagements with complex theatrical framing operations.

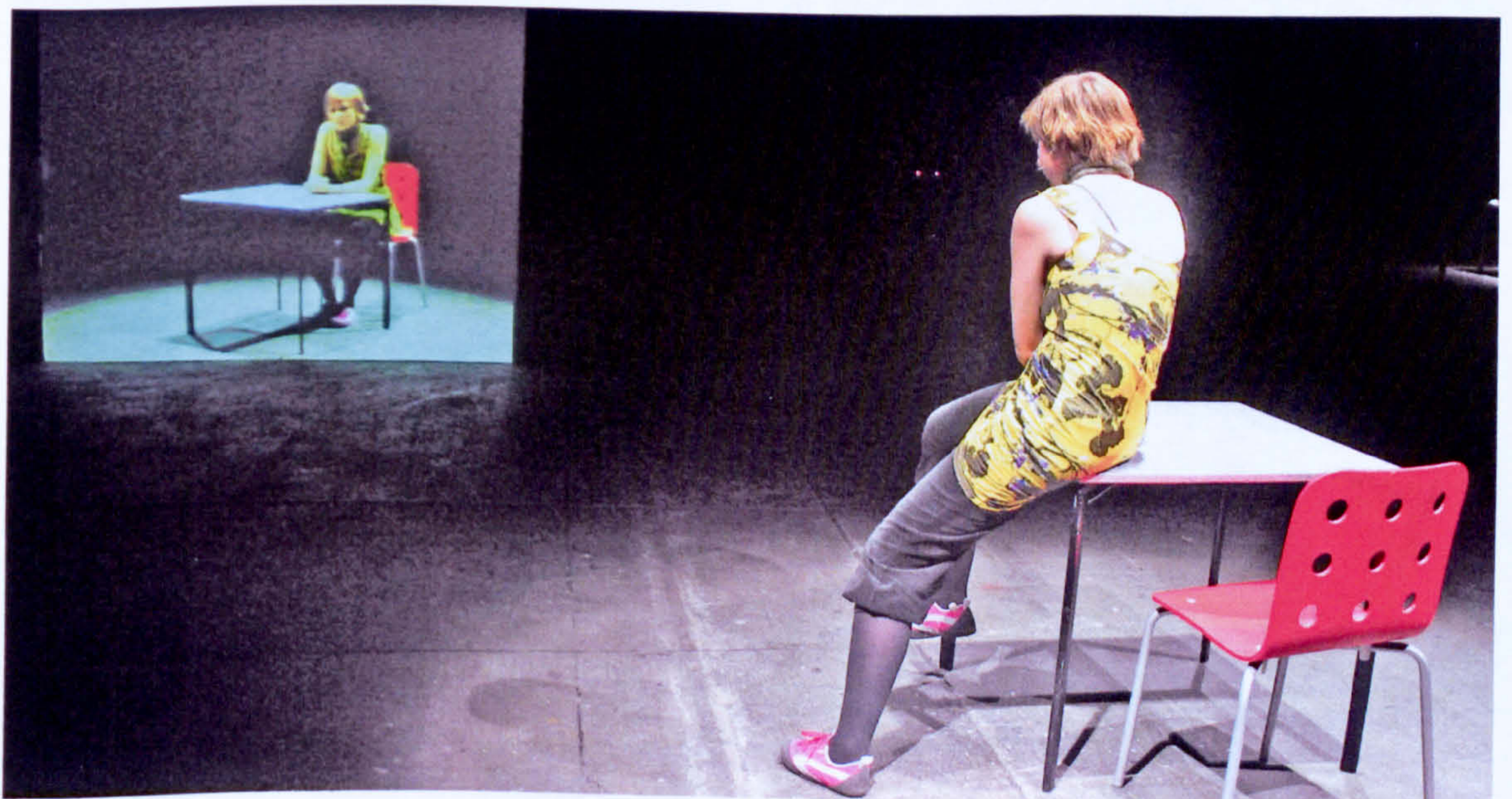
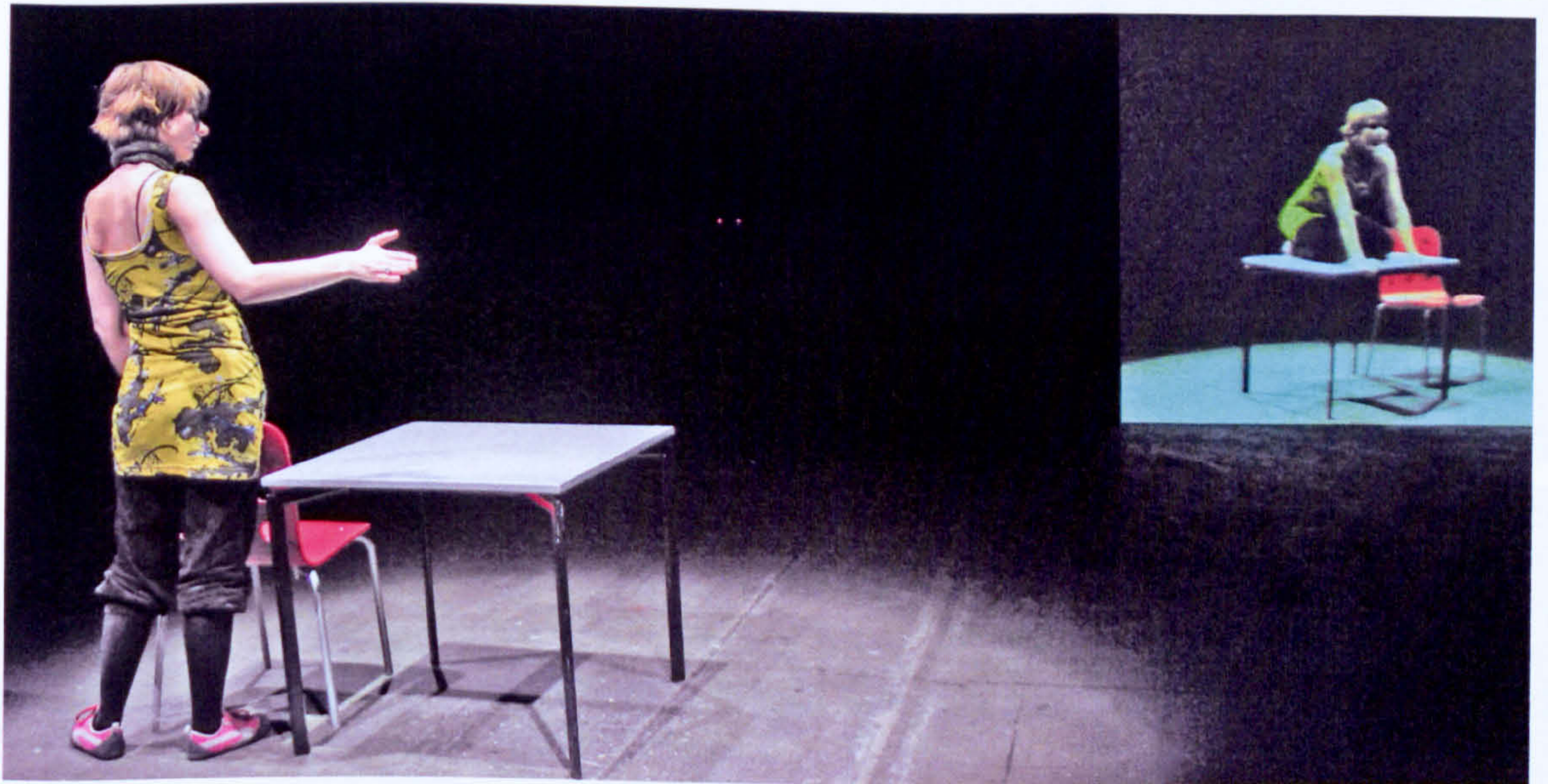
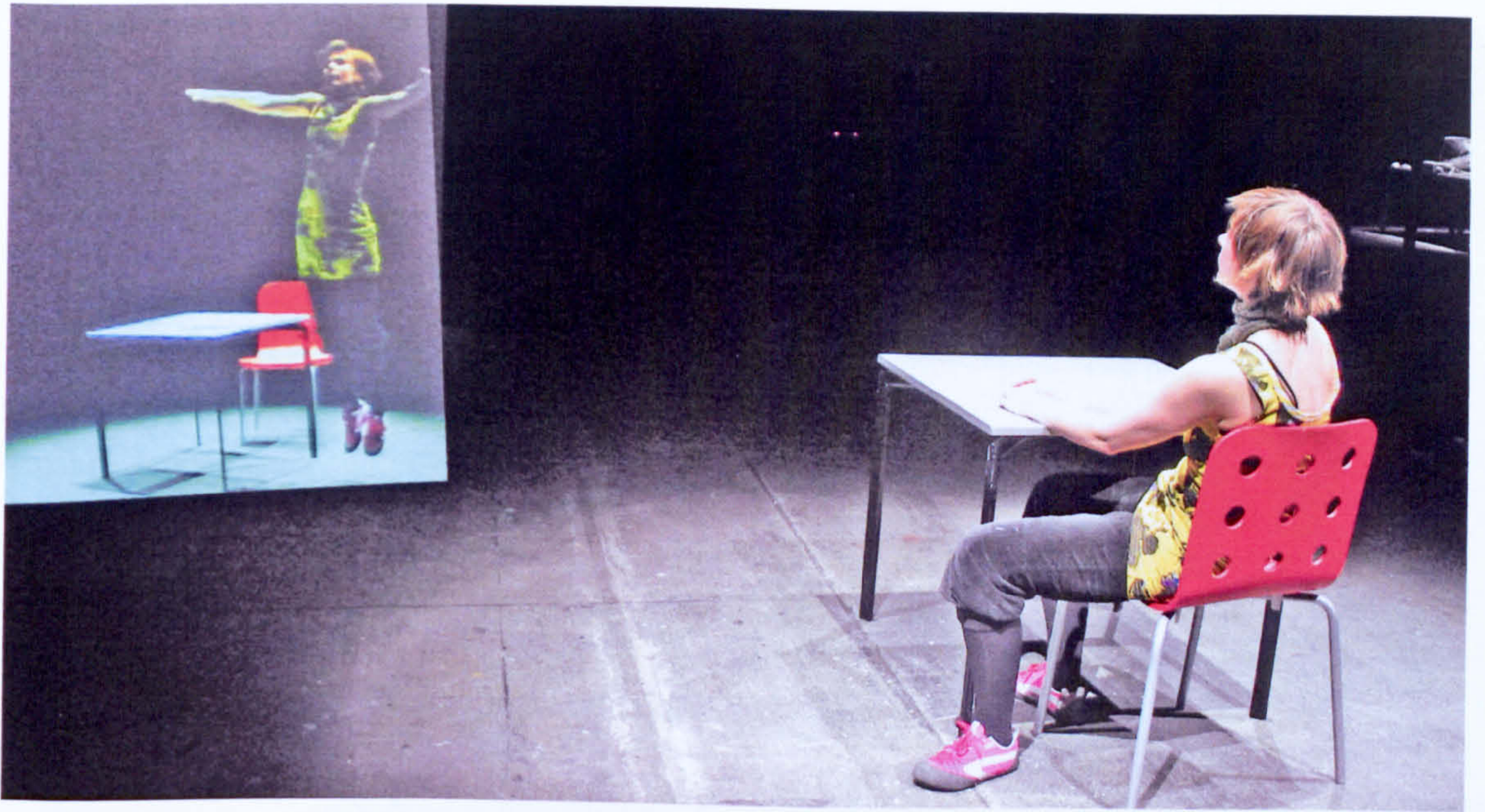


Figure 58 Integration of past, present and future in delayed video feedback



Figure 59 Integration of past, present and future in delayed video feedback

3.6.7.6 Objects as staging devices in video delay

In the video delay staging a table and a chair are positioned. The furniture objects re-arranges how the space and participants are situated in the mediating operations, and makes, for instance, the light-zone an inhabited place even without people being present. Furnished spaces act as places to visit rather than places to inhabit.⁶¹

In the video delay staging the set-up with furniture introduces an emphasis on the placeness of the relation between the actual space and activities, and the virtual re-entry by the delayed video transmission. The furniture establishes a point of reference across the actual-virtual divide. Within that new space, within the time-stretch and the place-stretch generated by the delayed video feedback, the dynamics of the extended moment and the extended place become the main inquiry for the participants.

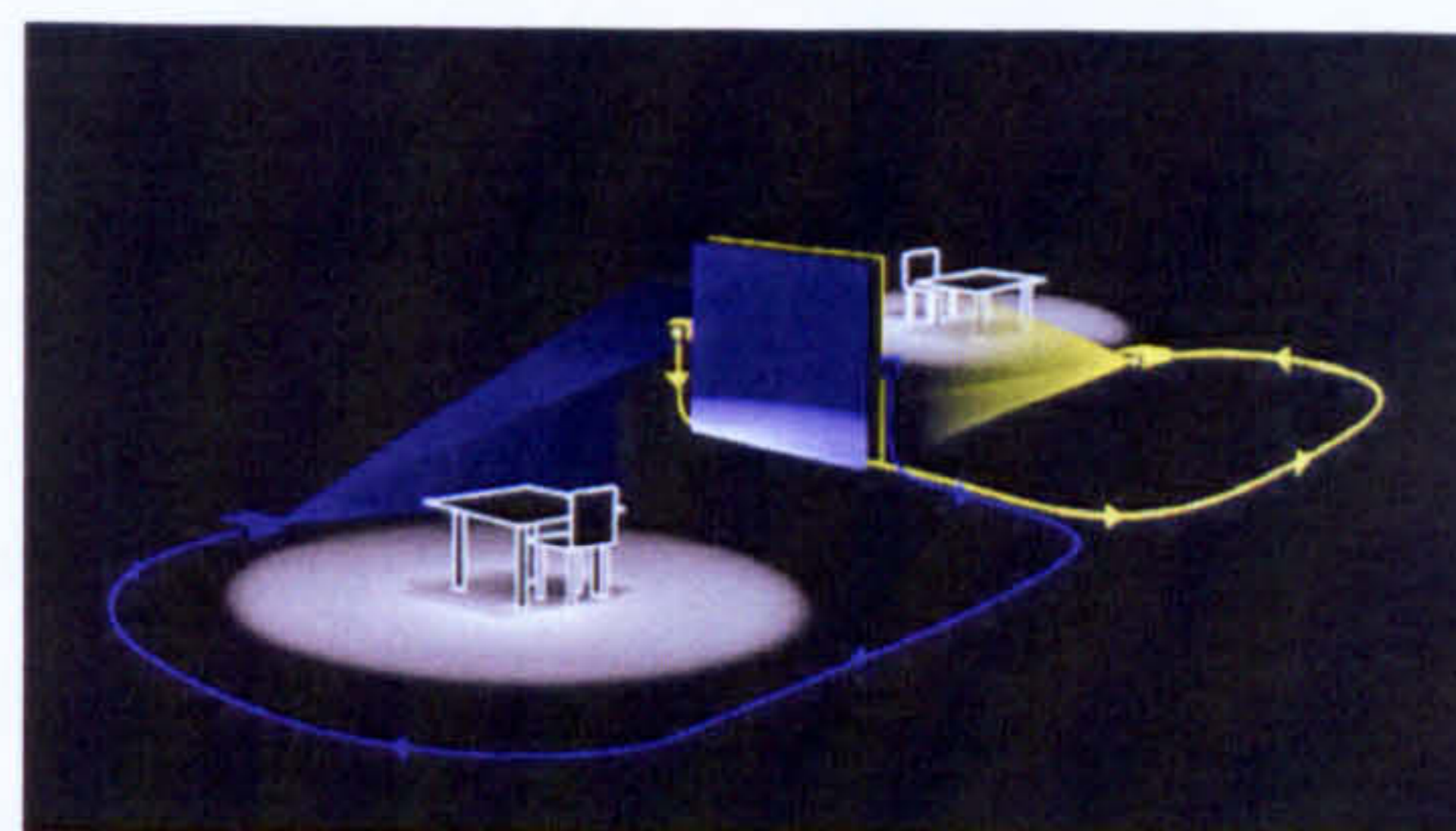


Figure 60 Objects as staging devices in video delay

Interesting to play with this [set-up], because you control the flow of actions [in-between myself and my delayed projection] quite consciously. I began playing with ... sitting with my back towards [the camera/projected image] trying out how it felt to 'return' to my self in that position ... sort of an interaction with oneself (Lyng, 2005:4, author's translation).

3.6.8 Communicative conditions and strategies

The participants explain their observations of a sense of instrumentalisation, where the inherent optical specificities and theatrical possibilities in the different mediating devices become explicit. Uldall-Jessen (2005:5, author's translation) refers to the video connection as a device for self-instrumentalisation, not dissimilar to the development of technique by the expert performer discussed in chapter two: 'I experience this situation as a delivery of some actions in relation to the camera ... and we were all instruments or tools for the image'. It is as if any mediating operation sets specific terms for the interaction and demands a particular behaviour to be incorporated for the participant to engage in the staging operations. Lyng and Pold elaborate on the sense of an instrument relation:

[You are] approaching a translation ... you dare a lot more because it [the video mediation] is a translated interpretation, and you know that you are translated. Well there is much more immediate [physical] interaction, but in return I don't think the experience is that nuanced as in the *Frame Prototype* (Lyng, 2005:3, author's translation).

⁶¹ The staging effect of object is discussed in chapter 3.5.3.1. In theatre, objects in spaces are formative devices and situate attention. The place characteristics defined by an object enable a spatial reference between people relative to the scale and shape characteristics of the object.

In the immediate experience of the video connection ... I thought of it as a substitute ... for something that was more three-dimensional or constituted more presence. But later, when I began to place myself in relation to the others, then I realized the media had the capability [to help] change the situation [for us], ... the kind of magic that also the mirror contributes to a situation (Pold, 2005:4, author's translation).

The different viewing-machines, that is, the different constructions of the optical devices, enhance and specify distinct and different viewing experiences⁶². At the same time the fact that the situations are staged enhances social self-reflection by way of the theatrical processes of the engagement. For instance, the private mirror situation, in which we look at ourselves in everyday life, is here shared with others, introducing a range of new collective attention operations to the situation. Bulow (2005:3, author's translation) elaborates on the presence quality of the mirror image versus the experience of the live people as an optic construction that explicitly implicates references between the public and the private spheres.

The mirror could just as well have been a frame ... this has to do with the optical situation, - how it worked technically and the fact that the appearance of the two [different mediations] looked totally the same. ... In regard to the situation of a person and this person's mirror-images there is a private sphere, that makes equalization of the mirrored and the real impossible.

The participatory stagings involve a reflective position towards pre-conceptions and everyday life situations, and stage references through the staging of extra-daily situations that enable analytical relations towards the everyday. Callesen (2005:7-9, author's translation) made these remarks on how the stagings evoked reference to his conception of the everyday:

Concerning the mirror ... [normally] when thinking of the mirror it is [in the context of] standing in the bathroom at home ... and at home I don't think of the mirror as a parallel reality, but I think about that here [in the laboratory] because [the situation] is staged. ... Concerning the video connection ... I think of film and television. ... I know it is an image, I can see it due to the resolution ... it is a video take ... someone is filmed or transmitted.

The investigations in the laboratories seek to develop how the design of external structures can be used to format the experientiality of participation. The practice-led laboratory processes progressively refine the design parameters, and investigate participatory response seen as a dramaturgical field.

⁶² The difference in how the direct presence, the mirror reflection and the video transmission is constructed and functions in human relationships is discussed in chapter 3.6.2.



Figure 61 Documentation of the participants' experiences

Chapter Four: Compositional Strategies

This chapter develops on the staging strategies in the design of reflective scenographies, discussed in relation to a collection of the author's investigations and an analysis of a collection of artworks by other artists. These concrete examples of artistic strategies implement, each in a particular way, a formation of participation as the content of the work. The analysis identifies how the strategies structure the framing, channelling, and coupling dynamics, and how the dramaturgical aspect of the compositions are specific relative to the intent and context of each case. The development of a dramaturgical perspective on the composition of participatory events is sectioned into three steps. Firstly in chapters 4.1–4.4, a range of staging strategies is identified. Secondly in chapter 4.5, a context of narrative theory is developed. Thirdly in chapter 4.6, the developed range of strategic approaches and narrative understanding is used to identify dramaturgical features in participatory installations using respectively mechanical mirrors and telematic video technology to stage participants in modes of self-reflectivity.

4.1 Basic compositional methods

The staging of extra-daily behaviours as performative engagement for everyday people is achieved using reflective scenographies to stage modes of pre-expressive communication. The development of staging strategies in the design of reflective scenographies is, in the first part of this chapter, identified as a set of basic compositional strategies, and discussed in relation to prototypes developed by the author and a selection of other artists' works.

4.1.1 Staging referentiality

The concrete examples of prototypical and artistic strategies implement, each in a particular way, a formation of participation as the content of the work, using a range of behavioural instructions and scenographic devices to stage the participant as media for herself.

The investigations are divided into three sections, with reference to the investigations of performer technique in chapter two. The technique of the performer is viewed as systems of reference with three main reference systems at play: introvert, extrovert, and social reference systems.

The introvert reference systems are strategised as inner structures of observer operations composed by instructions. The extrovert reference systems are strategised as outer structures of formative operations composed by scenographic devices. The social reference systems are strategised as social structures with several participants involved, which cooperate from a triangular set of observer positions and out of a complex of relational operations.

Inner structure by instructions:

- *The Turn* (2003) by Karin Søndergaard.
- *Tail Wagging Dog* (1985) by Alan Kaprow.

Outer structure by scenographic device:

- *Traffic Light* (2003, 2005) by Karin Søndergaard.
- *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967-68) by Bruce Nauman.
- *Going Around the Corner Piece* (1970) by Bruce Nauman.

Social structure of triangular positions of cooperation:

- *The Sensation of Light* (2006) by Karin Søndergard.
- *Very Simple Actions* (2008) by Karin Søndergard.
- *Performer/Audience/Mirror* (1977) by Dan Graham.
- *Instant Narrative* (2008) by Dora Garcia.

The staging with reflective scenography assumes a dramaturgy, which builds on the ability to construct mediating operations that externalise and stage the internal reflective operations of the participant in concrete external contexts of sociability. The strategies for the design of environments, which guide observer attention and action by way of pre-defined regulative behavioural instructions embedded in mediating operations, could be termed 'dramaturgy through design', to recognise the direct formative effect the design of reflective scenography has on the participant.

4.2 Inner structure of observer operations

The compositional strategy of staging 'inner structure' is exemplified by the prototype event *The Turn* (2003), and discussed with the Happening *Tail Wagging Dog* (1985), composed by Alan Kaprow. The events are staged by way of behavioural instructions, and generate particular observer operations by regulation of the participants' activities. The events explore how simple participatory activities develop a clear performative engagement, where the participatory engagement in itself becomes the medium for exploration. In these staged situations the observer observes her own observation, and generates emergent orders of observation, realised only through action instructions.



Figure 62 *The Turn* (2003) Karin Søndergaard

4.2.1 *The Turn* (2003) Karin Søndergaard

DVD, Compositional Strategies: 4.2.1 *The Turn* (2003) Karin Søndergaard
(no sound)

The Turn is a very simple method, structured by a rule of behaviour, to establish a participatory event based on and driven only by the participant's own movement.

The Turn operates by repetitive movements promoted by a continuous turning of the body, which alters the relation between the experience of the inner and the outer worlds. The emerging state of altered inner/outer observer configuration, achieved through the iterative turning movement, then generates a position of third order observation, caused by the resonance within its self-reference⁶³. *The Turn* is directed and progresses in the following way:

Move the right foot in front of the left at an angle of 90 degrees. Then push your weight to the right foot and move the left foot at an angle of 90 degrees

⁶³ The resonance caused by the paradoxes of first and second order observation, as explained and discussed in reference to Niclas Luhmann, Tomas Bernard and Christian Katti in chapter 2.3.1 – 2.3.3.

with the heel against the right foot. Push your weight then to the left foot and move the right foot at an angle of 90 degrees in front of the left foot. In this way the movement begins slowly and accelerates gradually. The important thing is to adhere to this simple method of moving the feet, not to improvise, but just keep accelerating so that turning the body becomes and remains a uniform movement. Then raise the right arm to a vertical position and the left to a horizontal position from the shoulder to the left side (Karin Søndergaard, 2003).

When the participant has established a uniform rotation, which means that the movement maintains a uniform centre and a uniform rhythm at a certain speed, then this rotation is to be continued for a certain time. To maintain the rotation is an act of balance between the rhythm and centrifugal force. Therefore every tendency to decelerate the rotation must be done through a slow change of the rhythm of the movement. If the participant decelerates the rotation in an unbalanced relation to the centrifugal force, the centrifugal force will heave the rotating body away from the centre of the rotation. At some point the rotating person will have the experience that it is much more complicated to stop the movement than to keep rotating. In this way the experience of the rotation begins to create a new point of origin. It begins to form a basis of a new situation. When the stable position of the body becomes the rotation, then the situation is experienced as if the body is not moving, but that it is the surroundings that are moving.

When the resistance of the movements of the feet in relation to the general movement (gravity and physical movement) demand a relatively smaller effort than what is requested to control the balance (the relation between the centrifugal force and the rhythm of the movement), then the movements of the feet turn into a reflex movement to prevent falling over, and the person gets the impression of the rotation as something that happens outside the body. Participation, following the instructions of the method, is an experience of the world turning around the body, and that the body is the centre of the world. As for sight, the person obtains an omni-directional view. Caused by the shift in inner/outer world experiencing and emerging out of the interference between the two states, a third mode of observation immediately emerges, which enables observation across the experience of the world as still and as rotating.⁶⁴

The experience staged by way of the instructions of *The Turn*, constitutes a pure experience of states of observation. The activity of participation is rigidly composed to enable a reference experience promoted by and in context of rhythm and centrifugal forces only. The influence of the culturally embedded semiotic contexts are minimised, and the clean method of staging by the set of behavioural rules functions rigidly, in a way similar to the rigidity discussed in relation to the function of the mirror in chapter 3.6.2. The activity in *The Turn* is not interpreted by the participant within a context of meaning, but appears as a vehicle, a pure method generating a doubleness in the relation to the world, that gives the individual a conscious reflective relation to the individual constitution of experience, whereas the *Tail Wagging Dog* stages a social relation as vehicle.

⁶⁴ The discussion of *The Turn* is in part based on the article (Søndergaard, 2003), attached in full text in appendix.

4.2.2 *Tail Wagging Dog* (1985) Allan Kaprow

Kaprow explains the event instructions in this way: 'the idea was that one of us would follow the other without saying a word, only making sure to step constantly on the shadow of the other, no matter where he went' (Kaprow, 1997:247). The instruction organises a coupling in-between internal processes of mutual observation, and transforms it into physical behaviour. In explaining his strategy, Kaprow argues that he uses 'everyday routines conceived as ready-made performances' (1977:190), and synthesises them into events by explicit rules of engagement. The social relations are used as an organising factor to stage events where participants 'each watch each other watch each other' (1977:190) in an explicit and formal way. Kaprow (1997:247-248) gives this account from one of his own realisations of the event:

In practice, since the leader would go over boulders, around cactus, and up and down ravines, the length and relative position of the shadow changed. Sometimes it was in front of him, if he was walking away from the sun. In that case, it was a bit tricky; the follower had to jump in front of the leader and walk backwards to keep the shadow in view, making quick changes as the leader swung around to different directions.

Tail Wagging Dog exemplifies, as *The Turn*, a methodological approach to the individual constitution of experience. The method of the event is rule based and stages an improvised collaboration, which organises a formally executed social site of shared experience. *Tail Wagging Dog* initiates systems of specific mutual and intertwined couplings, 'very formally executed', as Kaprow (1997:248) explains, which possibly because of the chaotic nature of trying to follow each other's shadows, enhances how self-reflective the participants experience the actual event. The self-relation in *The Turn* and the coupled relationship in *Tail Wagging Dog* are staging participation by introvert techniques, organising the context and guiding the behaviour by giving instructions to the participants. In the composition of participatory events with reflective scenography, these formal regulatory rules are transformed into behavioural implications embedded in the environment design, which then informs the emerging introvert self-reflectivity of the participants.

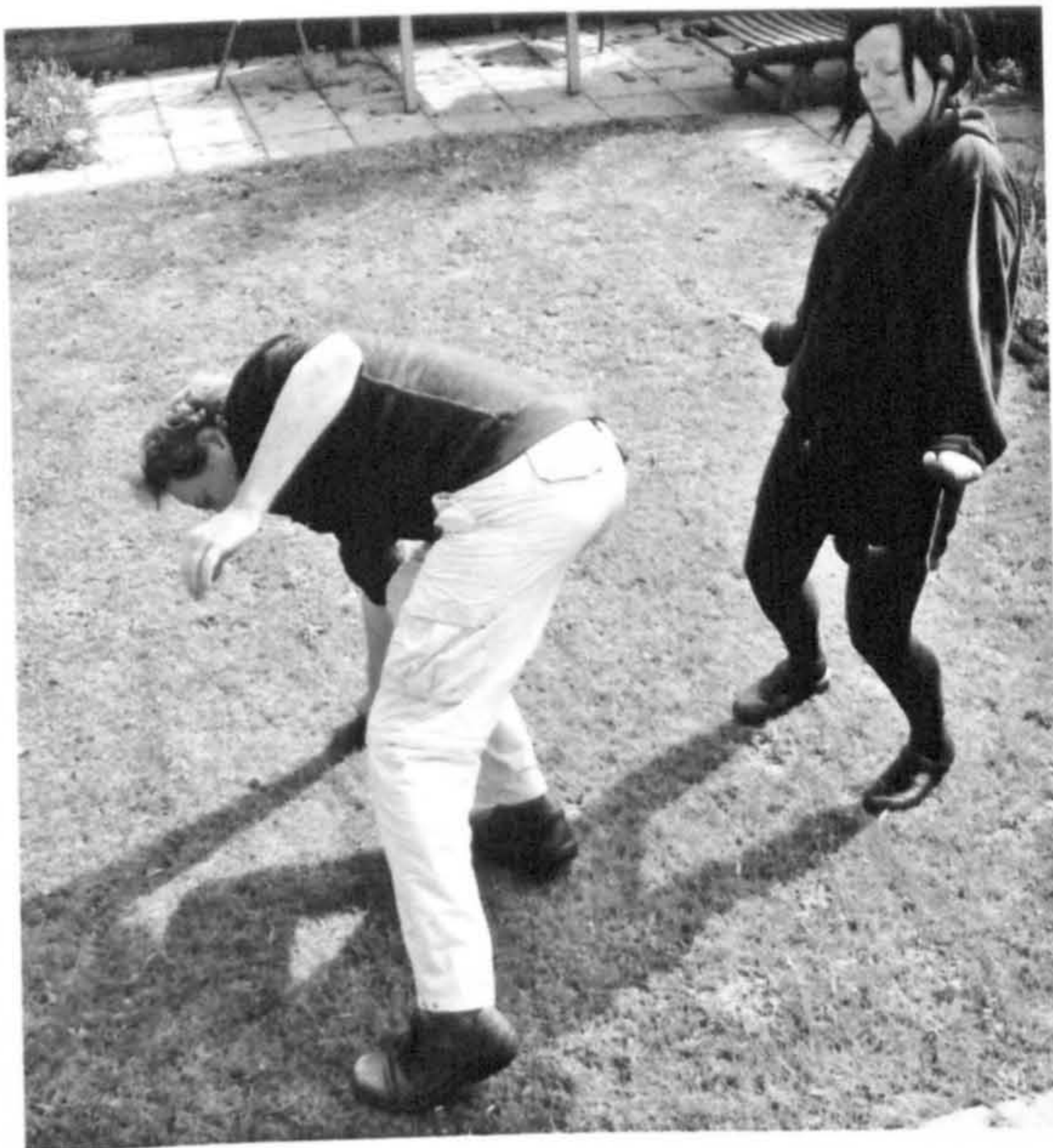


Figure 63 *Tail Wagging Dog* (1985) Allan Kaprow. Reenacted by Søndergaard & Petersen

4.3 Outer structure of formative operations

The compositional strategy of staging outer structures is exemplified with the prototype event *Traffic Light* (2003, 2005), and discussed with the studio research and installation work of Bruce Nauman. The events stage behavioural instructions, layered in the scenographic design as a formative influence. The design of the participatory habitat is developed as operational instructions, outer regulatory formations embedded in the environment, which are transferred to the participants by way of guiding design. The *Traffic Light* prototype uses an ordinary traffic light as an outer regulatory structure to stage self-reflection and emergent orders of observation from adapting to this outer structure.

Nauman filmed an investigation of the relation between marked space and extraordinary behaviour, named *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967-68), which seems to have influenced the construction of the participatory installation *Going Around the Corner Piece*, first exhibited in 1970. He transforms instructions from the artist own self-situating activities to directions layered in the installation environment. Bruce Nauman pursues a possibility to choreograph audience behaviour with the use of feedback video operations that evokes self-reflective experiencing through exaggerated movements.

4.3.1 *Traffic Light* (2003) Karin Søndergaard

DVD, Compositional Strategies: 4.3.1 *Traffic Light* (2003) Karin Søndergaard
(no sound)

The *Traffic Light* is defined by a simple stop/go rule, the ready-made functionality of every traffic light, which controls when to walk and when to stop. This specific procedure of the site situates a simple outer structure or rule of behaviour. Used as an outer rule of engagement, the *Traffic Light* enables an iterative process, a repetitive rhythm of walking, crossing the pedestrian pathways, and circling the space again and again. When participants walk the repetitive movement for no less than an hour, they enter a process where experience of their relation to the outer world alter as they adapt to the rules of the traffic light. The prototype event situates a relation between an outer action regulation, and an explorative enactment of that action, which by repetition generates a third order of observation.

The event is staged in an ordinary crossroad with four roads entering and pedestrian crossings, regulated by traffic lights. For the pedestrians there are two possible signals to be concerned with: a red icon with a human standing still, and a green icon with a human walking. The zebra crossing, the area of road painted with broad white stripes where pedestrians cross, constitutes the field for movement. When the green light comes on, pedestrians move across the field. When the red light turns on, they wait. Cars and other vehicles are likewise regulated, stopping and crossing in sync with the pedestrians, and thus waiting when pedestrians move and driving when pedestrians wait.

If, for a time, the participant reiterates her movement in the traffic light, she will experience the surroundings in the perspective of repetition. In this way the attention is moved from movement, to subtle variations in the repetitions of movement. This reiteration generates a basic order, which establish a new context for experiencing the surrounding world. The altered contextualisation appears, for example, when the participant walks in the traffic light until every stopping car becomes a variation of 'the stopping car', or when she walks until any pedestrian she meets has become a variation of 'the pedestrian one meets'.

The repetition suspends the definition of the traffic lights as a regulating functional field; it suspends the purpose of the traffic lights, and redefines it as an external environment for the participant to stage a self-reflective exploration of how she experience the world. Due to the repetition, the surrounding world becomes an omni-functional pattern of pedestrian and car movement, and the repetitive rhythmic walk becomes the fundamental condition of the place. In that moment, when the context of experiencing changes from being merely observing the activities in the traffic light, into observing from the position of 'a walking person', the participant becomes present in two simultaneous modes of attention. She observes herself as a walking individual in relation to the complex situation of the traffic light, and simultaneously experiences herself as an integrated part of the

traffic light operation. In the moment when this dual mode of observing emerges, the relation between the inner world and the outer world becomes referential.

A third order of observation emerges out of the interference between the two states of observation. The traffic light situation transforms into a performative site⁶⁵, which enables observation across the experience of 'being a normal pedestrian' in the traffic light, and exploring the traffic light from the extra-daily position⁶⁶ of the pedestrian as an integrated part of the total movement in the place. The situation could be thought of as a staging of a site in itself, and thereby defining the traffic lights as a participatory manoeuvre of form, which makes the performative engagement in itself the main medium for the experience.



Figure 64 *Traffic Light* (2005) Copenhagen

⁶⁵ The art historian Miwon Kwon suggests an understanding of the concept of site as a 'nomadic, fluid and sometimes even virtual rather than restricted to a geographical place or institution ... a temporary thing: a movement, a chain of meanings devoid of a particular focus' (2004:166).

⁶⁶ The discussion of *Traffic Light* is in part based on the article (Søndergaard, 2003), attached in full text in appendix.

4.3.2 *Traffic Light* (2005) Karin Søndergaard

DVD, Compositional Strategies: 4.3.2 *Traffic Light* (2005) Karin Søndergaard

The *Traffic Light* prototype was performed by students at the The Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen, as part of the research session *The Construction of Experience* (2005). Two students wrote the following comments on their experience of participating in the *Traffic Light* procedures, in their poetic statements entering a discussion on the particular staging effect of participating in the *Traffic Light* procedure:

(1)

Movement and ... suspension.

This walk ... evolves into a feeling of conquering space.

To acquire ... 'time-space-body' ... through repetition ...

Slipping in and out of 'time-space-body' every now and then.

Time and space put up a frame that the body must fill out.

Time and space put up a rhythm that the body must fill out.

The sacred power of repetition as was it a Sufi dance.

You get the feeling of wanting just to walk this space for the entire day.

To be observed with and without reflectivity.

To enter a known space as if every step is new, every step is the first, ...

re-conquering a sensitivity, a being, a curiosity, a passion.

Afterwards when you look at the light cross from a distance, it looks ... as it was. But I achieved a confidence with the space for a moment.

Space is constructed out of topological spots.

Time is constructed out of movements in space.

You take a walk in your experience.

(2)

The absence of mirrors turns your performativity to a more inner process.

Mirrors occur only as bits of facades or hints driving by.

Do you create your own mirrors?

With heightened [awareness] you travel a space that you normally transit with low awareness.

You look upon people, who enter your space, with higher awareness than they have, because you have absorbed the space and they are only on a transit, therefore you feel a kind of sovereignty.

(Claus Jørgensen, MA student, *The Construction of Experience*, 2005)

Car drivers are really aggressive. I find myself observing the funny bikes of Copenhagen. ... It is really irritating when people are not walking [in] the same direction [as] me. Then I have to mix my walking rhythm. Someone is shouting something to another person from the window of his car. I guess there is a fight going on. [All the time], I am taking the same footsteps as in previous walk. ... In these walking situations I did not feel myself as a

normal pedestrian anymore. I was the observer, [the] traffic light police, and the lonely with a yellow cap. I was kind of watching a movie. I was not walking; I was not part of the act but observer of this act. I could survey the other pedestrians from above ... until [by coincidence] I saw my reflection from the window of a bus. When this happened I came back to be the same kind of pedestrian as the others.

(Saana Rönköharju, MA student, *The Construction of Experience*, 2005)

4.3.2.1 The event controller

In participatory events as the *Traffic Light*, the presence of an external director or event-controller seems to be a necessity. The external event-controller is essential to initiate and maintain the event as a specific staged enterprise. She maintains the theatrical structure in the event by announcing the time for start and stop, and anchors the activities as a staged by her presence documenting the complete event with a video camera. The event-controller define the action regulation and prioritise the attention directions in the event, and by her authority and presence allow the participants to enact an extra-daily engagement, where the normal concept of time, purpose and place is suspended, and the attention is focused on a pre-expressive self-reflectivity on the performative engagement itself. In this way the event-controller has an important function as to frame and maintain the activities as a particular theatrical operation or structure that the participants can enter.

4.3.2.2 Participating in an outer regulatory structure

The *Traffic Light* prototype alters the ordinary space and time conception of daily behaviour, and two simultaneous, but separate space and time conceptions are over-layered. The staging is partly composed of instructions on how to behave, and partly formed by the interaction with the outer regulatory structure. As we see in the writings of the participants, after 20-40 minutes of walking, a gradual transformed experience of being present emerges.

Mirrors or reflective glass, with a rigid designator functionality, seem to link across states, establishing a channel between the two simultaneous states of presence. Both participants point out that the momentary glimpses of themselves in shop-windows, car surfaces or mirrors, highlight the self-reflective awareness that is generated, and couples across the two states of presence that has been established.

The participant follows a specified set of staging instructions, while in the same time being at a real place among normal people in a normal traffic situation, that particular understanding of herself in an extra-daily performative engagement generates a third order observation in-between the two states. The *Traffic Light* procedures change the experiencing of time, from progressive time to repetitive time, and from a progression of one event causing the next to a repletion of similar events, producing enhanced attention to the situation and context.

4.3.3 *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967-68) Bruce Nauman

In Nauman's behavioural investigations, performed in his studio in front of a camera, he specifically develops behaviour that is both a design of the space and an instruction of how to engage. He first pursued his investigation in a process of developing new form/media relations that situates thinking through formalized movement activity. In an interview with Willoughby Sharp, Nauman states: 'An awareness of yourselves comes from a certain amount of activity and you can't get it from just thinking about yourself' (Bruggen, 1988:49). The film resulting from one of these studies situates an exaggerated behaviour within a scenographic space defined by lines on the floor:

In the silent film *Walking in an Exaggerated Manner Around the Perimeter of a Square*, a larger square is taped to the floor outside the first one. With great concentration Nauman ... put his feet carefully down on the line of the outer square, one foot in front or in back of the other; at the same time he shifts weight onto a hip in an exaggerated manner (1988:47-48).

4.3.3.1 Extra-daily behaviour within an outer structure

The whole operation is staged internally, as in *The Turn*, but situated in an outer framing square structure, enabling a movement-choreography not dissimilar to that of the *Traffic Light* event. Nauman looked for a compositional plane in-between the inner instruction and the outer formative space, and 'performed task-oriented or simple motor movements in which purposeful repetition played a prominent role. ... [He] explored the relationships of duration and repetition' (Benezera, 1994:124). Nauman combines the use of guiding instructions, how to walk and behave, with the formal interaction with an outer structure, the defined route of a walking square.

Nauman moves the investigations into the context of the studio and the art exhibition space, and away from the ordinary and public space, and this makes the procedures of his methods focus on how to stage peoples' personal contexts in a formal installation structure, whereas *Glimpses*⁶⁷ and the *Traffic Light* events insert people in everyday cultural contexts and structures.

⁶⁷ The performance event *Glimpses* is discussed in chapter 3.2.1

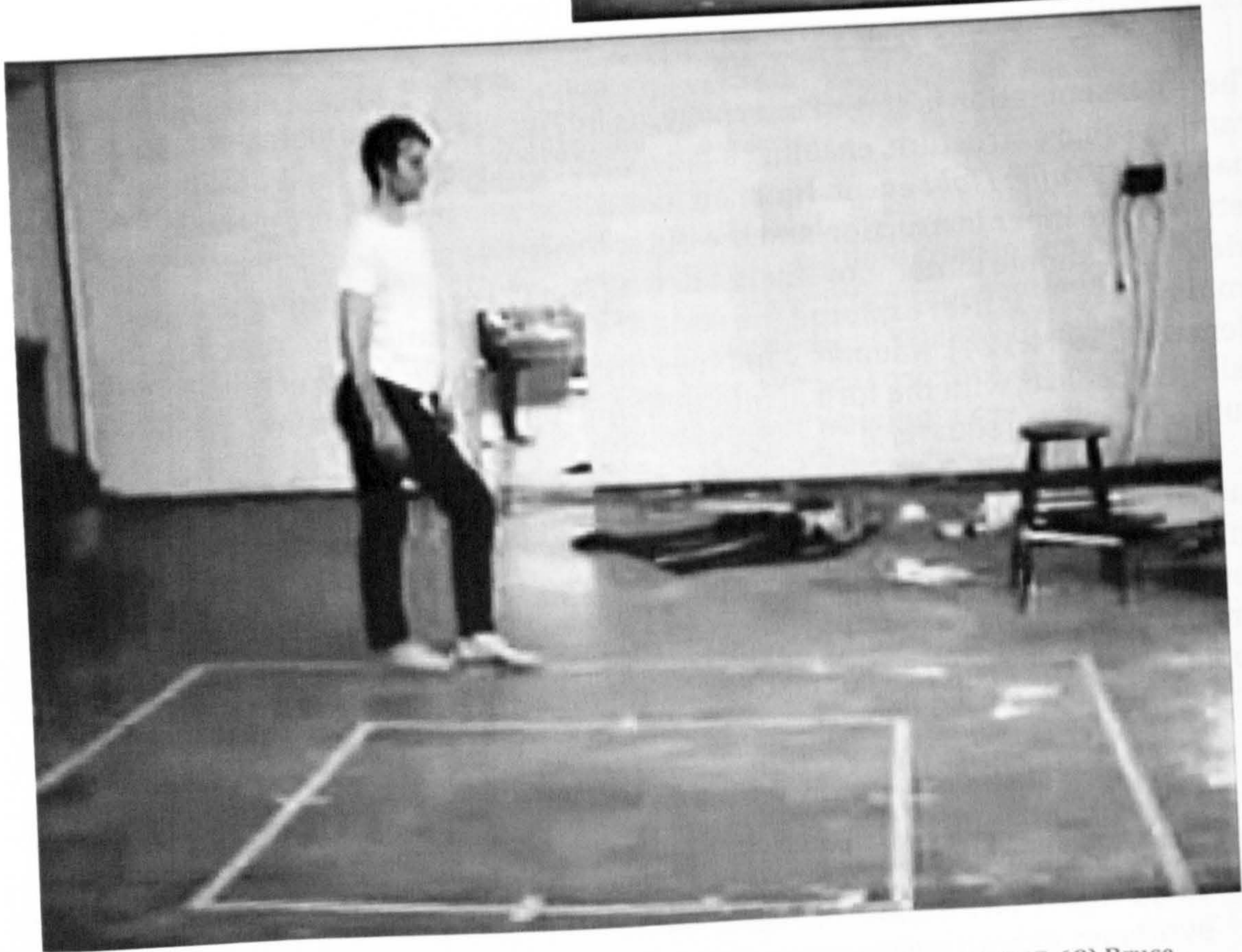
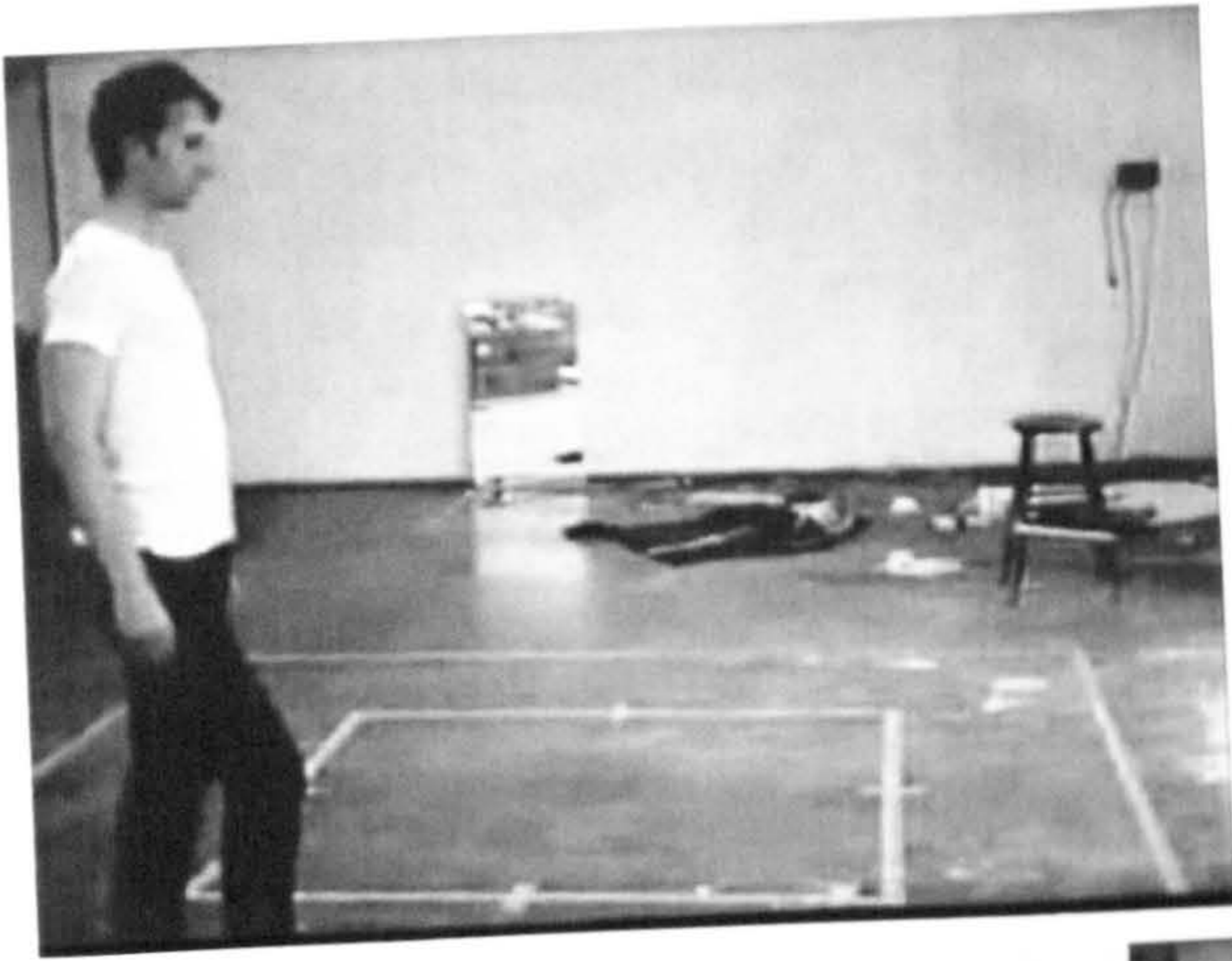


Figure 65 *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967-68) Bruce Nauman

Nauman makes use of a video camera to anchor the activities as a staged event, for similar reasons as the event-controller operates in the described *Traffic Light* event in chapter 4.3.2, and this gives him the outer cause or framework to discipline himself to enact his extra-daily performance. His 'exercises are based on a daily activity, walking, but, by breaking it up into detached motions, they distort its ordinariness. For instance, by emphasizing the hip movement' (Bruggen, 1988:48). He uses a strategy of formalising himself, making himself as 'executor of behaviour' the medium of the artwork. Through the formal instrumentalisation of himself, distancing him as one person to himself, the exercises enable him to maintain his instructions. 'The lopping of the performer's limbs or head ... serves to objectify the human body' (1988:49), making his inner experience exposed to the camera, through the formal operations of the event.

4.3.3.2 Transferring behaviour into participatory events

Nauman progressively develops his methods to involve other people to enact a behaviour similar to his original performance. Coosje van Bruggen reports from his discussions with Nauman on his experience of performing and including others in the realisation of the work: 'Performing at the Whitney Museum [1970] with two people made Nauman realize that he could involve others in his performances if he gave them specific instructions. Before this he had found it difficult to carry out a performance even once, let alone repeat it' (1988:61). Nauman figured that he could develop this further, and 'make a situation where someone else had to do what I would do' (Nauman in: Bruggen, 1988:61). He could go into the studio and do whatever he was interested in doing, and then 'try to find a way to present it so that other people could do it without too much explanation' (Nauman in: Bruggen, 1988:62). But Nauman felt he had to set up a 'very strict kind of environment or situation so that even if the performer didn't know anything about me or the work that goes into the piece, he would be able to do something similar to what I would do' (Nauman in: Bruggen, 1988:62). Nauman's intentions were, that the visitors should be made participants in the prepared specific way, by the way the staging organized their behaviour. To enable a transfer of behavioural insights from the artist's performance in the studio to the participatory installation in the exhibition space, Nauman developed 'increasing focus on the problem of how to make the viewer see himself or herself as the involved subject, rather than the detached object, of address' (Storr, 1995:159).

4.3.4 *Going Around the Corner Piece* (1970) Bruce Nauman

Work description: Wallboard, four video cameras, and four video monitors. Cube with walls 3 x 6 m each. From the very top of the four white walls four cameras are hanging, and on the floor, at the end of the walls four monitors are placed, showing real-time black and white video images.

The painted square on the floor in *Walking in an Exaggerated Manner Around the Perimeter of a Square* is, in *Going Around the Corner Piece*, substituted by a set of walls forming a square, around which the visitor can walk. The instructions of engagement are layered in the design in the way the cameras and monitors operate. The view from the video cameras are showed directly in the monitors, as a feedback loop, which enforce the visitor into a self-reflective attention makes her adapt a certain way of moving, similar to the original exaggerated movements Nauman executed in his studio in the *Walking in an Exaggerated Manner Around the Perimeter of a Square* piece.

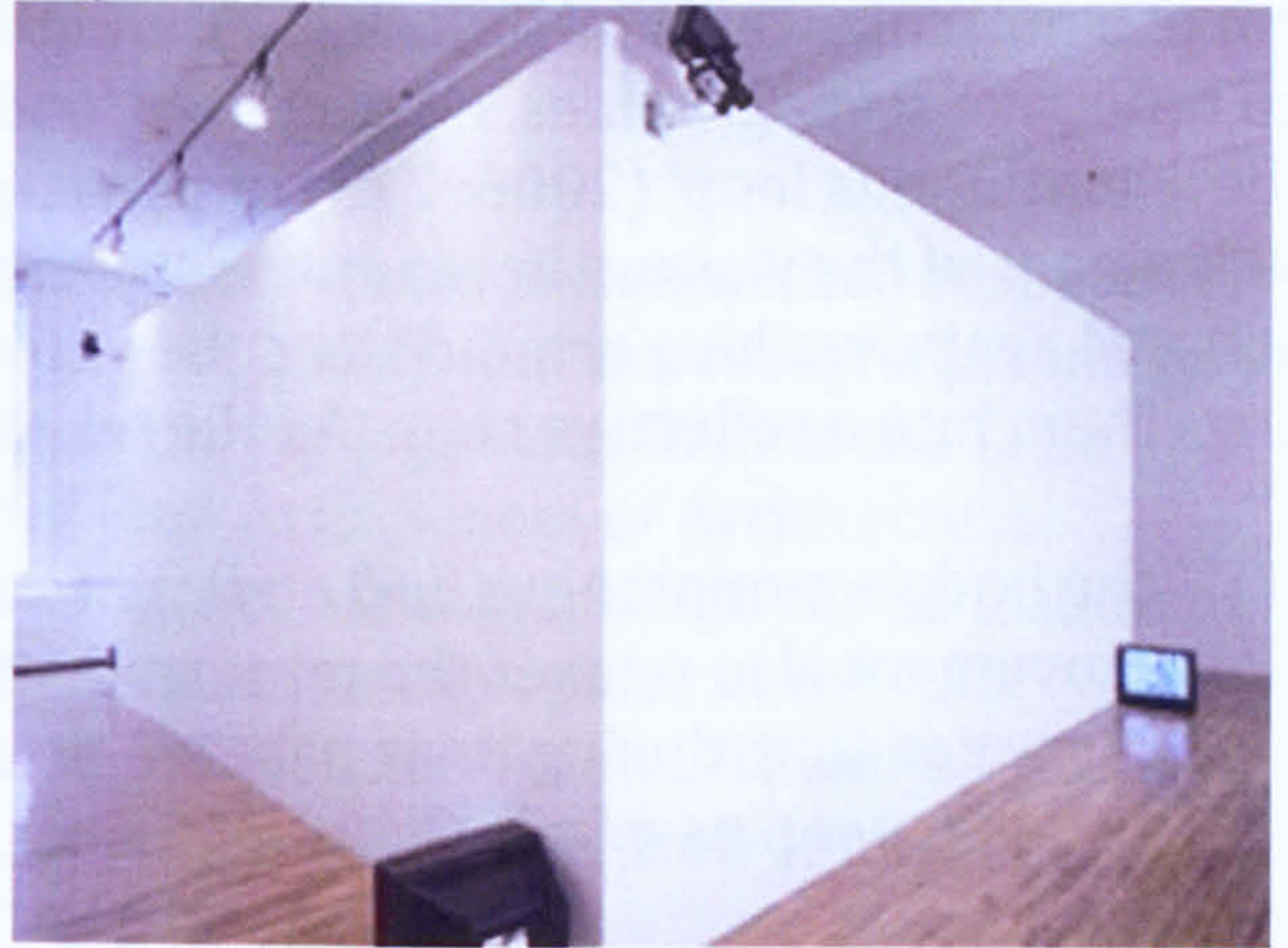
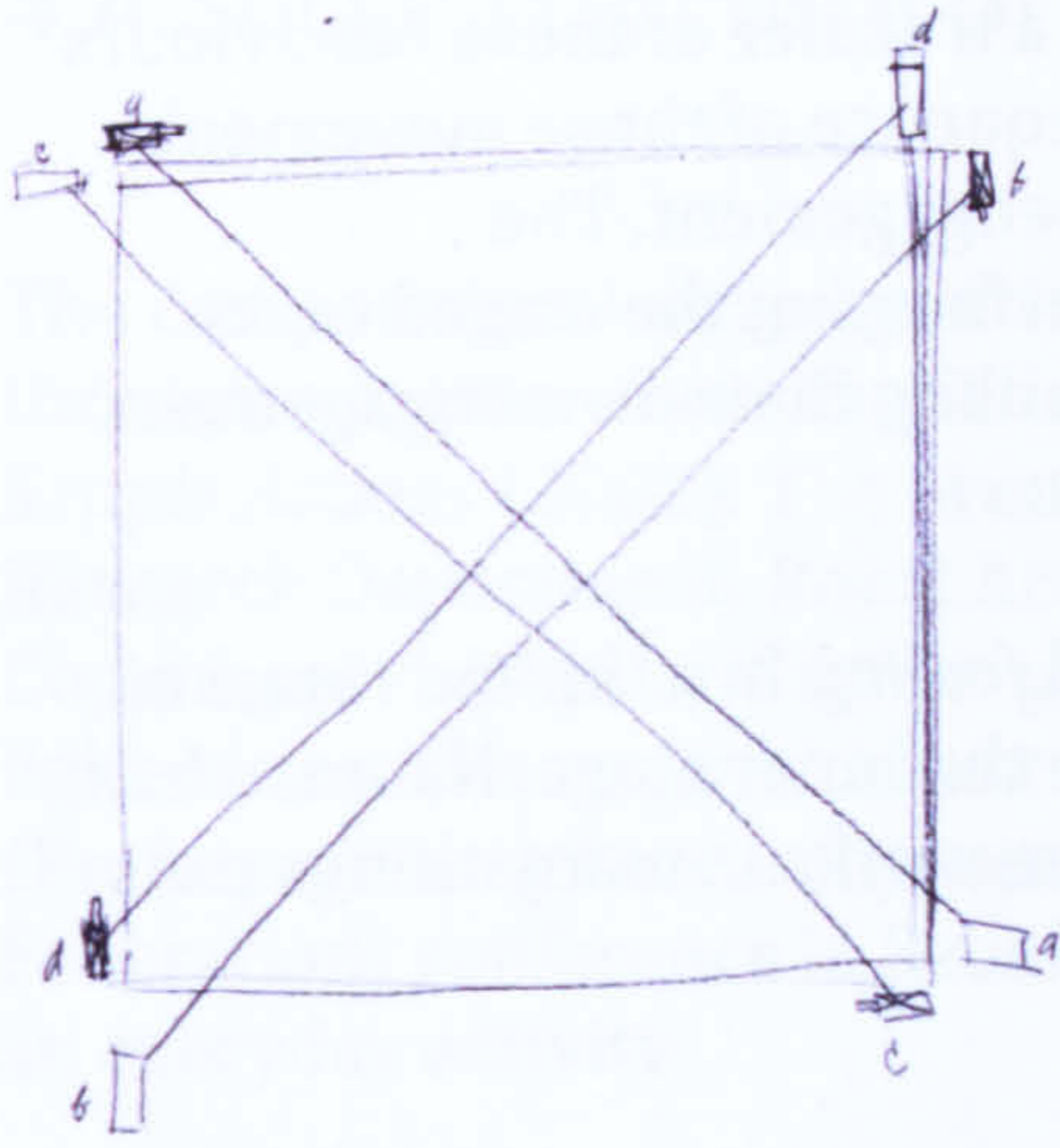
4.3.4.1 Staging the visitor to inhabit pre-determined behaviour

The visitor is involved as participant generating her own exaggerated walk, as the art historian Gaby Hartel explains, promoted by

the very construction of the installation ... the visitor-cum-investigator is guided by the artist who in fact leaves him no other choice than that of following the track he has traced for him along the walls. From then on, the camera ... pursues him, and he is forever seeing himself from behind going round the next corner. The visitor thus feels directly, in his own skin ... the disturbing feeling of being barred from his usual experience of self, and chasing after himself without hope of being able to catch up with himself (2006:210).

Hartel points out key characteristics of the staged situation, reporting from her experience of the work. She identifies how the participants enact the instructions embedded in the operation of the installation, and she further explains the embodied experience that emerge from the engagement:

Man is both hunter and hunted by his own self: a vicious circle. ... In *Going Around the Corner Piece*, Bruce Nauman casts the viewer in a role which he himself played in his early pieces about body and movement ... In these works, he put life into the sculptural space by means of original and almost ritual bodily motor functions. At the time he no longer regarded art as a finished product but as a process of self-creation. Like series of sequential movements which do indeed evaporate on the surface of the moment in which they are made, but which by continual repetition thereof, become part and parcel of physical, bodily memory, as with dancers (2006:213).



20' x 20' x 10' high - 4 TV monitors, 4 monitors in diagonal connections
 - going around the corner piece -

Bruce Nauman

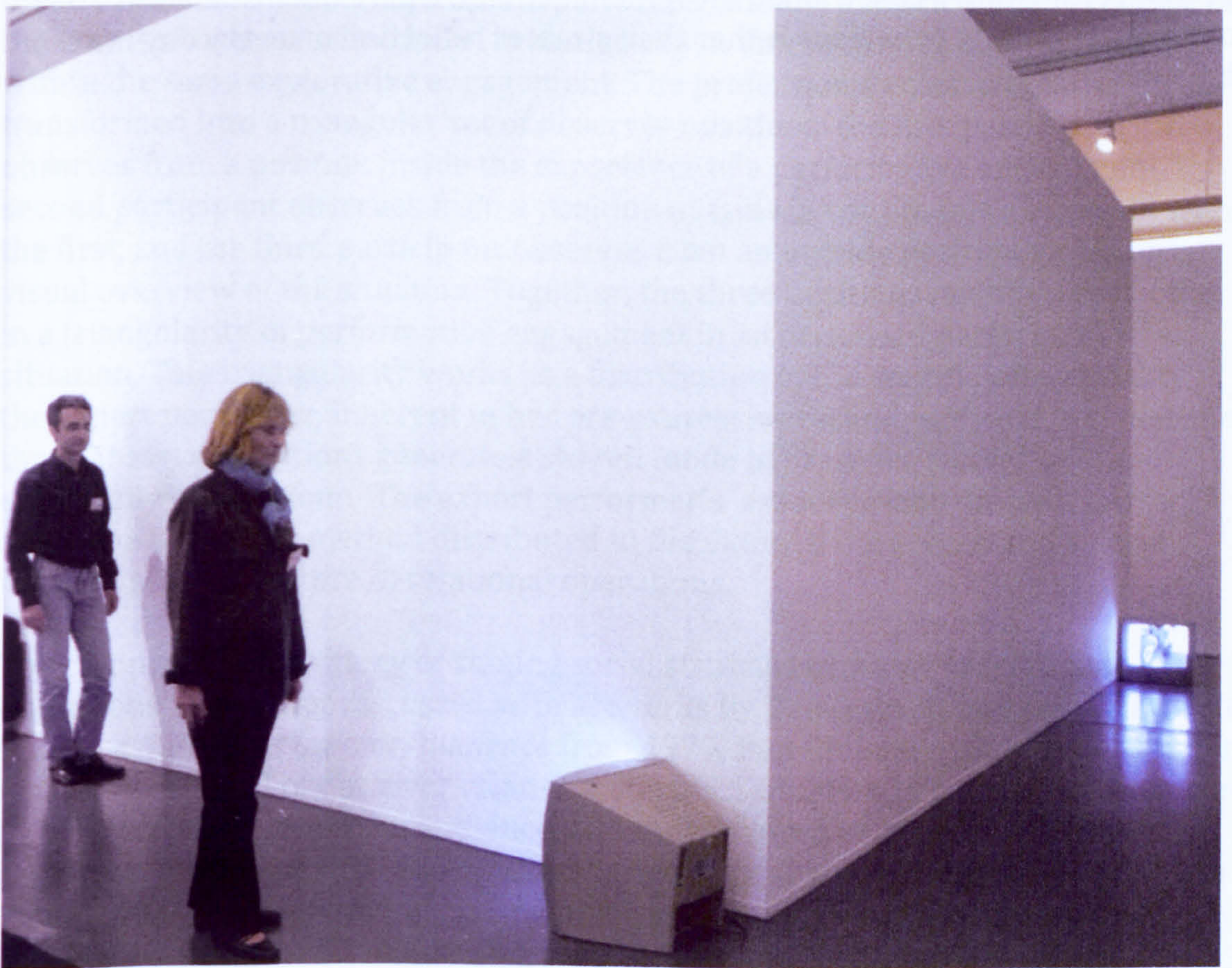


Figure 66 *Going Around the Corner Piece* (1970) Bruce Nauman

Nauman 'observes how his own physical tension is transmitted to the viewer in the form of a muscular tension' (2006:213), and through a transfer of these behaviours into reflective scenographies, he stages an 'endless sequence of those movements to be a continuous loop' (2006: 213) of participatory engagement. The involvement of the visitors in repetitive activity, in performing the staged tasks again and again, walking around the cube while surveilling their own engagement, brings them into a reflective state. As Hartel observes:

the body's monotonous and endless *to-ing* and *fro-ing* in a limited range of movement also relaxes the mind and opens up the inner stage. Nauman has observed that, during their passage through the works ... many things pass through peoples minds (2006:213).

The written statements of the student in chapter 4.3.2, who participated in performing the *Traffic Light*, show similar first hand insights of experiences and reflections passing through people's minds in similar participatory works. The compositional strategy, that Nauman uses, seems to enable a opening for self-reflection, but within a constrained movement activity, where the installation promotes extra-daily behaviour rather than situates reflection on every day life behaviour.

4.4 Social structure of relational operations

The compositional strategy of staging social structures is exemplified respectively through a master-class *The Sensation of Light* (2006), and the research event *Very Simple Actions* (2008). The event *The Sensation of Light* was held at the Light Research Department, Royal Academy of Fine Arts, School of Architecture, Copenhagen, 2006, and forms part of a program of research into the sensation of light-zones. The research event *Very Simple Actions* took place at the PAR (Performance as Research) seminar at the ITRF (International Theatre Research Federation) conference in Seoul, 2008, and investigates method of observation of an everyday activity.

The developed strategic method enables a structure of engagement by which a group can share a first person experience and explore this same experience from different positions as a comparative qualitative investigation. This method operates with a selection of observer roles similar to the professional roles in the theatre: the roles of the director, the performer and the audience, and is specific in the way it situates a collective of investigators in different roles of observation within the same explorative engagement. The professional roles in the theatre are transformed into a triangular set of observer positions: the first participant observes from a position inside the experience of a performative engagement, the second participant observes from a position outside in continuous discussion with the first, and the third participant observes from an outside position grabbing a visual overview of the situation. Together, the three positions maintain each other in a triangularity of performative engagement in an organised performance situation. This triangularity works as a distribution of the specific referentiality of the expert performer, inherent in her pre-expressive technique⁶⁸, and together the three observer positions generate a shared mode of presence similar to that of extra-daily⁶⁹ behaviour. The expert performer's 'exact eye' and 'in-built mirror'⁷⁰ are in the triangular method distributed to the external observers, and shared within a social structure of relational operations.

The compositional strategy of staging social structures by way of relational operations are further discussed with artworks by Dan Graham and Dora Garcia. In his work *Performer/mirror/audience* from 1977, Dan Graham makes use of similar triangular method of observer relations, staging a situation of mutual surveillance in-between a performer, an audience, and the mirrored image of that performer/audience situation. In Dora Garcia's installation *Instant Narrative* from 2008, an assistant text writer, sitting in the space, observes the visitors and continuously comments on her observations by way of writing on a computer connected to a large projection screen.

The works discussed in this chapter can be described as analytic sites, where groups of participants are enabled to negotiate their mutual observation as relational operations, in situations that explicitly stage how the different roles and

⁶⁸ The term 'pre-expressive' is discussed in chapter 2.1.3.

⁶⁹ The term 'extra-daily' is discussed in chapter 2.1.2

⁷⁰ The terms 'exact eye' and 'the in-built mirror' are discussed in chapter 2.2.4

observer positions are structured socially. The method enables a formal externalisation of otherwise private and individual experiences into a collective investigation qualified within a social structure of relational operations.

4.4.1 *The Sensation of Light* (2006) Karin Søndergaard

DVD, Compositional Strategies: 4.4.1 *The Sensation of Light* (2006) Karin Søndergaard (no sound)

The master-class *The Sensation of Light* was organised to develop performative methods for architects to analyse and design light. The event used a diffuse and round, and a sharp and square light-zone, constructed similarly to the light-zones in the laboratory described in chapter 3.5.1, The triangular method stages an experience from three observer positions: A, B, and C, which enables a correlation in-between the internal experiencing, a reflective interrogator holding an external position, and the external view of a camera. The use of the method in this investigation stages an analytic collective operation, which enhance the participant's capacity to qualify and articulate the sensation of light.

The three positions of engagement are:

(A) The performative position, wherefrom the light-zone is explored and the participant speaks from her first-person experience.

(B) The referent position, where an external observer interviews, reflects on and registers the first-person experience.

(C) The visual communicator position, where an external observer uses a camera to frame and document the first-person experience from an external position.

In this specific instance the external observers (B and C) are continuously taking photographs and interviewing the internal observer (A). The internal observer is observed by way of external eyes and a camera, which frames both the external and the internal observer, and makes them performative. The internal observer is obliged to report from her first hand experience position, giving a continuous report from the zone of experience to the external reporter. The reporter asked questions into the event, and by framing the questions, set a context for the report of (A).

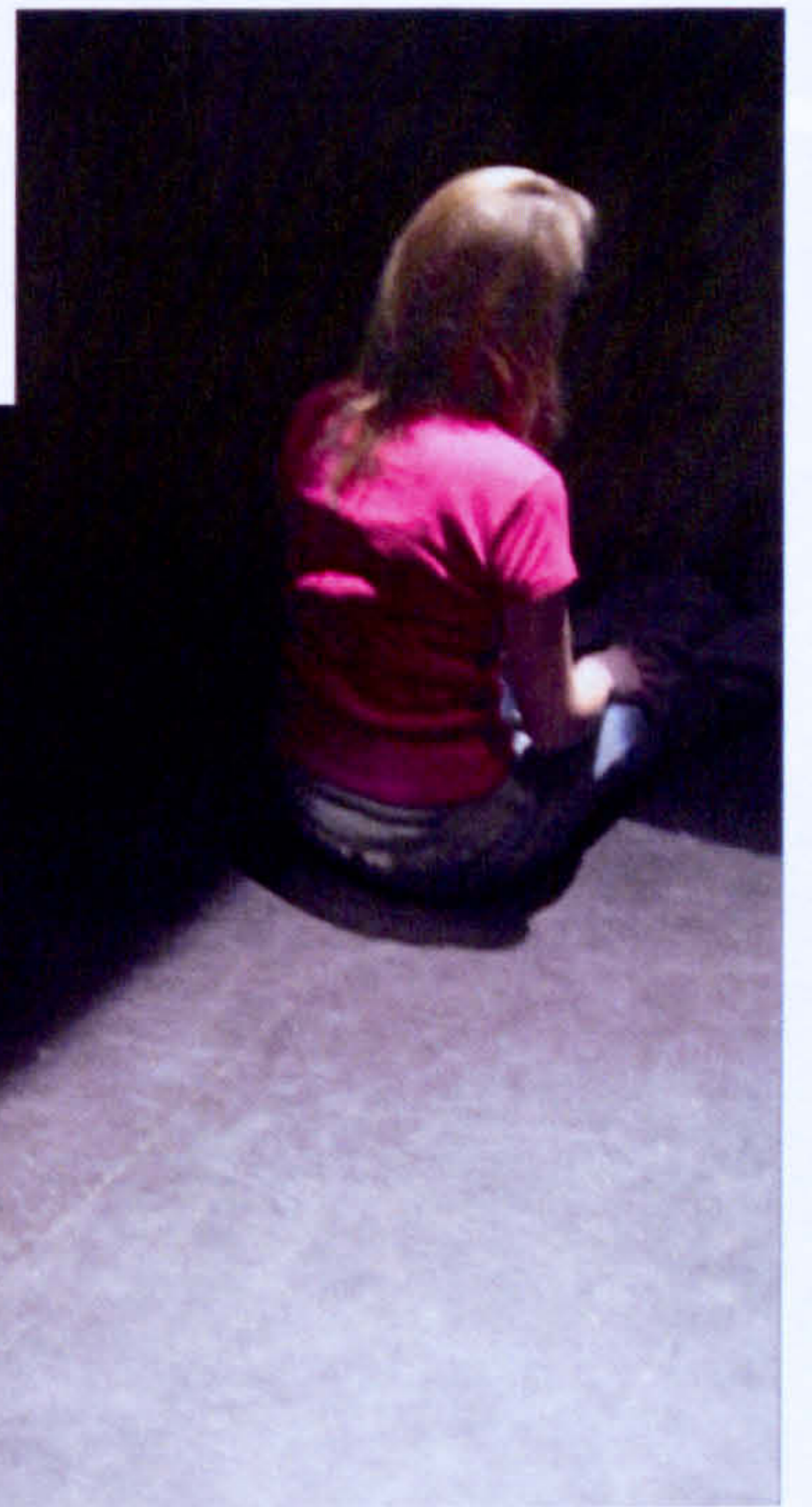


Figure 67 *The Sensation of Light* (2006) Karin Søndergaard



Figure 68 *The Sensation of Light* (2006) Karin Søndergaard

The team repeatedly change roles to make sure that each person rotates through all roles several times. The participants synthesise their experience of all three observer positions, and attain a capacity for overviewing the totality of the situation and the relational operations that qualifies it. The exploration is further intensified if there are more than one camera to frame the situation from the outside (C), and more complex discussions can be notified if there are more than one referent in the team (B). If the aim is to explore how the light-zones influence the social behaviour of a group of people, the number of people involved can be enhanced accordingly in all positions. There can be several performing observers (A), and the outside observer positions (B) and (C) can have many participants at any time serving their perspectives into the event.

4.4.2 *Very Simple Actions* (2008) Karin Søndergaard

DVD, Compositional Strategies: 4.4.2 *Very Simple Actions* (2008) Karin Søndergaard
(no sound)

The research event *Very Simple Actions* staged the triangular method in a way, which enabled investigations into the relationships between how everyday activities are experienced relative to how they are performed. In the research event daily behaviour is explicitly formalised into simple sequences of extra-daily behaviour. In this case the events were staged with the simple activity of sitting down and rising from a chair. The participants enact three distinct positions within the event, in a similar set of roles as in the previous event: one internal observer and two external observer roles, only (B) is differentiated in the functionality of action:

(A) The performative position, wherefrom the participant explores her actions as an internal first-person experience.

(B) The commentator position, where an external observer comments on the performing person with a verbal framing, speaking out loud what she observes.

(C) The visual communicator position, where an external observer by using a camera, frames the first-person experience from an external position

The everyday activity of sitting down and rising from a chair is used for this prototype investigation. The participants explore the possible movement pattern, in different dynamics and speeds, and with different intentions and modes of expression. The sitting down and rising up movement are progressively developed into self-reflective pre-expressive movements. These pre-expressive behaviours are then incorporated as extra-daily modes of presence through iterative improvisations and the rotating of roles between the participants.

This use of the strategic method can be used to stage an exploration of any movement related problematic, as a generative strategy to enable analytic positions from simultaneous inside and outside observations and activities, by situating a concrete research quest as a prototype investigation, and then progressively explore how that can be structured as both an analytic process, and as an activity of composition.

The method is a way to format a performative design of a specific codified procedure, generating an extra-daily prototype of the key composition of the dynamic parameters of the activity. This is similar to the elaborate behaviours Bruce Nauman develops in *Walking in an Exaggerated Manner*, discussed in chapter 4.3.3, which later is transformed into the participatory design of *Going Around the Corner Piece*. The strategic method can be used to develop refined behavioural and experiential prototypes, to guide the design process of reflective scenographies, based on activities and sociability. The method suggests a compositional use as a means to develop participatory situations, through a process of formative operations.



Figure 69 *Very Simple Actions* (2008) Karin Søndergaard

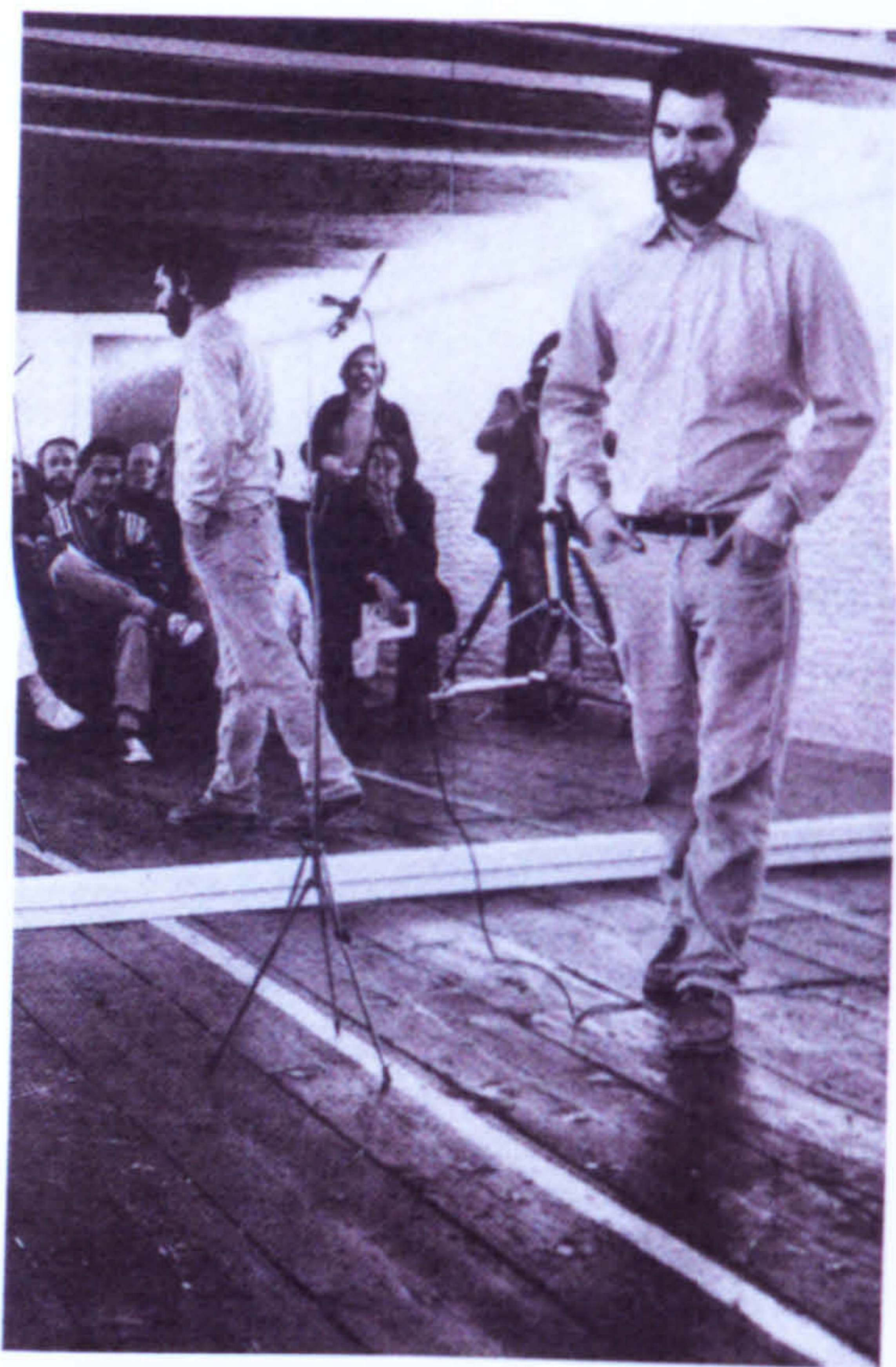


Figure 70 *Performer/Audience/Mirror* (1977) Dan Graham

4.4.3 *Performer/Audience/Mirror* (1977) Dan Graham

Performer/Audience/Mirror is a staged event, where 'a performer faces a seated audience. Behind the performer, covering the front wall ... is a mirror reflecting the audience' (Duve, 1983: 57). By way of the mirror the audience is enabled to survey themselves, each other, and the performer. In a relatively objective manner the performer (Graham) comments on the spectators' behaviour. In this way the spectators experience themselves reflected on through a mechanical reflection (the mirror) and a human reflection (Graham's comments) simultaneously. Throughout the performance Graham maintains a monotonous rhetoric, and an assumed style of performing, which is in-between acting a character and being present as himself.

In his continuous flow of speech Graham comments instantaneously on the spectators' behaviour, thus reflecting his own observations moment by moment as the events progress. This excerpt from the initial 1977 performance speech exemplifies how Graham articulates the instantaneous reflections:

and now there's a half smile that comes up to a full smile in the case of a couple of people ... umm ... and now I see two people in the third row and then a woman who wouldn't smile if nobody else did. ... (*Laughter*) everybody laughs ... umm ... and as they laugh ... um, they move their head and it's much more animated laugh than before. ... (*Laughter*) and they now look at each other nodding as if they are collectively (*Laughter*) aware of this fact, umm (*much laughter*) as a group (*Laughter*)⁷¹ (Graham in: Duve, 1983:58).

Graham's performance makes the staged observer operations explicit. The performer orchestrates the situation; he performs the observer positions and operations, and iteratively points them out one by one through the actions he performs. The performance includes four phases, which can be repeated endlessly, each approximately five minutes long. In the first phase Graham is facing the audience, and 'he begins a continuous description of his external movements and the attitudes he believes are signified by his behaviour' (Graham, 1981:177). In the second phase he still faces the audience and 'continuously describes their external behaviour' (1981:177). In phases three and four he faces the mirror and subsequently describes himself and then the audience, moving about in the space. The rhythm in this progression, and the changing use of the reflective possibilities, ensures that, over time, the experience of the performed activity becomes a formal staged situation for the participants, where Graham's direction of attention and commenting are mediating the visitors, self-reflectively.

The reflective operations of the event are made explicit to the audience by the performer, commenting what he observes and pointing at the different reflective situations in the four phases score. This enables the participants in a self-reflective manner to experience themselves as individuals and as part of a group, observed

⁷¹ Excerpts from the transcription of Dan Graham's speech in the second performance of *Performer/Audience/Mirror*, PS 1, New York, December 1977 (Duve, 1983:58).

from both inside and outside, mediated through both visual reflection and human comments. Duve (1983:58) explains:

[W]hen the performer describes the audience, the audience sees itself reflected by the mirror instantaneously, while the performer's comments are slightly delayed and follow a continuous flow of time (since they are verbal) This engenders a cause-and-effect interpretation for the audience. ... The slightly delayed verbal description by the performer overlaps/undercuts the present (fully present) mirror view an audience member has of himself or herself and for the collective audience; it may influence his or her further interpretation of what he or she sees.

Duve identifies two interesting effect of the staging: firstly that a slight delay occurs between an action and the comment on the action, and secondly, that the staging operations progressively change how the participants experience and engage in the event. The delay opens for a reflective space between an action and its re-occurrence, similar to the video-delay in chapter 6.6.6, and the iterative activity generates a change in context of the experience, similar to the inner and outer staging strategies discussed in chapters 4.2 and 4.3. The duality produces a tension between the experience of the mirror reflection and the comments in the speech, each with their alternate operation of surveillance. The event strategy promotes a reflection between the two mediating structures as an integral part of the situation, highlighting how the direction of attention operates in the event, and thus making the spectator's own engagement in observing themselves the actual medium of the event.

Graham stages a social situation that generates relational operations in-between the participants' simultaneous routes of reflectivity, and maintains that the observations continue uninterrupted and in parallel. The intertwined simultaneous views into the same concrete situation are then further opened up and problematised by the movements that Graham performs during his constant stream of comments and directions of attention:

Graham underlines that the performer "is free to move about, to change his distance relative to the mirror, in order to better see aspects of his body movements" (when he describes himself), and "in order to view different aspects of the audience's behavior" (when he is describing them), "his changes of position produce a changing visual perspective that is corresponding reflected in the description. The audience's view remain fixed; they are not (conventionally) free to move from their seats in relation to the mirror covering the front staging area" (Duve, 1983:58 citing Graham).

Graham performs an editing of his direction of attention, using the scenographic possibilities of the mirror, in a similar way to what Pold discusses in chapter 3.6.2.2, where Pold reports from his exploration using the mirror to edit attention as an extended capacity of the actor's technique. The moving around by Graham involves a varied use of the space and inclusion of the participants, vitalising the experience as a collective and all encompassing enterprise. This refers back to the

collectiveness of experience discussed in chapter 3.6.5, where the overview for each participant is dependent on and built on the collective of observation, the social gestures and relational operations that construct relationships through collective behaviour.

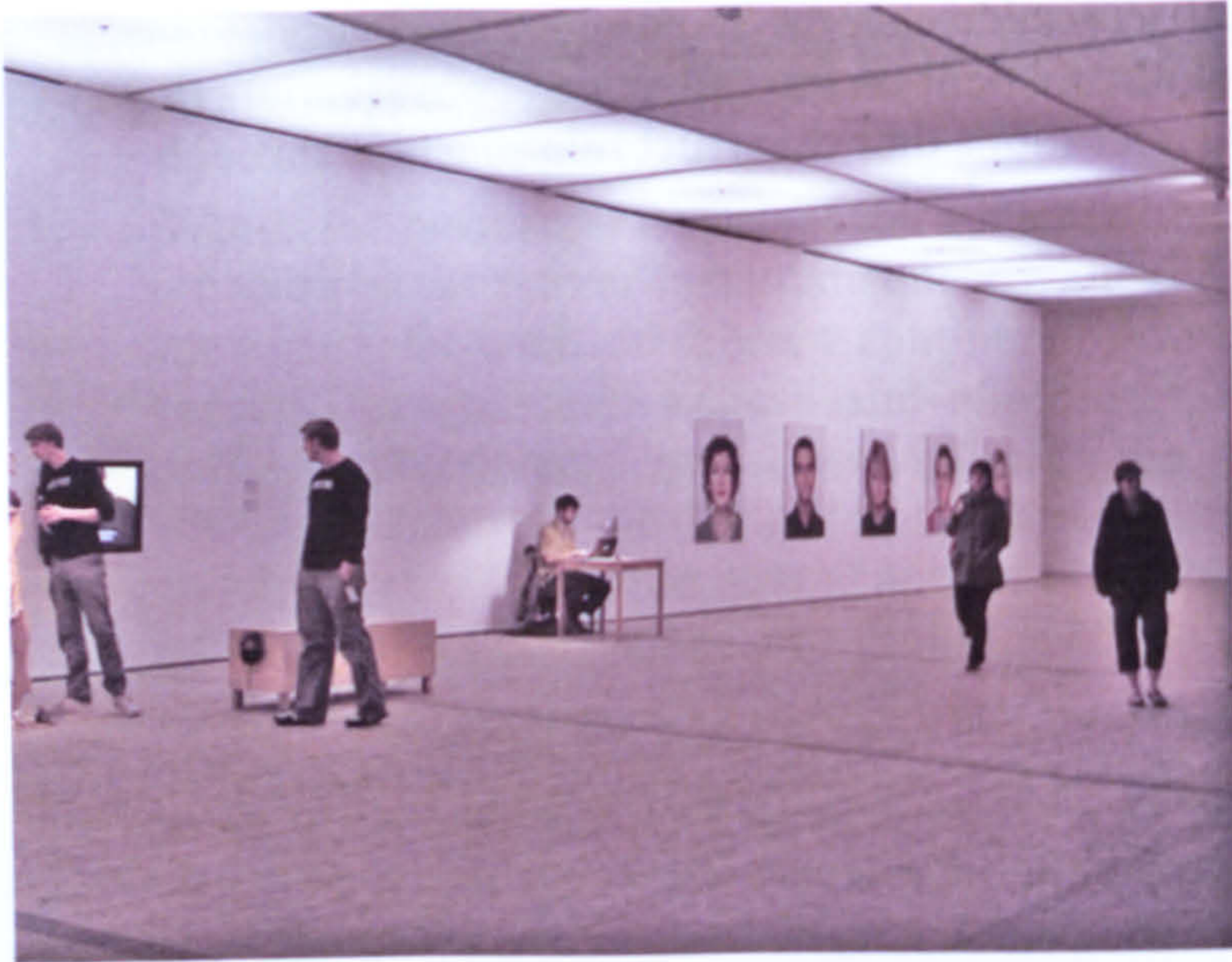


Figure 71 *Instant Narrative* (2008) Dora Garcia

4.4.4 *Instant Narrative* (2008) Dora Garcia

The visitors enter into an exhibition place. A video projection displays text, continuously written by an assistant text writer, which comments on the visitors' appearance and behaviour. A visitor reports on his experience of the installation:

You enter an empty room. On the wall is a projection of a computer screen, displaying some text. From time to time a new sentence appears. If you look through the doorway into the next room you can see a person seated at a desk with a Mac laptop, typing. I approached the typist. She had typed the words displayed on the wall. She told me she writes down what she sees in the room. I went back into the room and waved my arms about. After a delay the words 'man stands in the middle of the room flapping arms frantically' appeared on the wall (James, 2008).

The most radical change in *Instant Narrative* versus *Performer/Audience/Mirror* is that the visitors have been transformed from relatively passive observers to engaged participants, not only engaged in their perceptual operations but also performing the observed. In *Instant Narrative* the visitors are physically in the centre of events, performing. The assistant text writer is removed to a position as an outside observer, and staged as an instrument providing feedback to the visitor's appearance and behaviour through text comments. The content of the written comments are less intimate and psychologically interpretive than Dan Graham's spoken comments, and more socially observant and objective descriptive. The assistant text writer is not directly interpretive but produces concrete comments of observation, making the stream of posted comments a feedback operation, a sort of instant reflection through text. The comments by the assistant text writer on the visitor James (2008) are presented below in the excerpt, giving a sense of the feedback experienced by the participants:

the man stands motionless.
like a statue, his face hiding any expression.
his female counterpart moves to the side.
the woman in red and tartan interrupts the space
long dreadlocks and red jeans
she steps across the projection
Barbara Visser printed onto her clothes
she peers out into the light
polyester rustling
still he stands reading.
balanced by his right hand on shoulder strap.
he glances round the ceiling corners suspiciously.
the woman loiters in the doorway before she leaves
idle fingers twist in her hair.
the statuesque man gives way to a smile.
two more men step inside the room.

The assistant text writer watches and writes about the visitors, rhythmically posting her observations. The visitor sees herself being written about, and also sees other people being written about, generating a overlap between watching each other in the real space of actual inter-relations, and following and contributing to an ongoing virtual existence of the same relations through the written feedback. The texts are deliberately sent in complete sentences from the assistant text writer, and itself a finite form of expression, leaving the visitor to participate solely engaged in her own performance and self-reflection, where all feedback operations, including feedback from other participants, form part of the visitor's personal reflective environment.

4.5 Experientiality and Narrativation

Chapter four develops a dramaturgical perspective on the composition of participatory events. This is sectioned into three steps. Firstly, a range of staging strategies is identified in the previous chapters 4.1–4.4. Secondly, in this chapter 4.5, a context of narrative theory is developed, enabling a strategic view of the participatory experience as it develops over time. Thirdly, in chapter 4.6, the developed range of strategic approaches and narrative understandings is used to identify dramaturgical features in participatory installations using respectively mechanical mirrors and telematic video technology to stage participants in modes of self-reflectivity.

4.5.1 Context of compositional procedures

Participation is an experience that demands an active engagement and a process of participation, which progresses over time. That gives the work a character of process, and develops a dramaturgical progression of the experienced situation and context. The participatory event, and especially participatory events that brings focus to the participant herself and her activities as the media of the event, develops phenomenological and analytic focus on the participant's inclusion and subjective experience⁷².

The participatory event demands a personal investigation and an involvement that progresses over time to experience the work. How the event is composed is defining what is brought on the agenda, what is particularly focused on in the social processes of reference. The staging with elements of everyday life, social functions of relationships and reference, enables a context of sociability for the participant, and situates her in a performative engagement in her own self-reflectivity. The narrative conditions within the participatory engagement promotes self-reflective analyses of relationships with herself, each other, and as a collective, exploring everyday activities staged in context of an extra-daily behavioural site.

The participatory installation is nomadic in a narrative sense, in a way similar to the concept of 'nomadic sites' that Niwon Kwon (2004) opens for. She suggests an abstracted sense of the conception of site as 'the relational specificity that can hold in ... tensions ... addressing the uneven condition of adjacencies and distances between one thing, one person, one place, one thought, one fragment next to another, rather than equivalences via one thing after another' (Kwon 2004:166). In the participatory artworks the participant through her engagement, moment by moment, as a personal experience, produces the site experience, and the trail of events that form the nomadic site of participation is a personal process of conversation and engagement in social situations.

⁷² The phenomenal status of the staged situation is discussed in chapter 2.5.3 as a social characteristic, and in chapter 2.6.5 as an enhanced analytic attention in feedback environments.

Participatory installation is characteristic in the way the space is activated and contexts brought into the work as part of a referencing system. The work is staged. The staging changes the status of the framing operations in the participatory experience, and forwards attention to the self-reflective operations. The staging situation is, in chapters 4.1–4.4, detailed as an extra-daily behaviour, and discussed in relation to three domains of pre-expressive performer technique: introvert, extrovert, and social referencing technique. The methods of composition in an actual creation of a participatory artwork can be viewed as a complexity of combined strategies, possibly operative in parallel and inter-twined. In this way, the composition of participatory stagings is a process operating on three levels.

- The design of relational dynamics, qualified by the framing, channelling, and coupling dynamic parameters, which organises the observer operations in the participatory staging.
- The composition of staged situations by introvert, extrovert, and social referencing layered in reflective scenographies, which then organise the behavioural site for the participants.
- The dramaturgical progression of the participatory engagement as it evolves and generates a narrative experience over time.

The dramaturgical layers are developed in the following subchapters of chapter 4.5, and suggest that the participatory involvement, as it progresses over time, develops narrative textures of experientiality (4.5.6). The evolving narrativation of the participatory experience is identified as a network of focalising incidents (4.5.2–4.5.5), which is possible to identify at any moment of the event as a step-by-step progression.

4.5.2 Focalisation

The focalisation concept, coined by the narratologist Gerard Genette (1990), enables an analysis of the structures of direction of attention, the giving of attention (looking) and receiving attention (being looked at) within the narrative processes. Genette works from a structuralist position and identifies the narrative from clear observer positions and directions of attention understood as points of view and perspectives. Focalisation is presented in a certain vision, a point of view, a perspective. The focalisation concept uses visual metaphor but includes actions, speech acts and all other sorts of direction of address in narratives.

The narratologist Maike Bal (2009:100) refines Genette's theory of focalisation, developing the difference in-between the subject and the object of focalisation. With Bal, the focaliser concept changes emphasis from the position and perspectives involved in a narrative, towards a 'definition of focalization [that] refers to a relationship, each pole of that relationship' (2009:149) and the relation in-between. Focalisation is, then, the process of attention and address in-between the one giving attention and what is brought into attention. As discussed by the narratologists Susana Onega and J.A.G. Landa (1996:115-116), the use of focalisers as a network of relations opens for detailed analysis of all kind of narrative, like

film, where focalisation is carried out by a composition of the camera view, the actor's direction of attention, and the montage of attention in the audience perception⁷³.

This shift in emphasis assigns an autonomous role to the focaliser operation, and allows for complex analysis of narratives as a network of relational processes, even without defined position of address, and opens for narrative structures where the narrator is both the subject and the object of address and attention. Bal argues that 'if the focalizer coincides with the character, that character' (2009:149) will be empowered with all aspects of attention and activity in an enhanced first person narrating account. In a very concrete way, the participant embodies such a narrative position, being at the same time the subject and the object of her focalising processes.

4.5.3 Focalisation in theatre

The use of the focalisation concept in theatre was introduced and developed by the theatre theoretician Patrice Pavis, adjusted to the situation of theatrical stagings as part of a structuralist semiotic approach. Pavis takes on focalisation as a way to discuss how the performer directs spectator attention through the actions of her technique. The performer technically attracts and directs audience attention on a level of meta-communication, using her pre-expressive capacities to perform a semiotic composition of gestures. Pavis (1991:166) explains the relation between performer technique and processes of focalisation in this way:

Juxtaposing and coordinating gestures clearly reveal the mobility and fragility of the performers' relationship. Furthermore, the body is never exposed as a body of an individual ... but remains a mobile montage of its separate parts. ... [It] has the power to focus the spectator's gaze on a part of the body. ... This technique of foregrounding a meaning or a part of the work ... leads to focalization, to the enlargement of a detail, to lengthening certain moments, to holding certain poses. Continual changes in focalization set up a narrative of the body, guiding reception by creating narrative continuity. ... Focalization magnifies or underlines a detail, ... expands or concentrates time at will, 'dilates' or 'contracts' the performers body.

The staged event is viewed as a complex semiotic operation, where the performer articulates through a montage of micro-actions, and by this activity directs the spectator's attention. Pavis explains the performer's montage of micro-actions as a kind of negotiation with the spectator, where 'she uses her hands to distil the most obvious gestural variations, encouraging the spectator to make sense of the sequences (1991:166). Focalisation is, by Pavis, used to identify the direction of attention and the complex mediation of attention within the theatrical environment of the staging as an aspect of the pre-expressive articulation of the performer. The focalisation processes involve any pre-expressive modality in the

⁷³ This use of the focaliser concept borrows from the theories of the film and theatre director Sergei Eisenstein (1947, 1949) and his dramaturgical techniques of 'montage of attractions' and 'direction of attention', where the film views and the performers direction of attention edit and montage the attention of the spectator.

performer's arsenal, including gestural language and visual language, viewing every act at stage as language activities.

4.5.4 Focalisation in participatory art

The dramaturge Maïke Bleeker (2008) develops the concept of focalisation further, to be able to encompass the complex environment of postdramatic staging. Focalisation is, in the thinking of Bleeker, used to understand the attention structures within a theatrical staging as in-between process, referring to Bal, as a response to the narrative operations in the postdramatic theatre event.

The staged installation environment could be understood as a habitat, in which the visitor's attention is guided as a network of internal focalisers. Internal focalisers are, experienced from the participant's first person perspective, the attention and address agents that act within the evolving narrative of the staged event, a complex of first order observer operations. At the same time, structures of external focalisers emerge. External focalisers are produced by the theatrical framing processes, and allow for spectatorship or performership, organising the second order observer operations within the event.

The participatory habitat generates an overlap and mutual interdependency between the internal and external focalisers. The first and second order observer operations are inhabited by the same person and evolving within the same activity, as networks of internal and external focalisers. Seen as a compositional parameter of how to enable and promote certain operations of focalisation, the participant generates her attention processes as she engages. In this way, the participant becomes situated in the centre of all the staged focalisers, in an enhanced first person narrating account, as Bal (2009:149) points out. She is given the role of the author, engaged in the moment of the emergence of the event, 'through what might be called bare bones dramatic construction' (Bleeker, 2008:28), the focalising processes. The improvised and immediate nature of the participatory event suggest a turn towards a composition of the enactment process, as it is mutually produced in-between the positions involved, observing and observed.

4.5.5 Conversational narratives and the staging of sociability

The narratologist Monika Fludernik argues a shift in the narratological concepts, and especially in the conception of focalisation. The change involves a shift from understanding narratives as based on plot structures and characters, towards narratives based on human presence and conversational activities (2009:109). This change is influenced from an enhanced presence of conversational narrative due to the impact of the telematisation of society. Focalisation in conversational narrative differs from that of first person narration, in the way that 'in the first person narrative ... the narrator is the focalizing instance' (Fludernik 2009:38), while in situations of communication, as experienced within participation, the focalising instance is the navigation in the experiencing process.

The change from reporting from a first person experience to reporting from a conversational experience while it unfolds, is, following Fludernik (1996:344-345), that 'the narrator does not see the story (or parts of it); 'he' *produces* the story. What the narrative focalizes on, on the story level, is therefore the result of *selection* and not the result of *perception*'. The narrativation generated in the activity of conversation is suggested to be viewed as an experiential discourse, a process of experientiality and selection in creation, rather than receptional constructs of perception. The participant is consciously responsible for her own choices and experiences while performatively engaging in the conversational process. Conversation is a meeting of individual voices and forms the backbone of sociability. The conversational situation is a state of mutual relationship that might and might not have a purpose outside the act itself. In conversation, every act of communication stages a new context for the next act, in an ongoing process. The participatory activities are communication between people, among others or with yourself, a social situation where the activity unfolds as conversation. The conversational narrative is prototypical for social relationships and the practices of conversation have radical influence on the consistency of sociality. Conversation in mediated feedback environments, where the participant is staged in self-reflective feedback operations, brings explicit focus on the narrating processes of conversation.

4.5.6 Experientiality and narrativation

Fludernik argues for an experiential narrativity, to respond to the limitations in previous models on narrativity. She takes a starting point in the assumption that we narrate our life, that 'we may ... conceive of each of our lives as a journey constituted by narration' (2009:1). She suggests that the flow of events we encounter in everyday life appears as experience through activities of narration, and following this argues that "narrative is associated above all with the act of narration' (2009:1). Fludernik suggests a post-structuralist conversational narrative, based on situations of communication, where the narrator is also the protagonist, the author and the first-person experiencer. In the first-person narrative the narrator is the focalising instance, and the main focus is on momentary, individual and emergent situations. To address this Fludernik reconstitutes narrativity on the basis of what she terms 'experientiality', human embodiedness in the world, based on real-life experience in the process of narrativation, consequently suggesting 'narrativity as mediated human experientiality' (1996:36).

The concept of experientiality places the narration in the human experiencer, and 'reflects a cognitive schema of embodiedness that relates to human existence and human concerns' (1996:13). This is part of a communicative model of narrative, taking offset in the conversations and interactions of everyday life as the prototypical events, where 'actions, intentions and feelings are all part of the human experience which is reported and, at the same time, evaluated in narratives' (Fludernik, 2009:109). The social and cultural anthropologists Nigel Rapport and Joanna Overing (2000:286) further explain the understanding of narrative as embedded in everyday living:

In large part, this narrative history is self-mediated; the self is a reflexive being, which comes into being through its own self-narrating. In other words, individuals become human persons by means of participating in a narrative history of themselves. ... Furthermore, our lives maintain their coherence only to the extent that we continue to narrate them. We understand ourselves and know ourselves insofar as we construct narratives of and for ourselves which develop over time, which possess internal coherence and accessibility: we must present our stories well to ourselves.

In participatory stagings, where the participant is embedded as media for her own experiencing, the narrative emerges in postdramatic forms of multiple framings. She experiences her individual participation in a process where several separate scenarios of social sites intersect, and the narrativisation process of the individual participant constructs each of their personal sociability.

4.5.7 The narrative unfolding of sociability

Seen from the perspective of social and cultural anthropology, the human basis in narrativisation is sociability, the willingness to talk and engage with other people. Rapport and Overing (2000:286) explain that the personal construction of a narrative appearance,

in large part, ... is self-mediated; the self is a reflexive being which comes into being through its own self-narrating. In other words, individuals become human persons by means of participating in a narrative history of themselves ... Our lives maintain their coherence only to the extent that we continue to narrate them.

The situation of participation has similarities to the basic conditions of the theatre event, that is, the crucial condition that it happens for real in the presence of the participants in real time and in real place. In this way, the narrative conditions of participation are similar to what Fludernik (2009:6) defines as basic human condition:

The existence of every human being is bound to a specific time and place. What happened before this moment is past, though fixed in memory, and what comes after will be the future, which will turn into present and, ultimately, the past.

The narrative capacity is a crucial part in organising the momentariness, fragmentation and plurality of the everyday living. As Rapport and Overing (2000:285) explain: 'we humans are temporal beings, in short, with our perceptions, understandings and identities embedded in an ongoing story'. The narrating activity generates an understanding of situations within a context of social relations, and generates typical behavioural patterns for what is shared by members of a society or culture. The meta-communicational layers are such a

pattern of social coherence, which give the individual the necessary qualified context wherein it can narrate itself. Narrative can be understood as the way we as humans organise the moments of experiencing in our engagement with life. The philosopher Ronald Barthes (1993:252) argues that we are basically narrating animals, and narrative is present in every aspect of culture: 'it is simply there, like life itself'. The narrative discourse as a particular aspect of the human effort, differentiated from various other forms of conveying and apprehending oneself, the world, and the communities one forms part of.

4.5.8 Narrative context and situation

The social and collective practices of narration are the context wherein the individual unfolds their narration of themselves and others. As Rapport and Overing explain, these social contexts and the individual agencies are mutually interdependent social processes:

Social organization and structure are the result of ongoing processes of negotiation between individuals operating in terms of diverse world-views and agendas. Social organization and structure continue to exist because individuals in interaction maintain the process of their reconstitution, and act on the basis of the outcome of their negotiations (2000:332).

The cultural contexts and processes are, in this way, seen as both originating from narration, and simultaneously, producing the narrative operations. They are both socio-cultural and individual in origin. The analytic position in-between these processes can be approached from the perspective of experientiality, as an engagement in constant negotiation between context and situation. Genette (1990) explicates that narrative situations emerge from an operation of contextualisation, driven by individual agency, and that the narrativisation is the process by which the situation emerges. He argues that this is an individual process driven by the personal agency, and that this individualised process is a consequence of relationships and collective events, included as the contextualisation of personal narrative.

The participatory event stages an awareness of the relation between situation and context; how a situation can be understood differently depending on the context of the experience, as well as how the context is different depending on the situation within which it is experienced. This mutual relation between situation and context shows 'the importance of focusing upon moments of interaction: the coming together of individuals in conversational and behavioural exchange' (Rapport and Overing, 2000:332). Culture is bound in a set of connecting stories, where the narrativisation process is a weaving of how 'members of a society or culture come to share the same ways of organising, presenting and remembering information, and so knowing the world' (2000:288). The social context is made up by situations and events of shared narrative operations, the practice of social reality as it forms common context, where the 'narrative stock of a culture is ... seen as embodying what are socially recognised to be typical behaviour patterns' (2000:288). The complex of narrative context and situation emphasises the origin of narration as an

individually generated experience moment by moment, because, as Rapport and Overing (2000:289) explain,

what participating in and performing narratives inexorably give onto are personal interpretations and understandings. ... However much their narratives might be inspired by living in a particular socio-cultural environment ... still individuals create something particular to themselves.

4.5.9 Postprogressive narration

The participatory involvement progresses over time, not as a 'story line' with plot structures and specific predetermined events, but as an involvement in a 'postprogressive' narrative⁷⁴, that emerges autopoietically from the conversational activities with oneself or among participants. The concepts of postprogressive narratives are in this context used as an attempt to frame the multiple narrative structures that might emerge in the participatory engagement, relieved from the constraint of progressive narrative. The postprogressive narratives are, in their emergence, not predetermined or bound to the physical progression of concrete involvement in the participatory event; over time and space the life of participation evolves as one event after the other. They emerge as a conscious construct by selection, and are generated from the factual presence of the participant and from her context of experiencing the situation, her experiential disposition, so to speak.

In the development of a dramaturgical understanding of the participatory involvement, the situation is seen as a sequence of events, but with no beginning or end, and no particular progression or structure of events. A narrative diversity emerging from the staged condition of the reflective scenography, where every new activity produces narration as a consequence of the performative engagement at that specific moment, and emerges from those contexts and personal agendas active at that moment. That could be a nomadic type of narrativation, where both time and place is in transition and the narrative emerges by and as a collage of accumulated personal encounters. That could be a postdramatic structure with a complex of layered multiple frames, where the contextualisation and the particularisation is weaved into a meta-communicational operation. That could be a conversational engagement, where both the meta-communicational contexts and the particular conversational situation continuously render each other. That could be repetitive and iterative narrative structures, opened by the rhythmic sequencing of mediated feedback, where moments are repeated in variation and evolve into progressively deeper engagement in the event. That could be an organised use of delayed virtual re-entry of mediated presence, as waves of sequential repetition, which enables operations of social self-reflectivity.

⁷⁴ The education researcher Peter Seixas (2005) uses the term 'postprogressive narrative' to frame a discussion on how the narrativation of historical consciousness operates without ordering a progression or systematic relation between events.

4.5.10 Staging sociability with mediating devices

The experiential process is a continuous progression of a future that becomes present and turns into past. The participant is embedded in a continuous present and, not knowing what will happen, she experiences her narration while she unfolds it. With the mediating devices in the reflective scenographies, the moment and place of the present is expanded by the duration of the time-delay and transmission, and the distance between connected places and perspectives. The expanded timeness and placeness in reflective scenographies give the participant a capacity to explore the present in reference to itself rather than to past and future, and opens for relationships to generate and explore possible futures and pasts.

The simultaneous constitution and observation of temporal experience forms part of a tendency in theatre staging, identified by the performance theorist Laura Cull; a mode of performance composition that aims 'to construct a theatre that escapes representation and creates conditions for presence as the encounter with what Deleuze calls 'continuous variation' (2009:5). The staged event is in this conception

a vehicle or machine that puts us in contact with the real ... [a] *theatrical* presence, as a non-representational relation between audience and event ... [a] presence as becoming – the perceptual variation or difference-in-itself (2009:5).

Cull suggests the staged event situates 'a performance [that] can affirm the virtual dimension of the present' (2009:5), and in this way actualises the participants' experiences in concrete activities.

The performative engagement of the participant changes the focus from the distinction between the virtual as potential and imagined, and the actual as experienced and sensed, towards a perspective of emergence and experientiality, where the flow of narrativation produces social logics as the experience progresses. The philosopher Stephen Zepke argues that this marks a move in the constitution of theatrical events, a move from expression to construction and from experience to negotiation. He argues that 'this is a move from an 'expressionism' by which the actor actualises, or 'dramatises' the virtual realm, to a 'constructivism' of the virtual in the 'act', ... [and continues with reference to Deleuze] 'a shift from the 'theatre' to the 'factory', a shift from the *dramatisation* of becoming *by* the social, to the *production* of becoming *in* the social' (Zepke 2009:109).

4.5.11 Observing self-referential operations

The reflective scenographies promote an ongoing participatory self-reflectivity, where a postprogressive narrative evolves, a continuous observation, which operates in ways that are specific in that they make sure that the observation of

observations continues⁷⁵. The potential position of third order observation evolves from within a social site while the participant simultaneously participates in its constitution. The suggestion is that 'participation as media' can be analysed and strategised as a third order observation, enabled by the theatrical staging of mediating operations in the participatory installation. The specific modes of human relations involved in the communicative relationships are approached as operations of self-reflectivity and orders of observation, where the meta-communicational operation of social relationships include aspects of third-order modes of observation.

The staged introvert, extrovert and social references are made explicit as focalising incidents by the mediating operations, and thus enable referentiality in-between the introvert, extrovert and social contexts. In this tension between simultaneous but conflicting scenarios within the same staging, the experientiality becomes an analytic activity on the meta-communicational operations in the constitution of self, other and collective.

Participation situated with reflective scenographies opens for complex framing processes, where the self-referential operations within the staged theatricality make use of a multiplication of frames. The multiplication of frames⁷⁶ mediates self-referentiality on how the participant experiences what she experiences, and in a postdramatic way brings focus on the theatrical operations in themselves. The making explicit of the framing operations in the narrativisation, where the frames-for, frames-in, and frames-of⁷⁷ are allocated in explicit feedback operations in the reflective scenography, makes the participant achieve an enhanced awareness and attention to the construction of her own narrativisation. The participant engages knowingly of her participation activities as a media within a structure of explicit framing devices, exposing her social interaction and self-reflection as the main attention within the artwork.

The participant is staged with an enhanced ability to regulate and negotiate focalisation structures, especially in stagings with delayed feedback operations. The expanded moment of the delay effect gives a moment of attention, that allows for surveying the focalisation process as structure while embedded in the experience as it unfolds. The participant can herself allot points of view, perspectives and relations, and then pursue the possibilities in that composed setting, or allow herself the experience of that setting to impact on her participatory engagement. The participatory activities produce an expanded moment of concentration and give time for the participant to compose her network of directional processes of attention and attraction as a quality of her performative engagement. The self-reflective mode of conversation emerging in the durational stretch, and the analytic performative engagement in her own sociability, forms the conditions for a dramaturgy of participation, where the activities of participation are formatted as the media in operation.

⁷⁵ The specific third order observer operation is, as discussed in chapter 3.3.2, dependent on a staged situation, where the first and second order observation is distinct and continuous.

⁷⁶ The concept of multiplication of frames and its impact on the narrative condition for the participant is discussed in chapter 3.4.2.

⁷⁷ The specific use of the concepts of framing, divided into frames in, of, and for, is discussed in chapter 3.4.3.

4.6 Compositional strategies in artistic practice

In the following chapter, the elements of the compositional system are discussed in relation to nine artworks, enabling a comparative discussion relative to a range of concrete artistic practices. The selected artworks and artists are:

- *A Box of Smile* (1967) by Yoko Ono.
- *Mirror* (1963) by Shiomi Mieko.
- *The Weather Project* (2003) by Olafur Eliasson.
- *Bodyspacemotionthings* (1971/2009) by Robert Morris.
- *Public Space/Two Audiences* (1976) by Dan Graham.
- *There's no simulation like home* (1999) by Paul Sermon.
- *Time Delay Room 1* (1974) by Dan Graham.
- *Observing Observation: Uncertainty* (1973) by Peter Weibel.
- *Delayed* (2003) by Matthias Gommel.

These artworks are chosen to exemplify a range of reflective scenography designs, where the visitors in different ways are actively involved participants, authoring their own experiential navigation. The emergent narrative situation for the participants is discussed in relation to the formal design of the stagings and the embedded staging operations in the reflective scenography. The selected artworks work with a range of mechanical or electronic mediating devices, such as directly reflecting mirrors, and real-time and delayed telematic video mediations. These artists use staging devices in a range of scales, from small objects only accessible for a singular participant at the time, to large architectures that incorporate crowds of people, to synaesthetic interference in listening and tangibility, which connect people in ways that reach across the actual/virtual divide and re-arrange conceptions of timeness and placeness. The artworks exemplify how differently constructed reflective operations emphasise particular types of sociability. The participatory events are seen as social sites, and the staged dramaturgical dynamics are viewed according to how the visitors form relationships, actual and virtual, and generate a sense of community within their participatory engagement.

4.6.1 *A Box Of Smile* (1967) Yoko Ono

The installation piece *A Box of Smile* is a very simple arrangement of a small square box with a lid, approximately sized 7 x 7 x 7 cm., and a tilted mirror fastened inside. The Fluxus artist Yoko Ono has produced versions of the work from 1967 onwards in various materials: plastic, metal, and wood. On the outside of the object a title is engraved: 'A BOX OF SMILE'.

The basic function of *A Box of Smile* is, according to the art historian Joan Rothfuss (2000, 130), as follows:

A Box of Smile is a small, handheld box with a hinged lid that opens to reveal a mirror on the bottom surface of the box. The title of the work functions as a kind of instruction or score, and is usually inscribed on the top or front of the box; the work is performed by any viewer who smiles in surprise upon discovering the mirror inside. For Ono, the box sometimes functioned as a kind of "collection box," or even a means by which to transport a smile from one person to another.

The key in this description is the experience of opening the box. The first thing the participant experiences, is a smile reaction from herself, immediately triggered by the mirror image of her mouth in the mirror in the box. The feedback loop between the production of smiles and the experience of smiles is directly channelled, bypassing any cognitive processing operation. The mirror in the bottom of the box constitutes a rigid designator, and, due to the tilted angle of the mirror, it operates by direct feedback of the mirror view of the visitor's mouth. Only after a while, the participant develops enough control and overview of her smiling activity to reflect on the connection between her unstoppable smiling and the fact that she sees her own mouth smiling. The focalising operation works as a self-feeding incident between the activity of smiling and herself as mirrored. The participant gets caught in an introvert self-feeding involvement, smiling at herself smiling, a continuous observation of her own ongoing experiential introvert self-reflectivity.

The first framing is generated by the impression of the scale of the box, a small handheld scale, which as an object situates the visitor in a relative position, her and the object, and at a relative scale with her in seeming control of the small object. The visitor's immediate impression does not make her expect an engagement with anybody or anything else than the activity of opening the top of the box. The feedback operation of the box is, so to speak, framing the surprised participant, who realises that the content or treasures of the box is virtual and all due to her own performance and perception. In this way, the artwork frames a situation by its operation, and functions as a staging device situating the visitor as participant.



Figure 72 *A Box Of Smile* (1967) Yoko Ono

The participant is forcefully trying to couple her performance and experience of smiling, but is continuously de-coupled by the rigidity of the mirror, bypassing the duration of cognitive processes by its direct and un-delayed response, and through this the smile in the box immediately becomes a smile of someone, the smiles of the other. The participant's cognitive urge to bring coherence between her inner experience of smiling, and her outer experience of the collection of smiles, is here repeatedly rejected, making the coupling tendencies drive the engagement further. Rather than ordering a coherent relationship between the participant and the mirrored reflection of her smile, the smiling activity becomes the media of engagement in itself.

The exhibition of *A Box of Smile* arranges a situation for a strictly individual and personal experience, produced by the participant's intimate involvement in smiling operations while simply holding the box. The effect of the reflection of the participant's own smiling gestures, triggers immediate communication in-between herself and herself as other. The box can contain an endless amount of virtual smiles, so when a visitor repeatedly opens the box, new experiences of participation emerge from each new encounter.

The participation in the smile operation seems to trigger a similar response across visitors, framed by the inscription on the box: 'A BOX OF SMILE', and evokes a sense of becoming part of a community of smiling people, a sense of being linked to a virtual world with a collection of smiles. The participant instantly engages in the narration of all the potential and virtual former smiles, captured in the mirror reflection, and imagines future smiles that will come, forming a virtual gathering of smiles distributed across time. In this way every smile is a response to previous and future smiles, realising the activity of smiling as a conversation and social relationship, connecting past, present and future activity of smiling participants through virtual coupling.

Over the years several boxes have been produced, each with their unique design and exists in each their specific context of ownership, privately owned or on public display. Each of these boxes is necessarily unique in the world in the way they each carry their unique history of smiles. The social structure reaches beyond the actual gathering and is evoked purely out of the virtual experience: the narration of participation in the shared history of smiles in a box. The smiles given to the box develop a placeness conception stretched over time, manifested a new 'again and again' through every momentary engagement of an individual participant with any box and within any situation and context.

4.6.2 *Mirror* (1963) Shiomie Miekō

The performance event *Mirror* by the Fluxus artist Shiomie Miekō is composed as a short behavioural instruction, which outlines a simple guidance on how to behave to produce the participatory experience. The instruction informs the participant to move around on a beach along the shoreline while viewing the ocean over the shoulder through a handheld mirror. The participant carefully tries not to step on anything or fall. She is limited to steer the coordination of her own movement from an introvert attention only, while concentrating on looking in the mirrored view of the endless and uniform ocean with no particular fixed marks to relate to. The participant is made to explicitly explore her outer reference operations in relation to a space without markers, and simultaneously walk on unknown ground, relieved from support of her sight to see the ground and keep stay balanced.

Even though the *Mirror* piece utilises a small mirror and stages a personal encounter similarly to *A Box of Smile*⁷⁸, the mirror device and instructions are used to stage a very different explorative context. The mirror is here used as an extension of the participant's capacity to see, rather than an external object that she can relate to. What is seen in the mirror is a direct transmission of the actual environment, but organised as an apparatus connected to the movement of both the participant and the environment. This influences the viewing possibilities, and makes the movement of the body articulate how the participant experiences the relation between herself and the environment. The attention of the participant is focused on coordinating, in a new way, between sight, environment, movement and sense of movement, which influence the sense of balance, direction, and overview of location. The participant is no longer at the centre of her own world, but engaged in experiencing how her viewing and movement capacities operate.

The experience of the actual conditions on the beach and the bodily sensation are de-stabilised, staging an experiential position of the participant, where she engages in a relational focalisation, that is, the mutual dynamics in-between introvert and extrovert contexts of focalisation. The consequent experiential condition operates with the mirror as the only stable element, as a scenographic device that controls all framing, channelling, and coupling dynamics of the participant's attention. The participatory experience mostly stays solitary, every participant occupied with self-reflection on the relation between her movement and the experience of the environment, and, even if several people are performing the piece simultaneously at the same beach, the staging generates no obvious history of events, or sense of collective or social relationship between the participants.

⁷⁸ *A Box of Smile* is discussed in chapter 4.6.1.



Figure 73 *Mirror* (1963) Shiommi Mieko

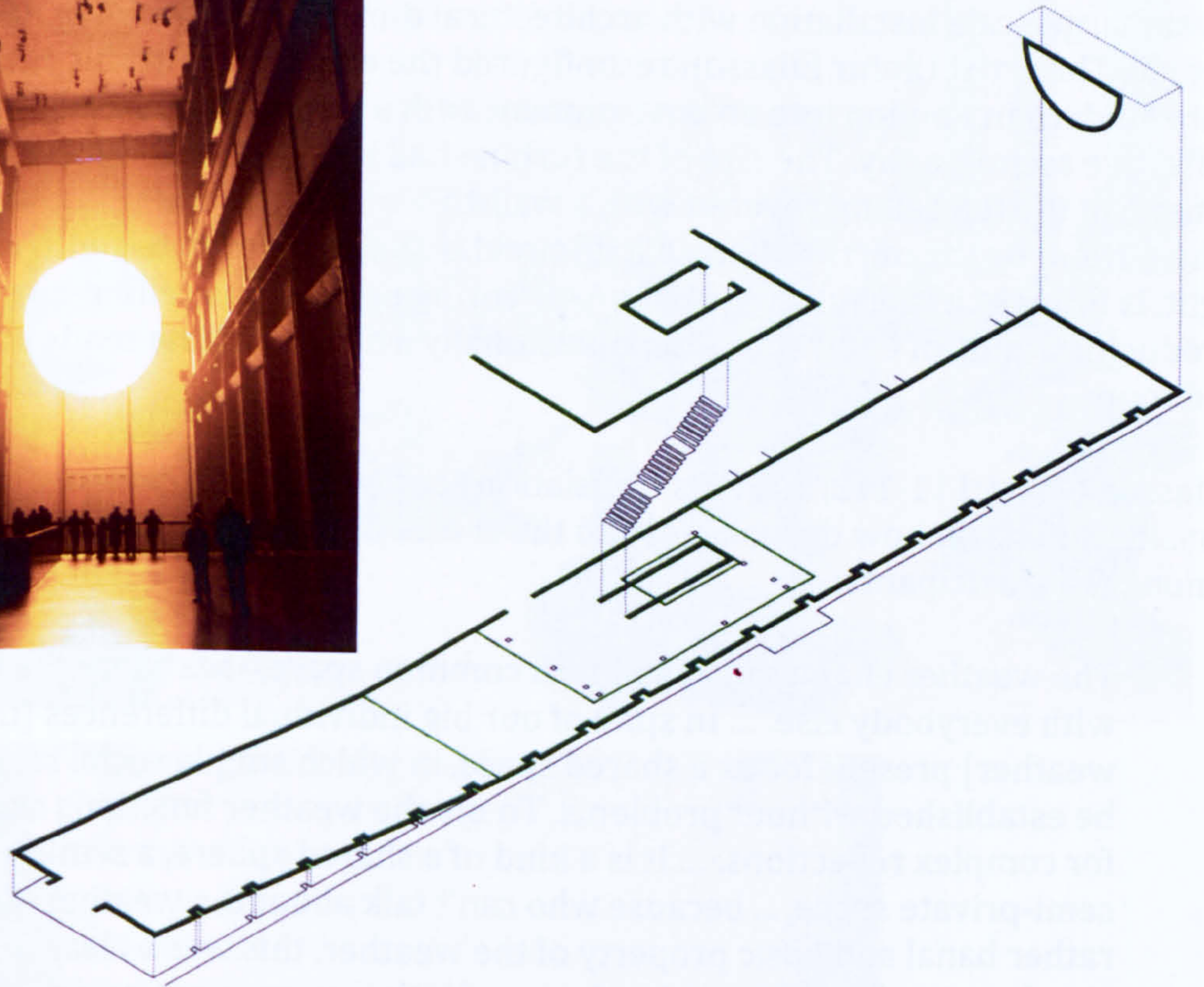


Figure 74 *The Weather Project* (2003) Olafur Eliasson

4.6.3 *The Weather Project* (2003) Olafur Eliasson

The installation *The Weather Project* is, by contrast to *A Box of Smile*⁷⁹ and *Mirror*⁸⁰, a very large-scale installation with architectural dimensions, involving flocks of people. The artist Olafur Eliasson reconfigured the enormous Turbine Hall space at Tate Modern in London into an environment with a very concrete realisation of a reflective scenography. The size of the turbine hall is 27 x 23 x 156 meter, and the artist had the full ceiling covered with a wall-to-wall mirror, which doubled the whole room by the mirror effect. A half-circular shape, illuminated with orange light, is brought into a full circle by the mirroring effect of the ceiling-mirror, producing a 'sun' of enormous size. Occasionally a haze-machine sends mist into the room.

Eliasson (2004:111-112, author's translation) outlines his key compositional considerations on how the concept and the choice of title stages a certain attitude among the participants:

The weather enables us to define a common space, - we share the weather with everybody else. ... In spite of our big individual differences [the weather] present for us a shared space, in which simple social relations can be established without problems. To me the weather functions as a catalyst for complex reflections. ... It is a kind of a shared sphere, a semi-public or semi-private space, ... because who can't talk about the weather? Due to this rather banal and basic property of the weather, this was a clear theme that simultaneously could touch spheres of intimacy or micro-social phenomenon and macro-social structures.

The Turbine Hall is doubled through the ceiling mirror, and the reflective scenographic device inserts the participants as kinds of performative architects in that new spatial dimension. With their bodies and movements, the participants are negotiating figurative designs to be experienced within that new dimension. The participants are included as choreographic elements of postures and movements in a scaled collective overview. Framed by the excessive scales, they develop a collective sense of interaction, forming patterns, shaped by a collective of body configurations.

⁷⁹ *A Box of Smile* is discussed in chapter 4.6.1.

⁸⁰ *Mirror* is discussed in chapter 4.6.2.

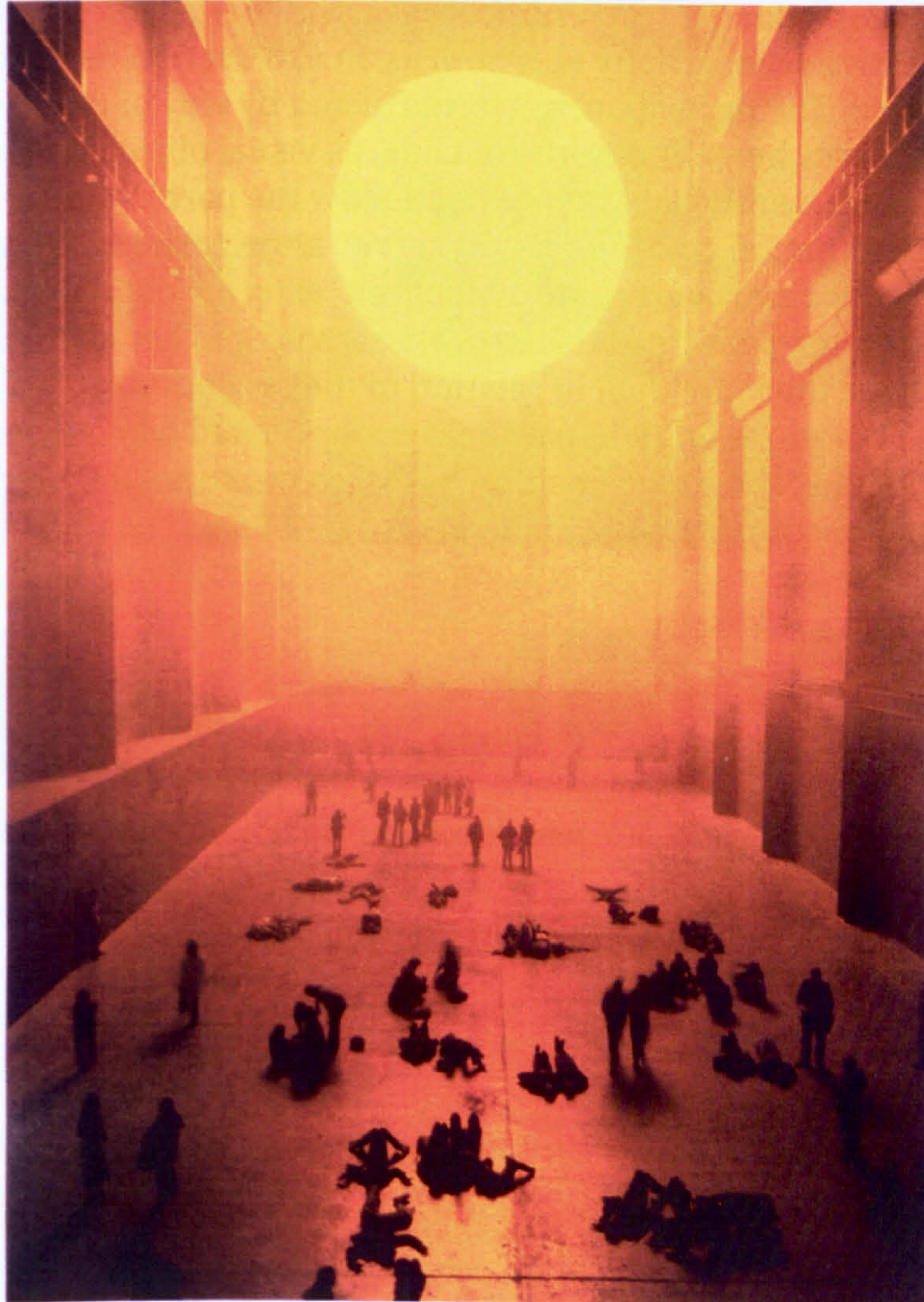


Figure 75 *The Weather Project* (2003) Olafur Eliasson

In *The Weather Project* the experience is towards the collective as an actual flock, not as a virtual community formed by individuals, as in Ono's work. The installation promotes an actual network, a self-understanding by the participants as part of the flocking, as part of the collective. The rigid channels enabled by the mirror give visitors an individual purpose to mingle with the others, the others being extras in each participants individual self-reflective game. Looking up, they can overview their embedded position in the flock, simultaneously, as part of the virtual gathering in the mirror reflection and within the actual gathering on the floor.

The activity of shaping patterns is part of a collective patterning exercise that continuously dominates the installation space, and establishes couplings between the individual and the general population of participants by looking into the mirror-sky and engaging in advanced flocking collaborations. The participants frame each other in the visual patterns of the participatory flock, and establish social coupling through the reflected actual community. The individual participant is in an explorative act, searching for herself within the overall population of the site, in her search for herself within the framed vision in the mirror reflection.

The Weather Project stages a double reference between the participant and her environment. The reflective scenography acts both as an extrovert extension and as an external focalisation. The participant performs in and by way of the mirror and simultaneously observes herself from the outside, as visual object and social element. The staging consequentially influences both how the participant acts as performer in the staged situation, and how she observes as performing subject. She engages in simultaneous extrovert performance and external observation. The two reference operations, the participant's extrovert activity and her simultaneous external observation stage the individual in relation to the collective. In *The Weather Project* these operations work in parallel as coordinated and cooperating operations, which stage a self-reflective position based on the social flocking activities rather than connections between individuals.

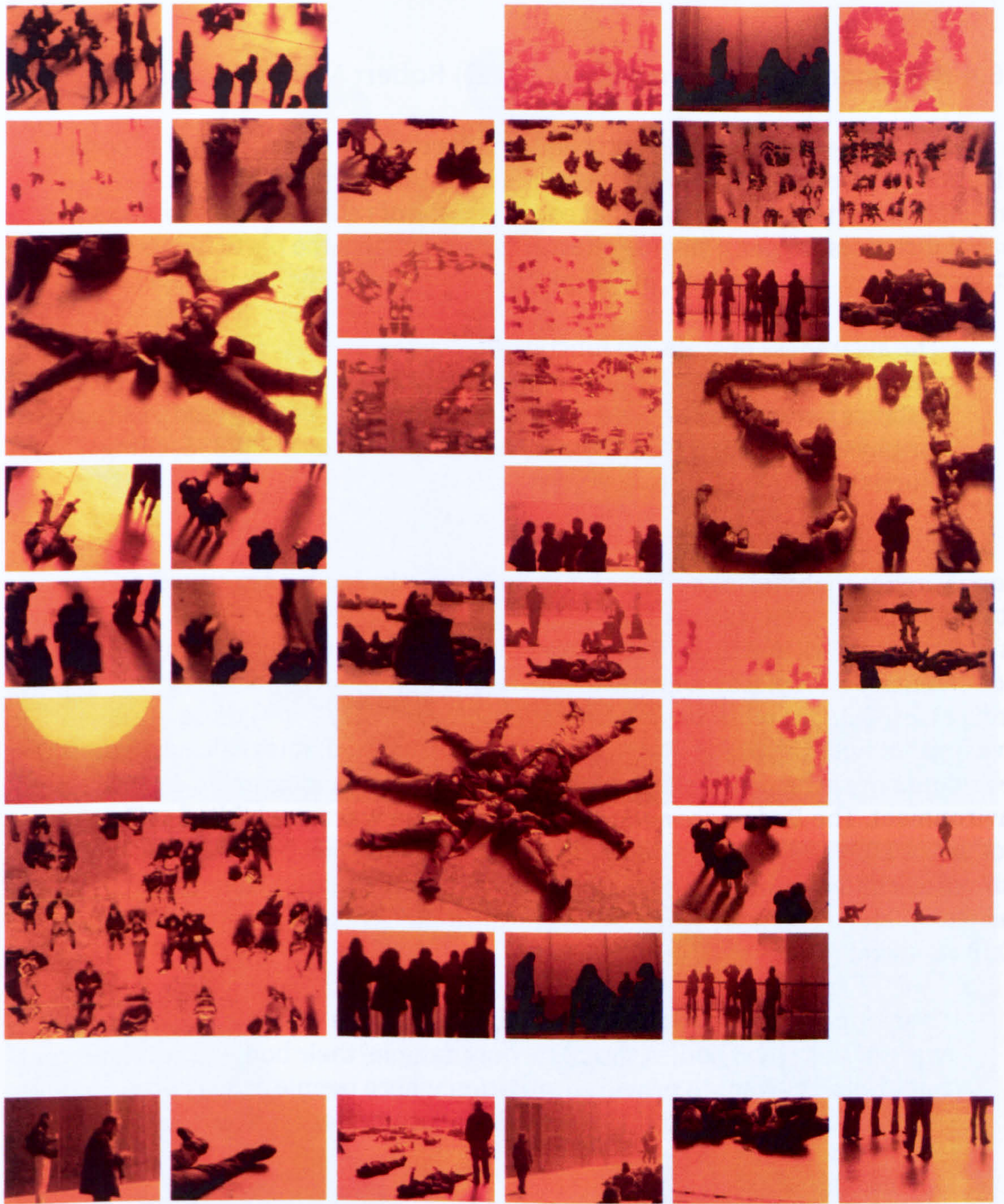


Figure 76 *The Weather Project* (2003) Olafur Eliasson

4.6.4 *Bodyspacemotionthings* (1971/2009) Robert Morris

In the 1960s, the minimalist sculptor Robert Morris explores a strategy of scaled relations between the visitor and the artefacts of the exhibition to stage participatory activity. He argues that compositions of relative scale of objects and spatial distances trigger a staging effect, which promotes the participants to actively engage, move around, and explore themselves as well as the artefacts:

The awareness of scale is a function of ... comparison ... Space between the subject and the object is implied in such a comparison ... it is just this distance between object and subject that creates a more extended situation, for physical participation becomes necessary (Jones, 2000:335, citing Morris).

Morris argues that the large scale of minimalist works is a strategic method of situating spectator engagement, which includes the visitor activities as an essential part of the artwork and turns the visitors into active participants: 'Things on the monumental scale [place] ... kinaesthetic demands ... upon the body' (2000:335, citing Morris). In his work *Bodyspacemotionthings* (1971/2009) these ideas are investigated with the precise intention to produce work that is realised by the behaviours of participants, staged and triggered by the scenographic design of the environment. The *Bodyspacemotionthings* exhibition was re-exhibited at Tate Modern in 2009, rebuilding a copy of the original exhibition in 1971. The exhibition contained several separate staged situations, each promoting a particular 'kinetic behaviour', as Morris terms it. He gives these remarks to the 2009 re-make:

It's an opportunity for people to involve themselves with the work, become aware of their own bodies, gravity, effort, fatigue, their bodies under different conditions. ... I want to provide a situation where people can become more aware of themselves and their own experience rather than more aware of some version of my experience.⁸¹

Eliasson similarly considers the visually reflective environment in *The Weather Project*⁸² as a scenographic device, which enables performative engagement by staging the participants as scaled objects. Eliasson (2004:114, author's translation) notes:

I think ... that the participant, via her body, constitutes the space. ... Instead of filling stuff into the place it was interesting for me to enlarge it. By doing so the body became smaller proportional to the place, and the body was perceived like small dots. Instead of 30 metres there was now 60 metres, ... we got the full perspective, ... a third person real-time perspective or one-to-one overview, you could say.

⁸¹ Robert Morris in: Charlotte Higgins, *The Guardian*, April 6, 2009. Tate Modern's Turbine Hall recreates the 1971 art sensation *Bodyspacemotionthings* by Robert Morris, a minimalist installation that allows audience to crawl, clamber, balance and slide.

⁸² *The Weather Project* is discussed in chapter 4.6.3.



Figure 77 *Bodyspacemotionthings* (1971/2009) Robert Morris

Morris's work *Bodyspacemotionthings* reflects back on movement directly and physically. One of the environments is a 3 x 3 metre floor, placed on a mechanism that makes it tilt dynamically on its central axis, depending on how the participants' balance on the floor with their positions and movement. The installation involves the participants in explorations similar to the games triggered in *Tail Wagging Dog*⁸³, involving the participants in a mutual act of balancing their common situation through activities that demand physical coordination and cooperation. In *Bodyspacemotionthings* the rules of the play are staged as an embedded effect of the reflective scenography, while *Tail Wagging Dog*⁸⁴ is based on instructions to direct the participants. The installations in *Bodyspacemotionthings* promote explorative games between participants who have entered the staged situation of the installations, staged by way of behavioural implications that make participants engage in physical negotiations. The installations are responsive systems that stage direct physical feedback on their actions, and where the concrete movement activities of the participants are transformed into a social activity of communication, as a sort of conversation through physical behaviour.

⁸³ See chapter 4.2.2.

⁸⁴ *Tail Wagging Dog* is discussed in chapter 4.2.2.

4.6.5 *Public Space/Two Audiences* (1976) Dan Graham

The installation piece *Public Space/Two Audiences* by the artist Dan Graham confronts two participant groups in a mutual surveillance of each other's social behaviours. The room is divided into two identical spaces by soundproof glass, each with separate entrances. The visitors can see but not hear each other. They can observe each other through the glass, but they are denied the possibility of verbal communication. At the back wall of one of the spaces is a full-size mirror. The back-wall mirror allows one visitor group, who is facing the mirror, to observe themselves observing, and observe the other group from both the front and from the back. Graham explains:

Because of the placing of the mirror at only one end of the space, the two audiences' perceptual situations differ; this affects the relative behaviour patterns of these two groups. In fact, the behaviour of one does not mirror that of the other (Graham in Brouwer, 2001:174).

The seemingly simple construction of *Public Space/Two Audiences* results in a relatively complex network of focalising activities promoted by the asymmetrically arranged viewing operations between the two separated audiences. As Graham (1976, text of sketch, in: Wilmes, 1994:91) assumed when designing the piece: 'after a time each audience will develop a social cohesion and group identity' in each their physical space, but remain distant to the group in the other space in spite of the fact that everyone and every move is visible. This is an effect similar to that of the *Frame Prototype*⁸⁵, staging a particular kind of extra-daily awareness and promoting gestural exchange on a pre-expressive level.

Graham (Graham in: Brouwer, 2001:174) makes these accurate observations on the focalising activities evoked in the installation:

A spectator in the room with the mirror can choose several alternative ways of looking: he may look only at his own image in the mirror; he may observe himself in the mirror, but observing his relation to the group; he may, as an individual, observe in the mirror the other audience (seeing himself in relation to the other audience and perhaps the audience observing him at the same time as he observes them); he may, feeling himself a collective part of the audience, observe both audiences observing each other. If the spectator changes his position and looks away from the mirror, he may observe his own audience (as in normal life).

The other room has a dissimilar experience, because 'members of the other audience tend to look collectively in only one direction,' (Graham in: Brouwer, 2001:174) looking at themselves looking, reflected in the glass. The groups are in direct synch with their reflections, and in direct relation with each other, layered in human scale one-to-one.

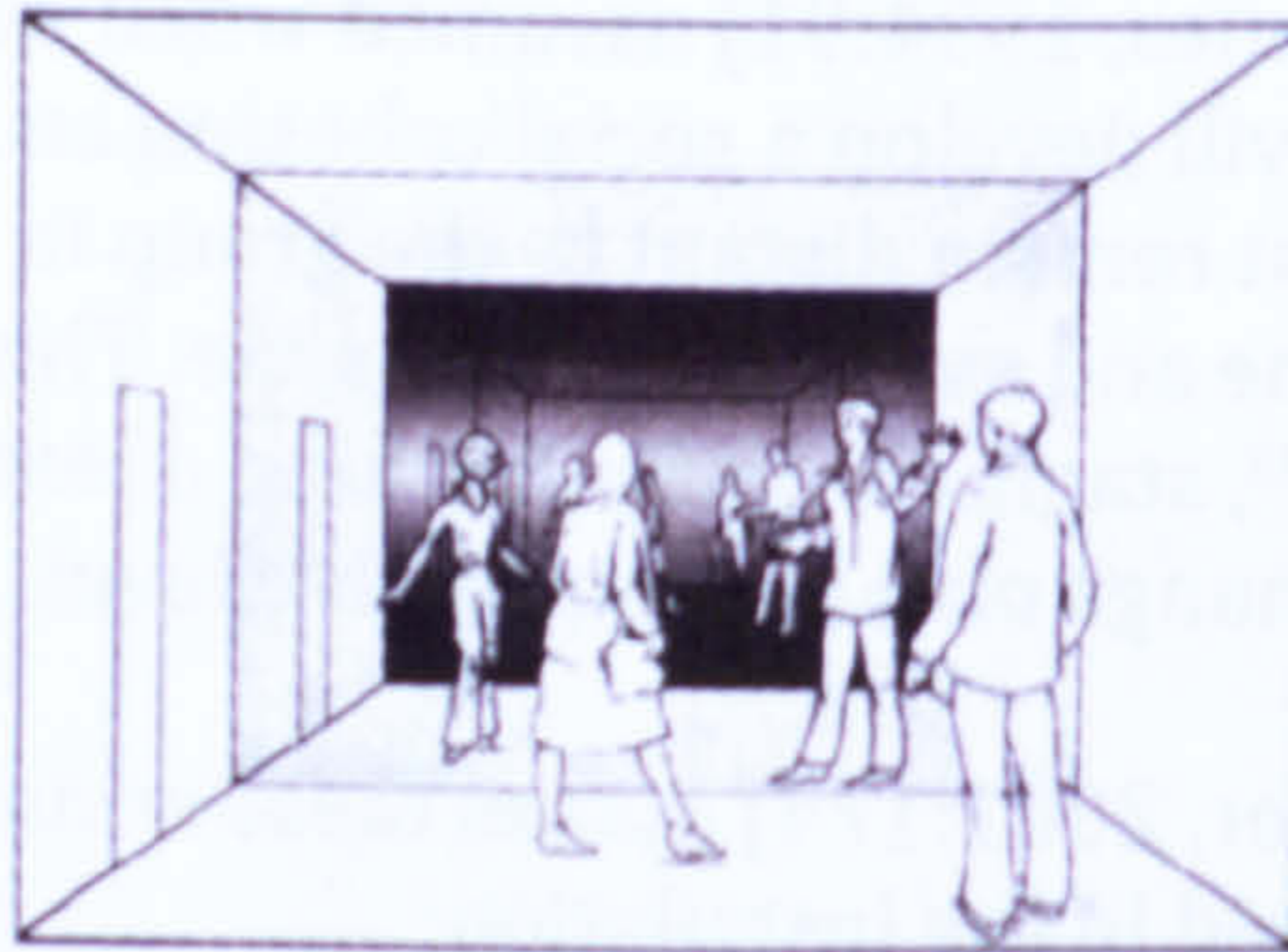
⁸⁵ *Frame Prototype* is discussed in chapter 3.5.



PUBLIC SPACE / TWO AUDIENCES

THE PIECE IS ONE OF MANY PAVILIONS LOCATED IN AN INTERNATIONAL ART EXHIBIT WITH A LARGE AND ANONYMOUS PUBLIC IN ATTENDANCE.

SPECTATORS CAN ENTER THE WORK THROUGH EITHER OF TWO ENTRANCES. INFORMED BEFORE



EACH AUDIENCE SEES THE OTHER AUDIENCE'S VISUAL BEHAVIOR, BUT IS ISOLATED FROM THEIR AURAL BEHAVIOR. EACH AUDIENCE IS MADE MORE AWARE OF ITS OWN VERBAL COMMUNICATIONS. IT IS ASSUMED THAT AFTER A TIME, EACH AUDIENCE WILL DEVELOP A SOCIAL COHESION AND GROUP IDENTITY.

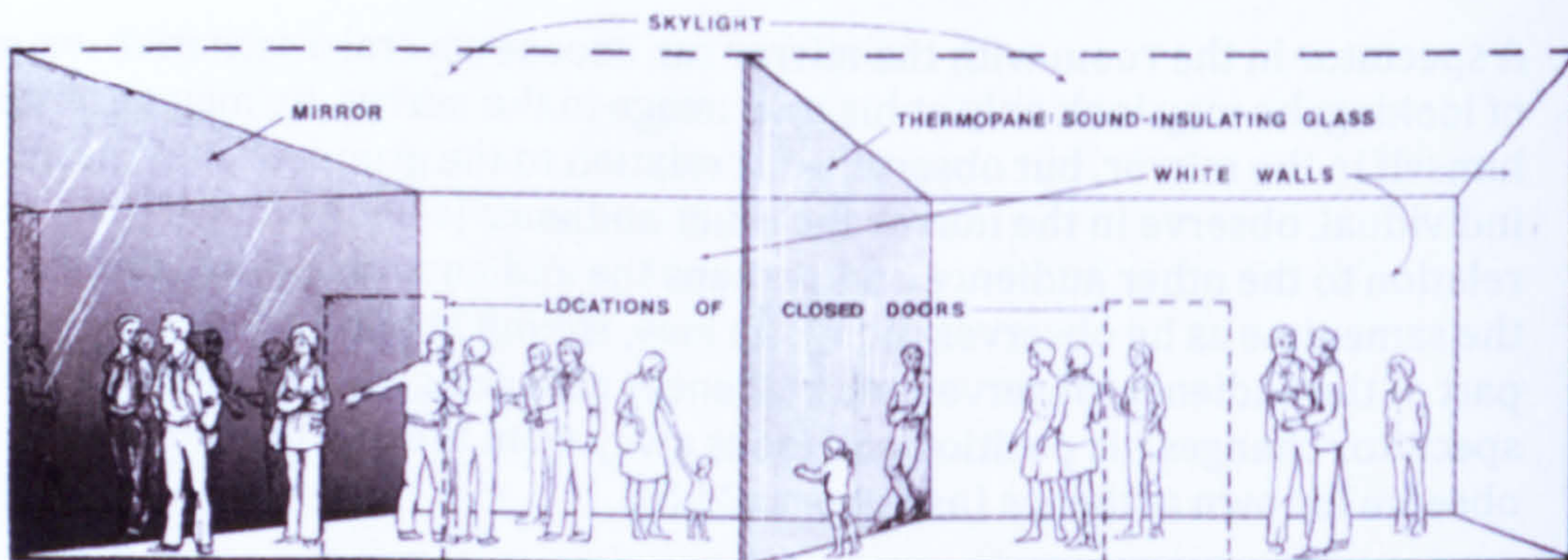


Figure 78 *Public Space/Two Audiences* (1976) Dan Graham

The installation *Public Space/Two Audiences* is composed as a layering of inter-human projections, which establish a potentially social situation. The dividing glass and the asymmetric relations introduced by the mirror in one of the rooms, transforms the installation into an analytic apparatus, which exposes social gestures of the participants separate from their communication. The art historian Marianne Brouwer (2001:14) elaborates on how Graham stages the installation as an analytic device:

For Graham the mirror takes on a much wider meaning because he uses it as a device for creating awareness of identifications and identities that are essentially social; for ... self-awareness is ... mere acknowledgement. All Graham's work is directly or indirectly concerned with bringing about such identifications. He refers to his performances and mirror spaces as being "a feed back device governing behaviours – a 'superego' or 'subconscious' to the consciousness and response of others".

Public Space/Two Audiences stages an analytic device, which promotes a distinction between the social and the conversational aspects of communication. The participants rigorously stare at each other with almost no social constraints and the situation allows the participants to accept being totally exposed and scrutinised. The enhanced overview from positions inside the event develop reflective operations beyond the physical conversation in-between the participants, and engaged them in an analytic extra-daily relationship.

4.6.6 *There's no simulation like home* (1999) Paul Sermon

The installation *There's no simulation like home*⁸⁶ is formed like a full-scale terraced house, with rooms, such as a kitchen, living room, bedroom and bathroom. Outside this house, but still inside the gallery space, are identical rooms fitted as blue-screen studios. Sermon (Sermon, 2008) explains:

Inside the installation the audience are encompassed within a simulated domestic home environment, exemplified in the dimensions of the rooms, the wood-chip wallpaper, the light fittings, skirting board and wall sockets. The living room sofa and television screen form the first telematic link outside the installation space, where a second sofa and video monitor are located. By using a system of live chroma-keying the two separate people, who could be any distance apart, share the same sofa on the same telepresent screen. In the bedroom the viewer can lie down on a bed onto which a live video projection is being made of another person, who is located outside the installation space on a second bed. A video image of the combined audiences together on the projection bed allows the viewers to interact in a telepresent space by touching with their eyes.

The visitors can participate in either of the identical rooms and interact with each other through telematic links. Sermon (2007:1) works 'in the field of telematic art [and] explores the emergence of user-determined narrative between remote participants who are brought together within a shared telepresent environment'.

The participants perform in a shared virtual site, viewed as merged images of both places. These surveillance views of the joint situation are distributed to the participants on a television in the sofa-room, projected on the bed surface in the bedroom, or transmitted in one of the ubiquitous control monitors that support overviews of the interaction everywhere in the installation. The participants perform at each of their physical locations, and survey both their own activity and their place in the common performance, through viewing the surveillance monitors. The performance happens in-between the participants as a social performance, supported by the merged surveillance images, through which the interaction can be coordinated and communicated.

The main framing is the scenographic staging of the event. The theatre scenography of the house is combined with film-sets of mirror-locations in the surroundings, effectively linking theatre set and film set, merging the two distinct sets of staging conventions in a virtual social site. Sermon (2007:4) acknowledges the complex inter-relations of the installation, what could be called its extra-daily artificiality:

This is a secret act, taking place in a public space, and that public space is a virtual space that does not exist in reality. ... The virtuality of the space enables it to maintain both theatrically and the context of daily life at the same time.

⁸⁶ Exhibited November 12th to December 18th 1999, The Lighthouse, Brighton.

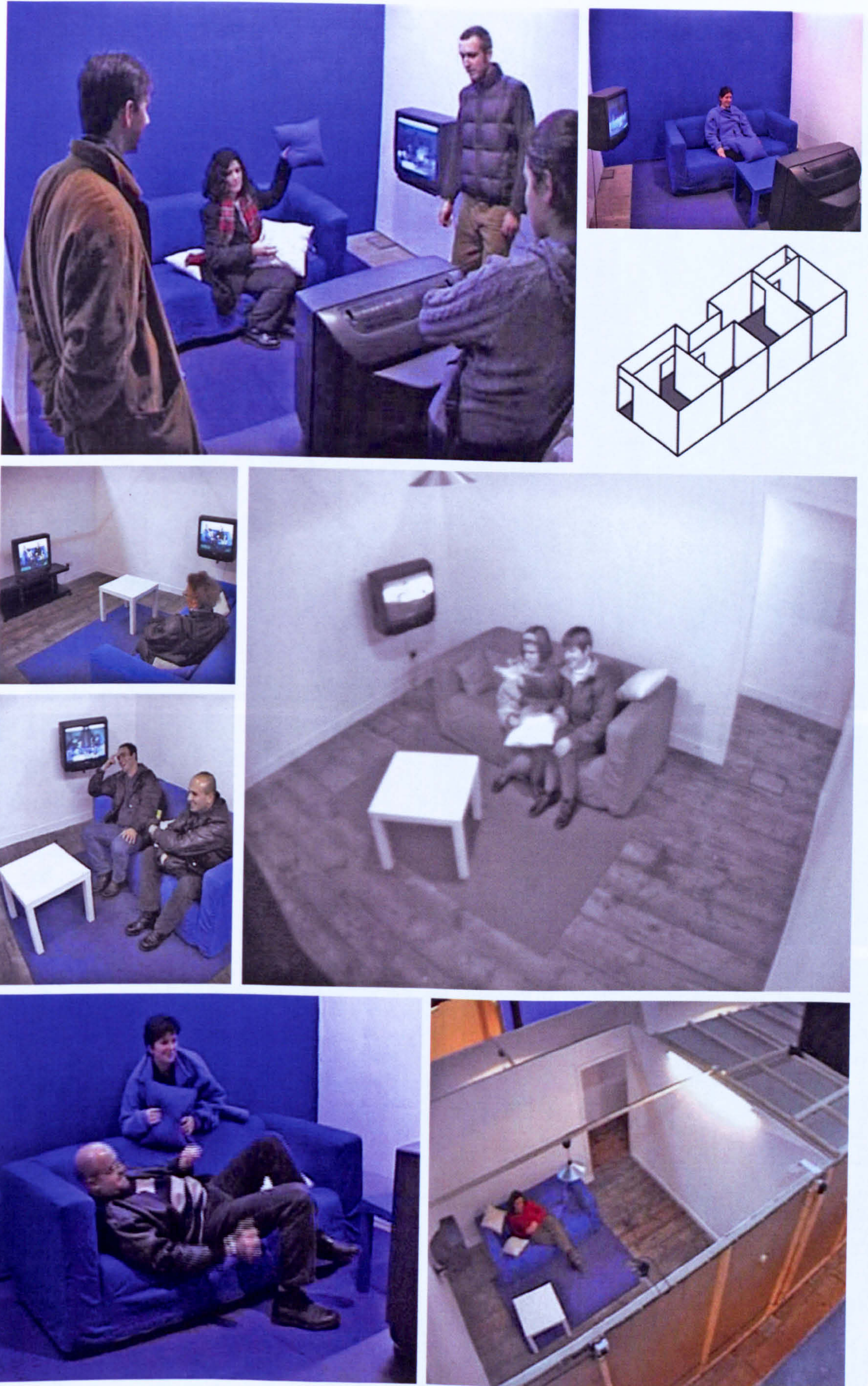


Figure 79 *There's no simulation like home* (1999) Paul Sermon



Figure 80 *There's no simulation like home* (1999) Paul Sermon



Figure 81 *There's no simulation like home* (1999) Paul Sermon

In the living room, the two identical rooms are keyed into a joint image through a video mixer, transmitted back to the participants by television sets. The living room situation is channelled from each actual location to the virtual and merged space. The participants can relate and communicate as equal contributors to a joined television appearance. In the bedroom the participants relate to projections of the other on the bed sheet, supported with an overview in the monitors of the merged virtual situation. Sermon (2007:5) argues that 'the bed was ... a portal between the human avatars we control as performers inside the matrix and ourselves'. The bedroom situation cross-links the concrete locations with overlaid virtual projection, but has no direct channel in-between the participating people. The participants meet in the virtual site of the TV-set in the living room as equal virtual extensions of themselves, or they join in the bedroom as a combined virtual and actual presence in the concrete habitat of the bed. The two-way transmission constructs an online collective virtual presence in the monitors, and a mixed local presence with virtual projections on the bed, which, according to Sermon, generates an experience of a particular social interaction.

The telematic linking in *There's no simulation like home* produces a dual-way channelling, in two overlapping but asynchronous transmissions, which generate an experience of telepresence and apparent participation between distant events. Because of the real-time transmission between the locations, everything that happens is sensed as actual activity locally, in the concrete scenographic places, as telepresent actions in the remote space, and as telesensing of the remote places through the monitors. The telematic links are channelling between spaces, either actual or virtual, but never directly between the people participating. Each visitor is, in this way, simultaneously splits into three distinct observer roles: one performing, a second observing performing, and a third observing while performing in the merged images. These observer roles are kept separate and distinct, and all the roles of performing and observing have to be maintained simultaneously to enable a sense of participation in the telematic event.

In *There's no simulation like home*, the conversational and social activity of the participants in each location operate distinctly separate, and there is a split between the social relations experienced in the virtual domain, and the muteness of actual relationships, a paradox that forms an explicit part in the participatory composition. The following chapter discusses how the introduction of a delay in the transmission between locations in Dan Graham's *Time Delay Series* challenges the experiential paradox in *There's no simulation like home* by extending the difference between actual and virtual presence over both spatial and durational parameters.

4.6.7 *Time Delay Room 1* (1974) Dan Graham

Dan Graham's early investigations with the *Time Delay Series* stages a range of combinations of separated rooms, interlinked with delayed video surveillance. His intentions are to expand the moment between an action and its virtual re-occurrence, in ways that enable the participant to experience herself in activity. He uses delayed video feedback to enable reflection on behaviour from a distance in time designed into stagings that measure the duration of the delay on a spatial measure of the walking distance between two rooms. Gregor Steimmrich (2002:68-69) describes the basic functional operation of Dan Graham's *Time Delay Room 1* in this way:

Two rooms of equal size, connected by an opening at one side, under surveillance by two video cameras positioned at the connecting point between the two rooms. The front inside wall of each features two video screens - within the scope of the surveillance cameras. The monitor which the visitor coming out of the other room spies first shows the live behavior of the people in the respective other room. In both rooms, the second screen shows an image of the behavior of the viewers in the respectively other room - but with an eight second delay. ... The rooms are so constructed in terms of media that the spatial and temporal distances correspond ... the temporal difference of eight seconds defines the spatial distance between the two sets of viewers.

The eight seconds it takes for the participant to walk from one room to the next, promotes reflective operations between parameters of timeness and placeness, in ways similar to the investigations in the laboratories described in chapter 3.6.6.

Graham has deliberately designed the operations of the installation so the delay time and the walking distance are adjusted to the capacity of the human short-term memory, staging an analytic device into an extended moment of experience. Steimmrich (Steimmrich, 2002:71) reports from his visit to the *Time Delay Room 1* installation, and explains his experience:

The time-lag of eight seconds is the outer limit of the neurophysiological short-term memory that forms an immediate part of our present perception and affects this «from within». If you see your behavior eight seconds ago presented on a video monitor «from outside» you will probably therefore not recognize the distance in time but tend to identify your current perception and current behavior with the state eight seconds earlier. Since this leads to inconsistent impressions which you then respond to, you get caught up in a feedback loop. You feel trapped in a state of observation, in which your self-observation is subject to some outside visible control. In this manner, you as the viewer experience yourself as part of a social group of observed observers.

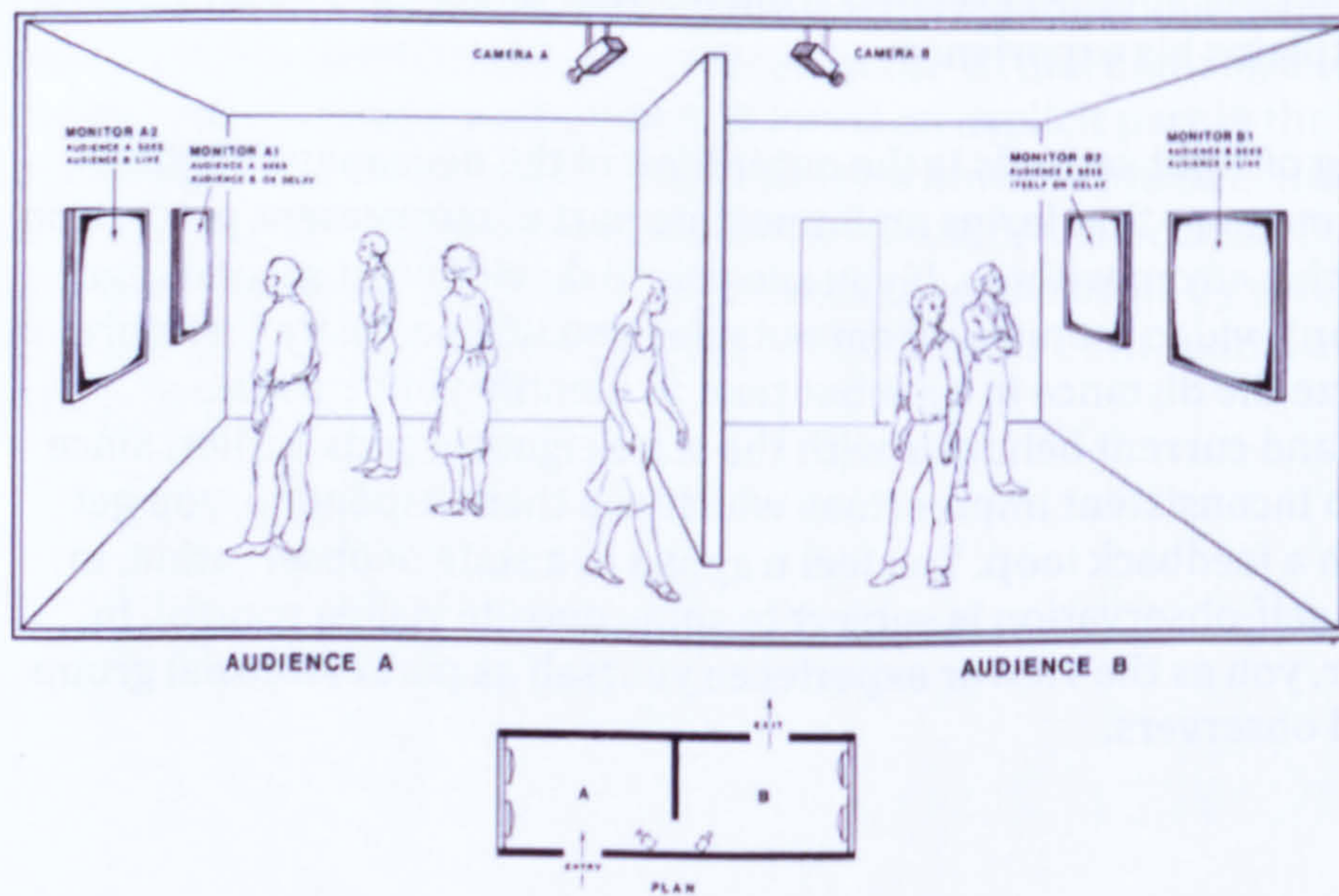


Figure 82 *Time Delay Room 1* (1974) Dan Graham

The *Time Delay Room 1* installation stages a concrete activity, which includes the concept of delay in its experiential composition. The eight seconds delay is experienced as an extended now, only when the visitors participate, physically running forth and back between the rooms, and thus keep themselves present on the monitors within the delay and within their own short-term memory capacity. The actual experience of the participant is one of constantly seeing herself leaving the previous room on the monitor while entering a new room, and therefore never being able to connect or communicate with herself.

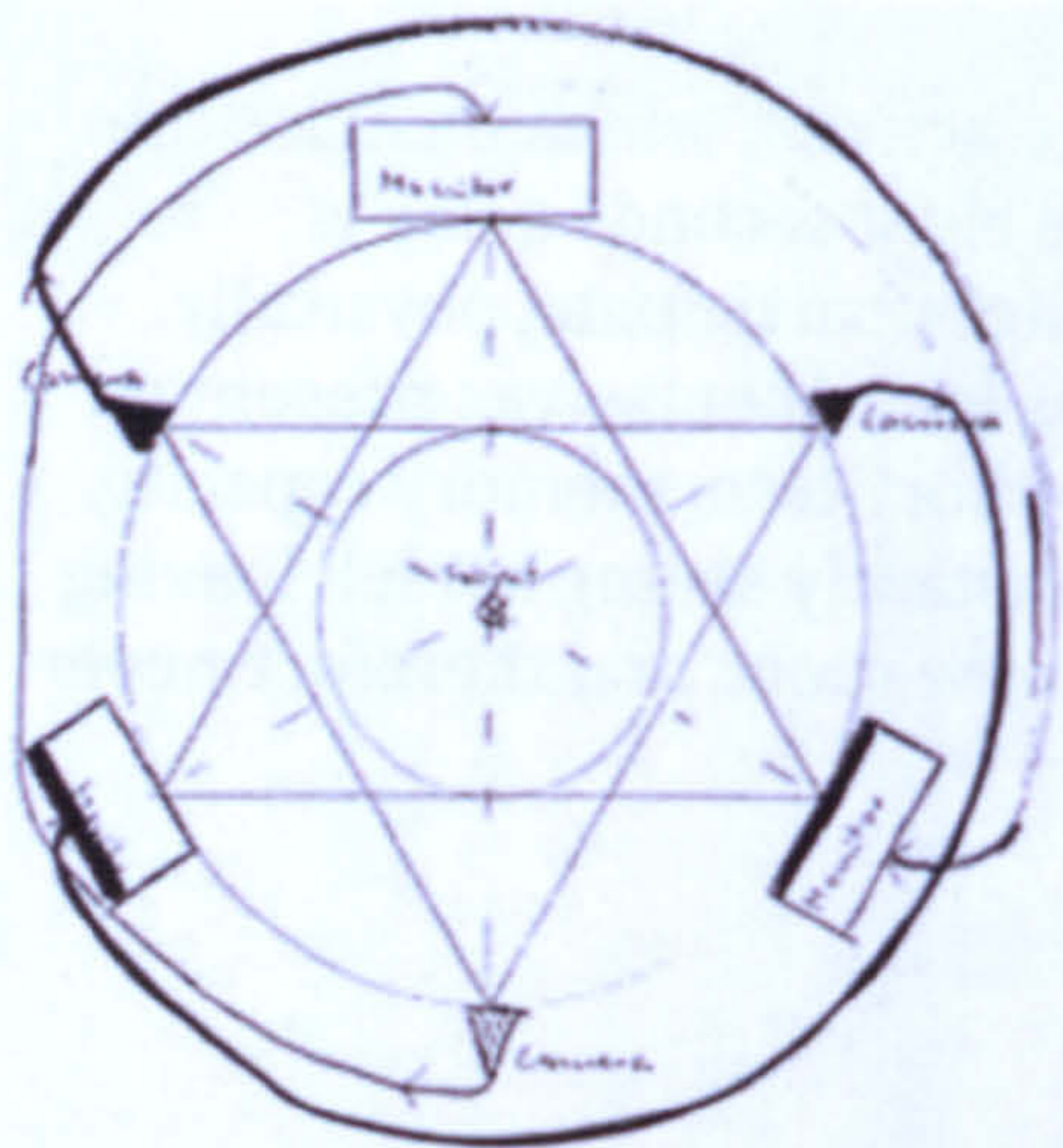


Figure 83 *Observing Observation: Uncertainty* (1973) Peter Weibel

4.6.8 *Observing Observation: Uncertainty* (1973) Peter Weibel

The artist Peter Weibel places the participant in the middle of a circle of surveillance cameras and monitors, which stages her in a situation where she never is able to see anything but her own back. The installation *Observing Observation: Uncertainty* operates with closed circuit video and stages the participant in a problem similar to *Time Delay Room 1*⁸⁷, always seeing the back of herself, but promotes her to deepened observation rather than movement activity. The art historian Margit Rosen (2002:74) describes the work this way:

Three video cameras and monitors are arranged alternately in a circle in the room. Facing towards the center, the cameras and monitors are switched in such a way that the spectator who enters the circle can constantly observe himself, though only from the back.

This installation has no delay and therefore leaves no time-span for reflective experience within the mediating operations. The circular and self-feeding way the installation is constructed generates no tension between the form and the media; the framing, channelling, and coupling qualities are conflated, and the participant has no indications from the reflective scenography for either moving or not moving. There is only the surveillance of the participant herself observing herself, and no room for any performative engagement. The installation stages a doubling of external focalisers, and eliminates the distance between the focaliser and the focalised, between the focalising subject and object. The staged situation generates a vacuum of constant rejection and uncertainty, a sense of social exclusion generated by the participant herself in a mediated relationship to herself.

4.6.9 *Delayed* (2003) Matthias Gommel

In his participatory installation *Delayed* Matthias Gommel uses headphones and microphones to allow for control of the delay within the speech exchange between the two participants, and in this way deliberately stages an asynchronous conversational situation between what is said and when it is heard. Relative to *There's no simulation like home*⁸⁸ this installation has direct mediation between the participants, which allows for them to explore the communicational conditions through actual conversation, and relative to *Observing Observation: Uncertainty*⁸⁹ the closed-circuit feedback operation is opened to mediate between people rather than staging the participant in relation to herself. Gommel (2003) describes the functionality of the installation in this way:

⁸⁷ *Time Delay Room 1* is discussed in chapter 4.6.7.

⁸⁸ *There's no simulation like home* is discussed in chapter 4.6.6.

⁸⁹ *Observing Observation: Uncertainty* is discussed in chapter 4.6.8.

Two headsets are hanging from the ceiling. Microphones record speech, which can be heard via the headphones. Both sets are linked so that one can hear the other speaker. The communication, however, is realized with a three second delay. The perception of one's own act is being detached from its execution. All perception of the world is in a way with a time delay, made perceivable through this transparent delay.

The three seconds delay inserted in the audible communication channel generates an extended moment in-between the participants, and produces a synaesthetic dimension by the distinct difference between the movement of the lips and the spoken words. The design of the mediating operations stages a durational overlap between what is said and what is heard. One sentence can be responded to, read from the lip movements, before the sound of the words arrive, opening for re-arrangements of the causal progression of past, present, and future sentences. The delay is precisely short enough to contain the conversation within the short-term memory, and therefore allow the disjointed sentences to be experienced as a continuous conversation with one sentence following the other. The installation *Time Delay Room 1*⁹⁰ uses a similar delay operation, adjusted to the eight seconds duration of short-term memory, but staged as a delayed visual transmission, to enable an analytic device on the relation to movement rather than conversation.

In the installation *Smiles in Motion*⁹¹ the synaesthetic re-arrangement of the conditions for conversation is designed as a transposition of the speech into physical vibrations. Whether the participants are connected with time-delay, spatial distance, or transposition of speech, the reflective scenography devises an enhanced conversational situation, focused on pre-expressive capacities. The synaesthetic alteration separate the elements of conversational experientiality, demanding the creation of new coordination between seeing, hearing, gesturing, and cognising. This establishes reflectivity in-between the elements and generates a pre-expressive focus on the meta-communicational operations, as a continuous third order observation process. The installation stages a self-reflective exploration on the conversation process itself, as an experiential operation, which allows for the participants to explore the meta-communicational aspects of sociability.

⁹⁰ *Time Delay Room 1* is discussed in chapter 4.6.7.

⁹¹ *Smiles in Motion* is discussed in chapter 3.2.3.



Figure 84 *Delayed* (2003) Matthias Gommel

Chapter Five: The Exhibition

5.1 Prototyping composition by artistic process

The two participatory installations *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* were presented at the exhibition 'TOTAL_ACTION : Art in the New Media Landscape' at the Museum of Contemporary Art, Roskilde, Denmark, from October to December 2008.

The developed compositional system is implemented in the exhibited artworks, and produced as two complementary prototypes of the compositional system for experiential practice. The artworks are staged events, and the stagings unfold the complex narrative operations embedded only by way of the participants' improvisations within the works. The dramaturgical progression is defined by how the participant navigates, and thus actualises the narrative operations. The artworks situate the visitors so that their engagement as participants becomes the media of the installations. The compositional system operates on the three levels of design, composition, and dramaturgy (these are discussed further in chapter 4.5.1):

- The design parameters organise the observer operations in the participatory staging, and operate with the design of relational dynamics, qualified by the framing, channelling, and coupling dynamic parameters.
- The compositional strategies use methods to implement the composition of staged situations by introvert, extrovert, and social referencing layered in reflective scenographies, organising the behavioural site for the participants.
- The postprogressive dramaturgy is based on narrativation of experientiality, which is an approach to understand and stage the dramaturgical progression of the participatory engagement as it evolves and generates a narrative experience over time.

Mirror-Zone-Site and *Zen-Sofa-Arrangement* complement each other and are essential partners in the overall exhibition concept. The structure of the exhibition gives the visitor the opportunity to drift around and re-visit the installations several times, progressively learning how the installations operate and developing more and more advanced and refined participatory strategies. The experience of engaging with the installations develops as a special sense of sociability, a

momentary meta-communicational agreement of how to share participation with others. They are engaged in the same social event, inhabiting a set of common conversational situations, which make all participants equal observers and performers for each other, observing both themselves and the others, as well as performing while observing. The participants test out, try out, rehearse, play and re-play, investigating and exploring how to understand and use the possibilities of the embedded reflective mediating operations.

The participants change in waves between being performers and spectators to their own performance, using the installation as a scenographic device. They direct their improvisation and explore the evolving situation as a game structure, or dwell into a gradual expansion of the nuances of their sense of participation, as a site of togetherness and enhanced self-reflection. The participants are going through a learning curve to get familiar with the operations of the sites, and build progressively an ability to engage with the sites.

Alongside the exhibition, the museum researched how to engage visitors into participatory artworks, and the researchers explicitly point out that gradual learning is an essential part of the art experience in the installations. Excerpts from the considerations on how to involve participants in experiential artworks are quoted from the discussions among students and teachers who were involved in the exhibition in the discussions of Situation Two of *Mirror-Zone-Site* (chapter 5.2.6) and Situation Four of *Zen-Sofa-Arrangement* (chapter 5.3.9).

The participatory engagements are analysed through selected situations that took place during the exhibition. The video documentation and images of *Mirror-Zone-Site* are recorded from the surveillance cameras and selected from participatory situations occurring in the very last days of the exhibition, where a way of recording from the system itself was enabled. The video documentation and images of *Zen-Sofa-Arrangement* are selectively recorded by the author throughout the exhibition period, tapping into the videoconferencing system. Additional material was recorded during the opening event with multiple extra cameras positioned within the exhibition.

5.2 *Mirror-Zone-Site* (2008)

The construction of the installation *Mirror-Zone-Site* evolved through a process of iterative testing with full-scale prototypes and processes of strategic analysis in practice, using the developed compositional system. The final design is a composite of operations, intersecting several simultaneous mediating processes, and composed of several staging methods embedded in the design, to enhance the experiential situation with specific emphasis on participation as a social and conversational activity to be the media of the event.

5.2.1 The basic design of *Mirror-Zone-Site*

Mirror-Zone-Site operates by a simple set-up of three visual feedback loops, composed with different perspectives, delays, and montage of views, which produce a coordinated reflection capacity for the participant, with emphasis on the dynamics of physical social behaviour. In the centre of the gallery space is a zone (140 x 140 cm), only loosely marked with tape on the floor, wherein the experience of being involved in the reflective operation is most intensely staged.

The audience enters the gallery space, that is furnished only with video equipment: three cameras set up in three different corners, three wide-screen televisions hanging side-by-side on one wall, and cables running along the floor connecting the cameras, delay machines, and screens. The surveillance capabilities of the equipment display three closed-circuit video loops, each projecting a slightly different time-delayed version of the participant's activities in the space. In this way, the installation gives three simultaneous visual perspectives from three different time delays on the same situation. The audience is thus able to experience their own activities from three different angles in three temporal perspectives. The audience is free to wander through the installation space and to get as close to the cameras as they like.

If the visitors move only within the confines of the marked zone, they can experience their full body mirror images on all three screens in equal size. The zone generates a self-reflective conversational operation between actions and the re-entry of their visual imprints, making it possible for the participant to interact with the imprint of her own actions. The cameras frame the centre as their joint place of focus, enhanced further by the wide angle lens that shows the participant in full size in all views only when in the centre, dramatically changing when outside the centre. The enhanced scaling of the image constructs a dynamic parameter, giving clear response to even small movements in space. The wide-angle lenses also leave no place in the room un-monitored, framing the people outside the centre as context for the activities in the centre. The cameras are deliberately positioned in a triangle, which produces a view not easily contained as coordinated views of the same place. The surveillance view is further expanded by the different delay time on each channel, which places past activities alongside present. This expanded view of the space and the time in the space generates a

dynamic potential that prioritises movement. The screens organise the outside framing of the event through their serial montage, which emphasises a coordination across events in space and time. The construction in this way stretches out an activity space that encourages and qualifies movement in space, and over time. The channelling through the system is experienced as rigid visual mediation, which enables a coupling between performing and spectating. The intersecting framing, channelling, and coupling tendencies are designed to be experienced as coherent and coordinated when used as a social site for a group of people in very active physical exploration.

5.2.2 Timeness and delayness

Three 42" plasma screens show a composed view of the video streams in a serial montage. Each video stream is delayed respectively 9, 18, and 27 seconds. The shortest delay time is the length of the short term memory, and is used to stage self-reflective operations within an extended now, as investigated in the laboratories⁹², and similar to the *Delayed*⁹³ installation and *Time Delay Room 1*⁹⁴ discussed previously. The second and third delays progressively add nine seconds longer delays. The design produces an identical nine seconds relative durational distance between them, which enables the participant to develop a comparative view on herself in-between delays, as relative incidents of past, present, and future. The participant can catch up with herself from before, and plan the future coincidences between actions and re-entry of actions, in a conversation between herself in past, present, and future occurrences. The participants in the actual exhibition engage in rather complex explorations of reference between past, present, and future activities, building scenarios of narrativation with attention to their own actual activities and their relative appearance in the virtual montage as potentially both virtual and extended actual.

The author performed a test exploration of *Mirror-Zone-Site* (Analytic exploration), schematically going through the designed observer operations and reflective tendencies emerging from her experiential engagement. This is an account from the analytic exploration:

To stand in the room with a chair. Try to catch up with my own action. It is about giving imprints of actions, and then goes with it when it returns. Work into that rhythm by which the action, re-actions and imprints of actions is presented. Then one begins to be all out there in a presence that works with discarding imprints. This is a co-operation with what is on the screens, a social game of relations, and by engaging in a rhythmical sync of activities, there is developed a direct relationship to both past and future in the present activity. All these actions are perceived as nuances of the present, feeding back either as actions becoming future when they re-enter, or by past actions re-entering the present (Transcribed recording of comments from the author while engaged in the installation. Karin Søndergaard, December 2008).

⁹² Staging participation with delay is discussed in chapter 3.6.7.

⁹³ *Delayed* is discussed in chapter 4.6.9.

⁹⁴ *Time Delay Room 1* is discussed in chapter 4.6.7.



Figure 85 Analytic exploration in *Mirror-Zone-Site*

5.2.3 Analytic behavioural conversation

Mirror-Zone-Site is designed to establish an analytical environment, which enables an engaged participant to achieve an enhanced relation to her movement dynamics and her behavioural tendencies. Standing in the zone, in the optical centre of the camera views, produces an evenly sized view from the three perspectives in the three monitors, and any movement away from the centre radically alters the size and disturbs the balance between the views in the monitors.

In this way, the mediating operations of the reflective scenography in *Mirror-Zone-Site* distributes a response to activity rather than position, and emphasises experiential narrativisation as behavioural conversation. Relative to *Bodyspacemotionthings*⁹⁵, which reflects back on movement directly and physically, *Mirror-Zone-Site* organises a complex of visual extensions, which through changing the conditions for timeness and spaceness situates the participant in-between her physical activities and her experience of these activities by way of introvert, extrovert, and social references⁹⁶.

In *Bodyspacemotionthing* the participatory tasks are layered in the physical challenge of the participant, while in *Mirror-Zone-Site* the feedback is mediated as communicational response and promotes meta-communicational reflectivity. The use of visually reflective scenographies makes the participatory engagement develop primarily from the social sites emerging from the installations. The different aspects of the staging of sociability is discussed as a solo experience of feedback in *A Box of Smile*⁹⁷ and as a primarily collective experience in *The Weather Project*⁹⁸, while the interdependence between physical movement and qualities of experientiality is specifically staged in *Time Delay Room 1*⁹⁹ or self-oriented as a balance of self-orientation in *Mirror*¹⁰⁰. These installations all stage aspects of the relation between physical presence and activity, and the experiential condition coordinated by visual feedback. In the following discussion of Situation One in *Mirror-Zone-Site* these complex staging effects are identified within the activities of a family visiting the installation.

⁹⁵ *Bodyspacemotionthings* is discussed in chapter 4.6.4.

⁹⁶ The use of the concepts of introvert, extrovert, and social referencing is discussed in chapter 2.2.

⁹⁷ *A Box of Smile* is discussed in chapter 4.6.1.

⁹⁸ *The Weather Project* is discussed in chapter 4.6.3.

⁹⁹ *Time Delay Room 1* is discussed in chapter 4.6.7.

¹⁰⁰ *Mirror* is discussed in chapter 4.6.2.

5.2.4 Situation One in *Mirror-Zone-Site*

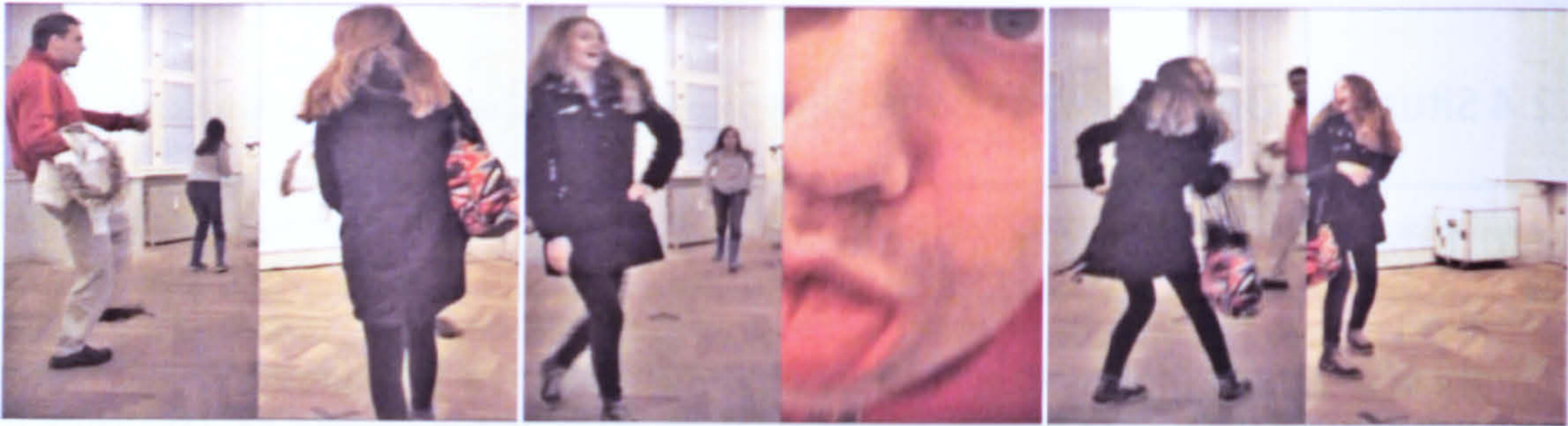
DVD, Exhibition: 5.2.4 Situation One in *Mirror-Zone-Site*.

A family of four individuals enter the installation: a father, a mother, a teenage daughter around the age of fourteen, and a younger daughter around eleven. They do not hesitate in getting into play with the installation, and a qualified guess might be that they have been exercising with the *Zen-Sofa-Arrangement* just beforehand, or that this is their second visit. From pictures (01 to 09) the two daughters and the father perform in the whole space, in the marked zone as well as getting close to the cameras. The mother has localised a safe place, a spot in the room where she is not captured by the cameras. From this position she is taking photos, which constitutes another extra focus into the engagement¹⁰¹. She establishes a framing of the situation as an exploration within the sociability of the family, keeping the situation framed, also for strangers, as a particular event for her family with her as the mistress of ceremony.

The father starts out walking in a funny manner across the room towards one of the cameras, where he puts on funny faces, supposedly inspired from the youngest daughter, whom we see making faces close to another camera, on picture (01). The behaviours of the father, performed as walking in a funny manner and using the machine to explore relations with the family, seems to evolve in ways similar to the exaggerated walking in *Walking in an Exaggerated Manner Around the Perimeter of a Square*¹⁰². Meanwhile the oldest daughter poses from a position in the marked zone, which enables her to see her own images in a montage with the delayed images of her father walking and her sisters close face. On pictures (04-05) the older sister withdraws for a short while to observe the ongoing operations, leaving the marked zone for her younger sister, while the father is elaborating on a performance composition, slowly rolling his jacket zip up and down in close view in one camera after another. From picture (06) the older daughter is at play again, seemingly responding to the father's zip drama. On picture (09) the father is taking up his funny walking through the room, and the mother is playing with one of the cameras, the oldest daughter making faces to another camera, while the youngest daughter is looking. The children explore the possibility to compose visual experiences on the screens by performing rhythmic patterns, synchronising their activities to the operation of the reflective scenography. By looking into the cameras in rhythmical order and experience all the gazes at once when they synchronise in a composed view on the screens.

¹⁰¹ The use of a camera to stage an external eye is discussed in chapter 4.3.2.1 in relation to the *Traffic Light*. In participatory events as the *Traffic Light*, the presence of an external event-controller is essential to initiate and maintain the event as a specific staged enterprise.

¹⁰² *Walking in an Exaggerated Manner Around the Perimeter of a Square* is discussed in chapter 4.3.3.



MZS-SituationOne-01.pct

MZS-SituationOne-02.pct

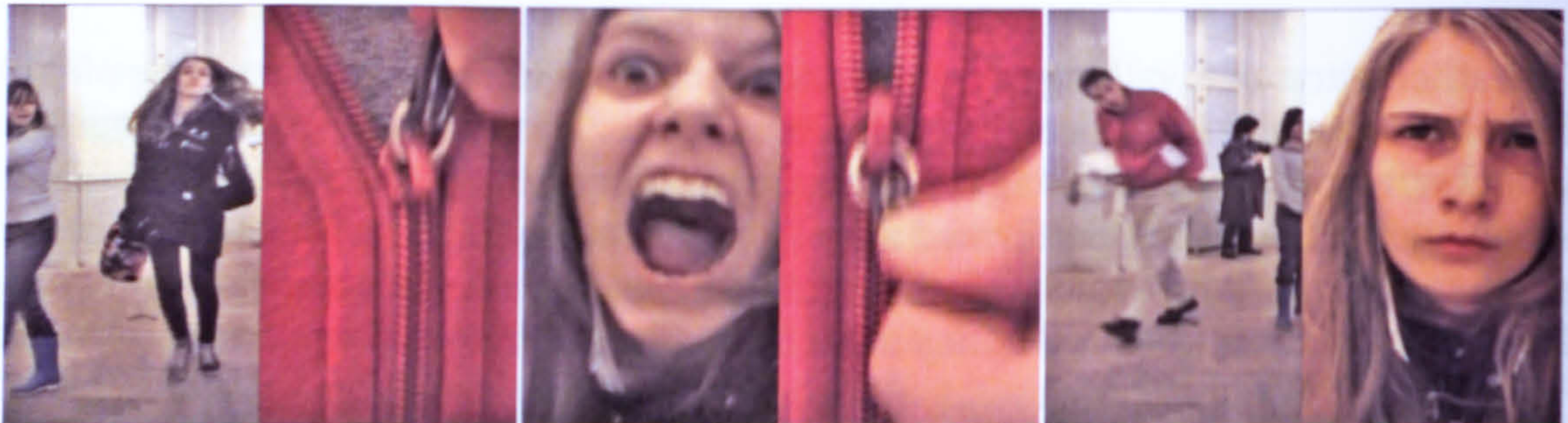
MZS-SituationOne-03.pct



MZS-SituationOne-04.pct

MZS-SituationOne-05.pct

MZS-SituationOne-06.pct



MZS-SituationOne-07.pct

MZS-SituationOne-08.pct

MZS-SituationOne-09.pct



MZS-SituationOne-10.pct

MZS-SituationOne-11.pct

MZS-SituationOne-12.pct

Figure 86 Situation One in *Mirror-Zone-Site*



Figure 87 Situation One in *Mirror-Zone-Site*

From picture (10–12) the roles have changed, and the youngest daughter performs running across the room, sequentially getting close to each of the cameras, while the rest of the family is takes audience positions, the parents out of the monitored space, the oldest daughter within the monitored space. The youngest daughter pursues the correlation of movement in space with the duration of the delay in monitors, using the *Mirror-Zone-Site* in a way similar to the challenge staged in *Time Delay Room 1*¹⁰³. By repeatedly running around at a certain speed, the participant can synchronise with the mediating operations, similarly to the behavioural synchronisation in the *Traffic Light*¹⁰⁴ investigations. The performance of activities that synchronise with the rhythm of the scenographic machine change the relation between introvert and extrovert referentiality. This is a way to embed potential experience qualities in the design, which only appears if the participant engages with a relatively high level of activity and precision in her performance. From picture (13-15) the father repeats the funny walking and the zip performance, while the youngest daughter stands still in the marked zone, looking at her delayed images of the actions she just performed.

From picture (18-21) the oldest daughter takes of her coat and is now experimenting with finer details of posing, a change from collective engagement and extrovert reference to a higher focus on herself and her introvert reference. Standing still and watching the screen over some time, the participant sees herself from three directions: the left side, the right side and from the back. On pictures (22-23) the youngest daughter performs a spin in the marked zone, and follows how the rhythm of the scenographic machine re-composes her actions in the images. As in the *Observing Observation: Uncertainty*¹⁰⁵ the *Mirror-Zone-Site* stages a situation for self-observation, but designed with an almost opposite effect. The *Observing Observation: Uncertainty* stages direct feedback in a way that neutralises the participant, and leaves her standing still overlooking herself as an alienated other. The *Mirror-Zone-Site* gives feedback on advanced conversational engagement, between people or to themselves, whether they adapt the rhythms and directions of the set, or develop their own meta-communicational rules of sociability. The *Mirror-Zone-Site* is designed as a combination of surveillance, extended presence, and reflection through feedback. The dynamics in-between these simultaneous operations promote a particular composed effect of sociability.

On the last image, picture (24), the family is about to leave, after having visited the installation for around 15 minutes, and the mother takes her last photo shots and ends her framing of the situation. It is obvious that this family are able to explore and push the possible behaviours in their family relations, exposing and exploring new possibilities within the heightened meta-communicational situation.

5.2.5 Promotion of dynamic engagement

The *Mirror-Zone-Site* has, as part of how it operates, a spatial feedback combining omni-view (cameras) with serial presentation (screens), generating a dynamic

¹⁰³ *Time Delay Room 1* is discussed in chapter 4.6.7.

¹⁰⁴ *Traffic Light* is discussed in chapters 4.3.1 and 4.3.2.

¹⁰⁵ *Observing Observation: Uncertainty* is discussed in chapter 4.6.8.

tension between the two space conceptions. The two space conceptions condition and separate the activities into two distinct behavioural codes for participation, one as performer (for the cameras) and two as spectator (looking at the screens). In the tension between these two conceptions of space, the participant is assisted in performing a kind of 'four-dimensional' movements, where the movements have a comparative consequence across time. Moving away from the central zone is enhanced explicitly by the wide-angle view of the cameras, which, in the images, produces a dynamic change of size. Through a process of learning, the installation becomes an articulation device for the visitor, making her engagement the media of her participation, in her conversation with herself introvert and extrovert as a social activity.

5.2.6 Situation Two in *Mirror-Zone-Site*

DVD, Exhibition: 5.2.6 Situation Two A in *Mirror-Zone-Site*.

DVD, Exhibition: 5.2.6 Situation Two B in *Mirror-Zone-Site*.

The images show a group of young girls entering the exhibition space. They are visiting the museum as a school-class and takes part in a workshop arranged by the museum. On the first series of pictures (01-08) they explore the installation without any pre-defined tasks. On the pictures on the second series (09-20) they have been given specific instruction on how to engage with the installation. The workshop was part of a research undertaken by the intermediary department of the museum. The research was carried out

through a series of workshops, conducted tours and seminars, to examine if a conscious and heightened bodily awareness could enhance the spectators approach towards a more bodily response within their experience of contemporary art (Seligman, 2009:3, author's translation).

The following instructions were given from the workshop leaders: 'create your own dance choreography', or 'create a production of a short-film'.

Concerning the task of the dance-choreography, the pupils experienced that by staging their own movements they were able to compose a series of actions that via the delays interacted with each other. The students experienced that the body is not only what we are, but also something we construct or perform by way of. Concerning the task 'create a production of a short-film', a group of boys presented impressive ingenuity. The group created a 'short film' about a boy who had just been dumped by his girlfriend. One of the boys positioned himself in the centre of the room and the three others in front of the cameras. By way of sms and their mobile phones, which they held up in front of the three cameras, they delivered



MZS-SituationTwo-01.pct

MZS-SituationTwo-02.pct



MZS-SituationTwo-03.pct

MZS-SituationTwo-04.pct



MZS-SituationTwo-05.pct

MZS-SituationTwo-06.pct



MZS-SituationTwo-07.pct

MZS-SituationTwo-08.pct

Figure 88 Situation Two in Mirror-Zone-Site



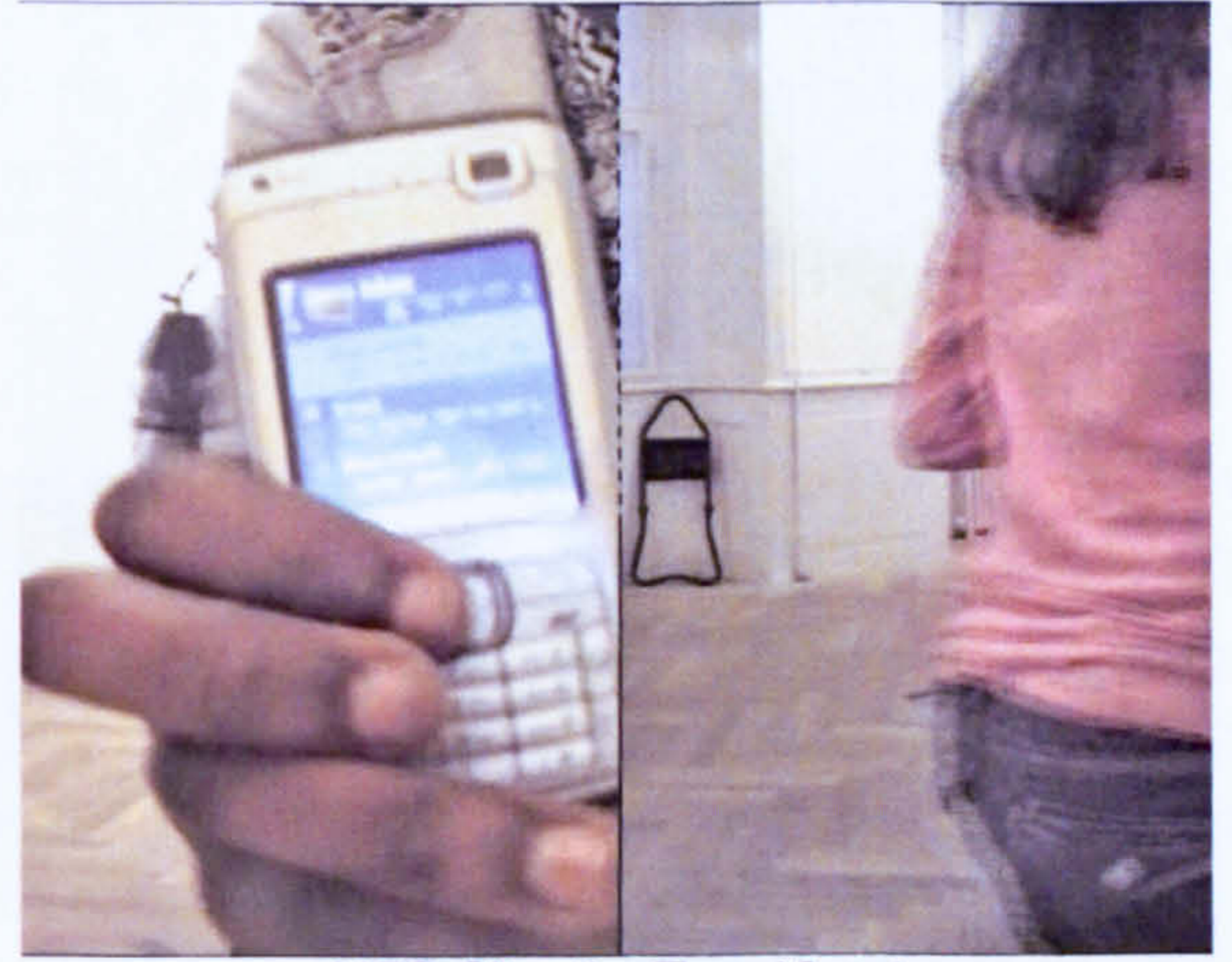
MZS-SituationTwo-09.pct



MZS-SituationTwo-10.pct



MZS-SituationTwo-11.pct



MZS-SituationTwo-12.pct



MZS-SituationTwo-13.pct



MZS-SituationTwo-14.pct

Figure 89 Situation Two in *Mirror-Zone-Site*

directions on their bodily narrating. The sms's turned up on the screens: 'You get excited and jump up and down with happiness', 'you are on your way from school, and meet your friend', 'your girlfriend has just dumped you' e.g. The sms's functioned as action instructions, as a supplement to the physical or as one of the students expressed it 'as an extension of the body' (Lindquist, 2009:30, author's translation).

As we can see on picture (12) this group of young girls also use their mobile phones, passing messages or instructions via sms texts, and as such extends the technologies involved in the installation with their own networked technologies, adding yet a mediating operation to the set-up. The girls use both the instructions given by the workshop leaders: 'create your own dance choreography' and 'create a production of a short-film'. They rehearse a sequence of dance movements that seems to be part of a short-film production with a theme of a disco-dance party being interrupted by bad guys.

From picture (09-10) we can see their discussions on the planning of the show. They bring in chairs, which are then removed again. From picture (11-13) they rehearse the dance, and from picture (14-16) they discuss and rehearse how the bad guys intervene in the disco-dance party. The 'bad guys' are those girls with hoods over their heads. The group rehearse for a show they are asked to give for a second group (the boys in the class, who meanwhile had rehearsed another show in *Zen-Sofa-Arrangement*). Picture (17) depicts how they open the show, organising a 'curtain-up/curtain-down mechanism' by covering the cameras for a moment with their body-parts or clothes¹⁰⁶. Picture (19) depicts the dance sequence and the audience sitting around, close to the walls, and pictures (18 and 20) depict the sequence when the 'bad guys' are intervening, disrupting the show.

The researcher, who gave the instructions to the girls, identifies the self-referential staging effect of their report:

As a student remarked, 'it was like the now remained hanging [on the screens]' A kind of delayed now, that brought the student into a sort of split state experience: firstly an inner felt state, in which the recordings kept [the students] attention toward what happened in the present actual now; here as an awareness about the specific experience and the body sensation that evolved. Secondly a specific state emerged from being looked at [looking at oneself] from the outside, and hereby a consciousness towards the doubleness of being actually present and experiencing yourself virtually transpired (Lindquist, 2009:30, author's translation).

The girls' use of the installation makes explicit that the set-up can be used collectively as a dramaturgical device. They identify and use the operations of the reflective scenography as a narrating machine, and they draw on dramatic conventions derived from, respectively, theatre, film, and their everyday social

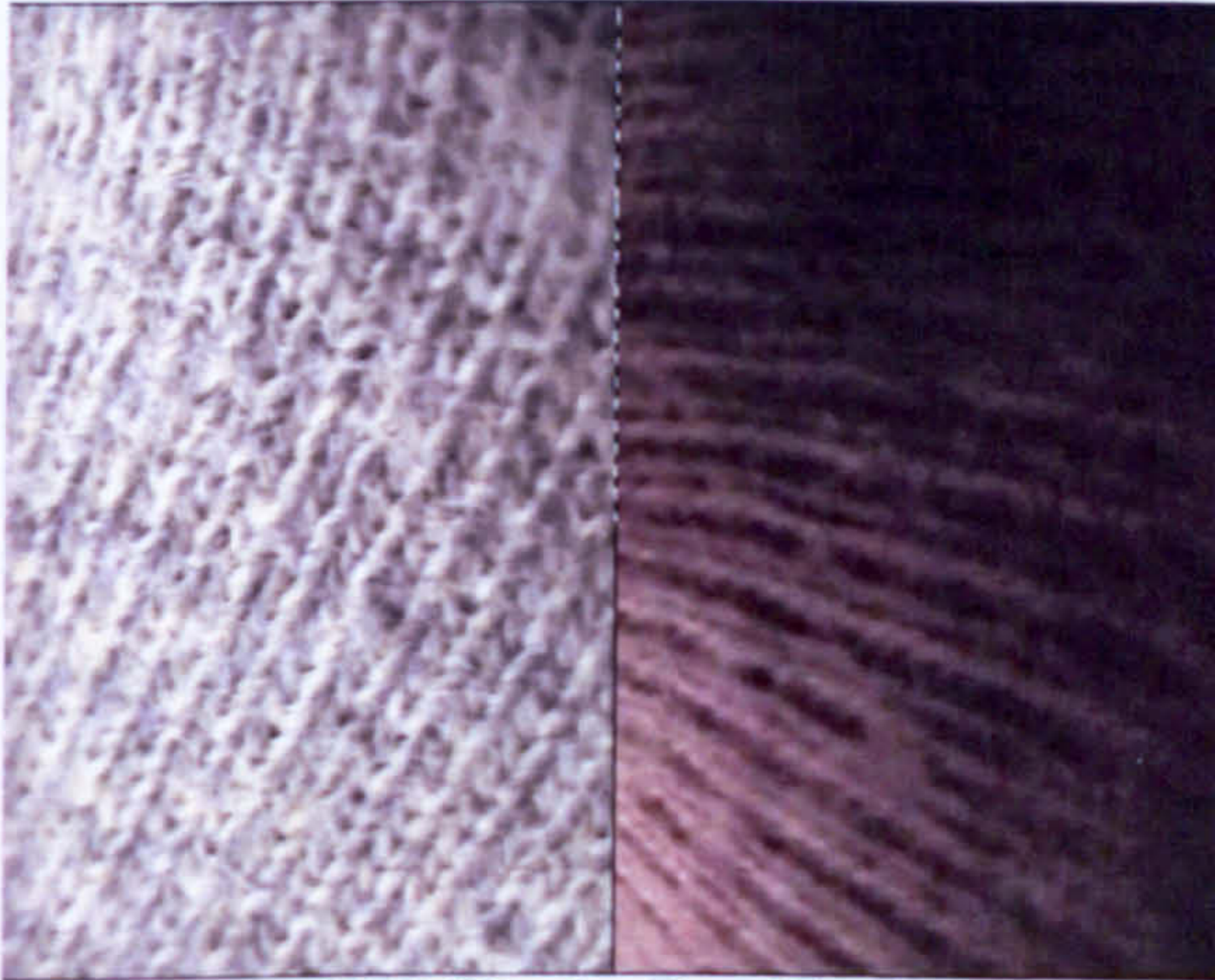
¹⁰⁶ They also use the effect of shutting down the lights in the installation, possibly as part of what the 'bad guys' are doing. By accident during their rehearsal, they even shut down the whole installation, cameras and everything, which can be seen on the video.



MZS-SituationTwo-15.pct



MZS-SituationTwo-16.pct



MZS-SituationTwo-17.pct



MZS-SituationTwo-18.pct



MZS-SituationTwo-19.pct



MZS-SituationTwo-20.pct

Figure 90 Situation Two in *Mirror-Zone-Site*

experiences. They use the concrete presence of theatre to stage realistic role play, they use film montage to edit presence and produce layers of virtual characters, all conflated into an equally actual presence, interweaved between the theatre, the film, and the game of real-life teenage sociability.

5.2.7 Observation machine

This is a construction similar to *Observing Observation: Uncertainty*¹⁰⁷ but with two distinct differences. Firstly, the monitors are arranged as a serial view, enabling comparison of the views and producing a kind of panoramic overview from all around at the same time. The combination of an encircling camera view and a flat and serial monitor view creates an analytic distance between what is overviewed and how it is presented, and a difference between how the participation is experienced as first-person activity relative to how it appears as an ordered outside view. Secondly, the three mediating channels are delayed, and each channel with a different duration.

The behavioural activities of the exhibition participants in the *Mirror-Zone-Site* stage a range of scenarios of experiential narratives, possibilities layered into the installation design. Participants can seek calmness and stability by standing in the middle still, look at themselves in three similar sizes in the images as an enhanced self-observation from an expanded view, detailed from three perspectives and within three time-frames. The participants can turn around themselves iteratively, as in *The Turn*¹⁰⁸, until all the images on the screens present a similar turning person, and the experience of the actual room is conceived in an omni-view. This opens for an experience of total stability while incorporating the dynamics of the staging. If the participant iteratively walks in circles and squares in the real space, the screens will show an evenly pulsating pattern, whereby the focalising channels of the optical system is exposed into a stable format. The participants build choreographed patterns that correspond with the durations of the delay and the perspectives of the cameras. These choreographies compose a sequence of miniature events on the screens. The participants can explore and unfold the wild and dynamic scaling produced by the wide-angle view of the camera lenses and the dispersion of views all around the action space, which then explicitly present the dynamics of the action space on the screens. These instrumental relations are emerging between the operations of the reflective scenography and the participatory behaviour, staging narrativation through the experiential navigation within the potential focalisation processes.

5.2.8 Introvert and extrovert staging of sociability

The *Mirror-Zone-Site* establishes an external mediating system, which supports reflective engagement while performing inside the installation. The installation stages two enhanced extra-daily explorative possibilities simultaneously, an integrated introvert and extrovert extra-daily referencing capacity.

¹⁰⁷ *Observing Observation: Uncertainty* is discussed in chapter 4.6.8.

¹⁰⁸ *The Turn* is discussed in chapter 4.2.1.

The introvert referentiality is particularly enhanced by standing in the centre and only moving thoroughly with heightened attention to detail. The controlled progression allows for a very detailed experience of the engagement, advancing with micro-movement and micro-investigation with regard to every detail. The visitors explore their introvert experience while monitoring themselves in detail from all sides and in an extended attention, stretched over time by the delays.

The extrovert staging takes particularly effect when the participant has understood the dynamics of the space. That is, how the wide-angle lenses, the onmi-view, and the montage of monitors, operate, and how the incorporation of the referencing operations enhances a reflective extra-daily state when performatively engaged with very high level of activity. The extrovert referencing capacity of the installation is used by the participants to stage advanced investigations into social relations, as groups and as individuals within groups.



Figure 91 Collage of situations in Zen-Sofa-Arrangement

5.3 *Zen-Sofa-Arrangement* (2008)

The construction of the installation *Zen-Sofa-Arrangement* evolved through a process of iterative testing with full-scale prototypes and processes of strategic analysis in practice, using the developed compositional system. The final design is a composite of operations, intersecting several simultaneous mediating processes, and composed of several staging methods embedded in the design, to enhance the experiential situation with specific emphasis on participation as a social and conversational activity, to be the media of the event.

5.3.1 The basic design of *Zen-Sofa-Arrangement*

Zen-Sofa-Arrangement is designed as a sofa arrangement with a white simple-formed sofa (85 x 110 x 250 cm.) and a 56" television set, placed 250 cm. apart. On the sofa the visitors can pose in front of a camera, positioned on top of the television set, and see themselves in a delayed (nine seconds) video feedback on the screen. The sofa is the main activity area, but the areas behind the sofa and outside the arrangement are also part of the staged environment. Through a video conferencing system, a remote performer occasionally appears on the screen and comments on the participants' behaviour. *Zen-Sofa-Arrangement* stages the participants by engaging them in two basic feedback operations. Firstly, the participants observe themselves in delay, and, secondly, they are being observed and commented on by a remote performer. This composite situation makes them reflect on themselves and the situation through a complex of conversational activities.



Figure 92 Overview of Zen-Sofa-Arrangement



Figure 93 Family situation in Zen-Sofa-Arrangement

5.3.2 The procedures of participating in *Zen-Sofa-Arrangement*

The audience enters a familiar living room arrangement with a sofa and a TV set. The participants engage in experiencing themselves through the time delay feature. Analysing how the installation operates is part of the progression of the engagement. The remote performer watches the exhibition space, and occasionally appears on the screen, analysing and commenting on the audience's behaviour.

DVD, Exhibition: 5.3.2 Remote Performer in *Zen-Sofa-Arrangement*.

The remote performer is connected to the system via the Internet using a videoconferencing program. The museum-guard switches the imagery on the TV set between the local video feedback of the participants and the remote performer on the Internet. The guards call the performer through an ordinary phone, and the guards then prompt the remote performer to appear on the screen. The performer interventions never last more than 2 minutes, and often less than that. The remote performer can monitor the framed field of the sofa all the time, also when not switched on and performing, enabling her to strategically enter the installation. She cannot hear anything from the exhibition place, which facilitates her in focussing on the visual recognition and commenting on the participants' behaviour, detached from their actual verbal conversations.



Figure 94 Remote Performer in Zen-Sofa-Arrangement

The remote performer is performing a spectator position, commenting on the behaviour of the participators, pointing explicitly and in a matter-of-fact manner on what she observes. The performer, in this way, enforces the theatrical situation by pointing out that the participants, as well as being spectators, are also performers themselves. The conventional relationship between performer and audience collapses, and the sofa becomes a theatrical framing of a social site; it is both the stage and the seating.

A colleague performed a test exploration of *Zen-Sofa-Arrangement*, schematically going through the scenarios the staging enabled, while the author performed as a remote performer. This is an account from the analytic exploration:

To enter the room first places you outside the sofa arrangement, contemplating the possibilities of the staging and the positions within it. Entering the room and sitting down on the sofa immediately confronts you with an image of yourself, sitting on the sofa, seeing yourself, but slightly out of sync. This is not like seeing yourself in a mirror but more like seeing yourself from the outside. You try, from the outer appearance, to read the inner experience of which you still have a clear memory. To see yourself in delay is to be brought into negotiation between memory traces of inner experience and reflecting on the inner experience as the Other. When other people enter, you see them live and later entering on the screen image. Seeing the others, others seeing you, forming a social reciprocity of both relationship and surveillance. The screen image shifts and a performer enters. Her face fills out the framed view in the television screen. She comments on your behaviour in an objective way, and every move you perform is immediately recognised and commented on. She is there through a live surveillance connection. (Transcribed recording of comments from Kjell Yngve Petersen while engaged in the installation. December 2008).

Zen-Sofa-Arrangement merges the private encounter and the public performance into one and the same activity/event, combining the personal world with the collective world. The participant's private investigation, of the experience of her own identity, is merged with a collective situation of social encounters. The sofa is like a private place, which on the one hand enhances intimacy through the surveillance image of the participant herself on the TV set, engaging her in intimate self-coupling, and on the other hand, facilitates coupling of social relationships and an involvement in public display and interaction. The installation stages a confluence of discreet mediating channels of introvert self-reflection, and a public interaction environment for extrovert activity and social negotiation.

5.3.3 Situation One in *Zen-Sofa-Arrangement*

DVD, Exhibition: 5.3.3 Situation One in *Zen-Sofa-Arrangement*.

On the overview of Situation One, the situation contains three distinct audience positions. A couple (A) are reading from the written introduction to the installation hanging on the wall. Another couple (B) are sitting on the sofa. The woman plays hide and seek with herself through the feedback system. A single woman (C) has arrived standing in the doorway looking at the sofa couple (B) watching them at play with the video images. For (C) the sofa/TV arrangement is the staged scene. The scene includes the couple and the relations they have established, that is, the relations that have emerged as relationship in-between the couple's action and their experience of the delayed feedback. For couple (B) the staged scene is the sofa. They explore and feed the event with movements and actions, being their own authors and audience.

The participants in *Zen-Sofa-Arrangement* are engaged in several reflective operations, layered into one and the same situation. In comparison, *A Box of Smile*¹⁰⁹ stages one reflective operation of the participant's own smile, and *Mirror*¹¹⁰ stages one reflective operation between the participant and the environment, whereas *The Weather Project*¹¹¹ combines the individual introvert and the environmental extrovert reference in a composed reciprocity of references, which generates a complex of social referentiality. The use of visual feedback to generate self-reflection is, in *Zen-Sofa-Arrangement*, staged within a deliberate theatricalised event, and the visitors are staged as characters in a focalisation network, looking at each other and performing as an involvement in social negotiation. Further, the introduction of the delay in the visual feedback opens for a time-space, a duration for investigatory activity, which expands the awareness of and detail in the introvert, extrovert, and social referencing operations at play, staged as a complex of focalising processes.

¹⁰⁹ *A Box of Smile* is discussed in chapter 4.6.1.

¹¹⁰ *Mirror* is discussed in chapter 4.6.2.

¹¹¹ *The Weather Project* is discussed in chapter 4.6.3.



Figure 95 Overview of Situation One in Zen-Sofa-Arrangement

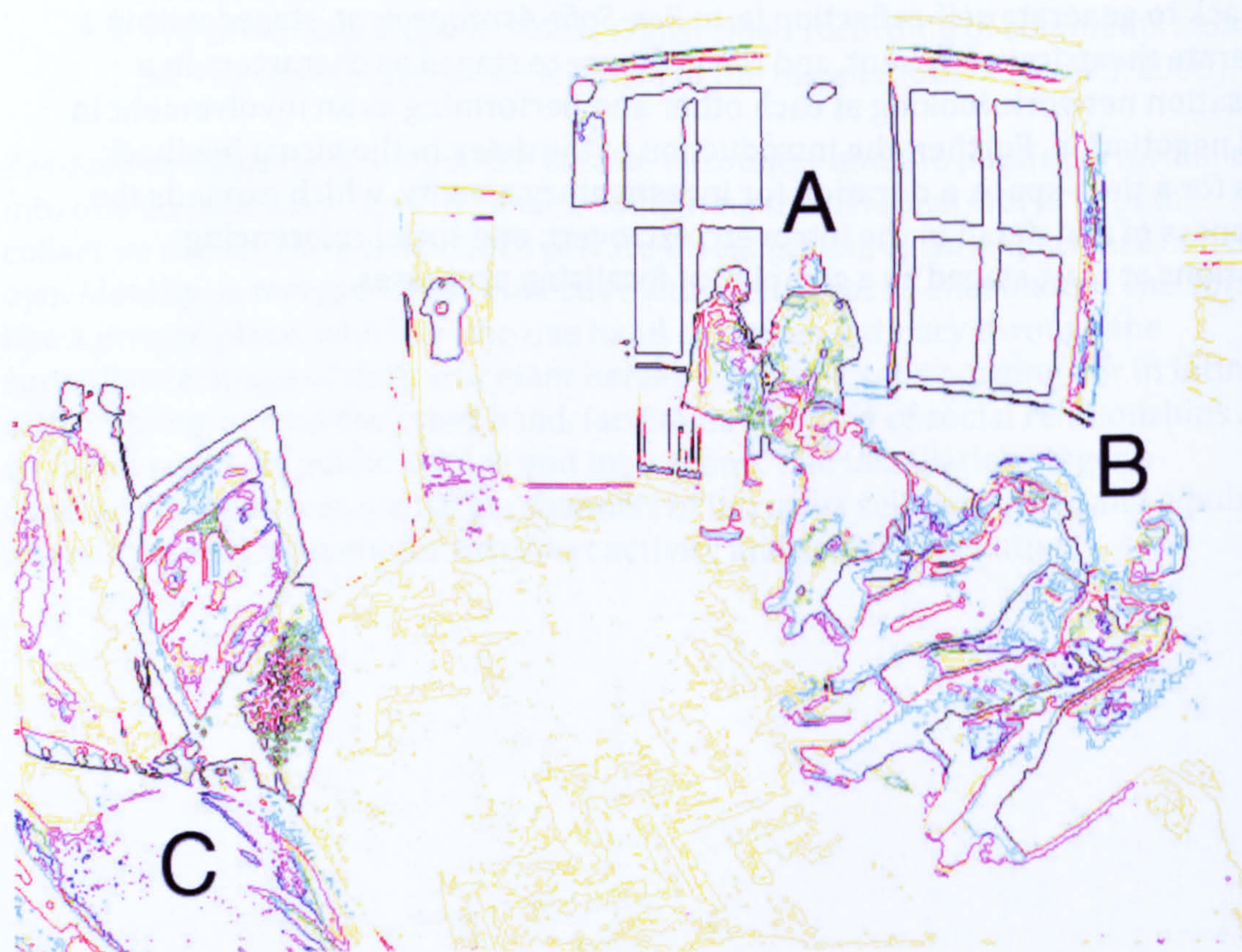


Figure 96 Overview of Situation One in Zen-Sofa-Arrangement

The participants in *Zen-Sofa-Arrangement* very quickly inhabit the installation as an accepted comfort zone. The conditions of being aware of the surveillance feedback, which include their own observing themselves as other, come to exist as a very comforting and controlled relationship, and opens for confidence among participants beyond what is normally expected among strangers. The feedback operations, which in the first place made the participant on the sofa take action, enhances the sense of a social agreement by the fact that viewers and viewed are the same individuals. All people present are engaged in the event and there is no other people or agendas at play. The circumstances that they as individuals are letting each other into that safe space of mutual looking, constitutes the specificity of the social site that emerges. The involvement in the mediating operations produces a reflective relationship to both the inner experience of performing and the outer experience of observing oneself performing. The emerging third order engagement¹¹², simultaneously performing and observing, enables them to explore their own personal relationship to themselves through interaction with the other participants.

¹¹² The staging of orders of observation is discussed in chapter 2.3.



ZSA-SituationOne-01.pct



ZSA-SituationOne-02.pct



ZSA-SituationOne-03.pct



ZSA-SituationOne-04.pct



ZSA-SituationOne-05.pct



ZSA-SituationOne-06.pct

Figure 97 Situation One in Zen-Sofa-Arrangement

5.3.4 Staging a network of focalisation

From picture (02) and forwards the remote performer is present on the screen. She enters slowly, at the beginning peeping out only with one eye visible on the screen. She (as she does on all entries) starts talking about the big white sofa in the white room in Roskilde (the name of the town where the museum is located). She then progressively describes the people sitting in the sofa, and the people she is able to see standing in the surroundings. She is describing their looks, hair, colour of dress, how they are sitting or standing, where they are placed, and their gestures, positions and actions. When the performer speaks, the participants start looking at each other (04) as if to control that the performer's observations are correct, and through this direction of attention the participants get into mutual contact in the concrete place. Often participants also start to converse, analysing and discussing the situation (they often start pointing with their fingers at each other and at the screen). The remote performer is not speaking constantly, as for instance Graham does in *Performer/Audience/Mirror*¹¹³, but creates pauses (letting her eyes become an external focaliser), leaving time for the potential to occur. On picture (06) the performer exits the situation. She always exits by turning her left side towards (her local) camera, still keeping her eyes locked on to the camera, moving out of the camera's field of vision.

By way of her comments, the remote performer frames a relationship between the observer as observed and the observed as observer. With her descriptive observations the remote performer in this way highlights the theatrical nature of the situation, reversing the order of spectatorship and performership. She performs the external view, observing the situation, but performed as an internal focaliser similar to the participant's own view of herself in the feedback of the video delay. The performer acts very directly out of the screen looking at the participants, and responds immediately with comments on their activity, with special attention to minute actions in their relationships and small details in their clothing.

The performance of spoken or written comments in *Performer/Audience/Mirror* and *Instant Narrative*¹¹⁴ stages an act of continuous surveillance of the participants, which promotes a fixation of roles and makes the participants puppets in the command of the artist. In *Zen-Sofa-Arrangement* the commentator only appears in short interventions, which leaves the participants as the main inhabitants and primary performers at the site. The commentator explicitly performs the comments in a way that brings attention to the network of focalising incidents embedded in the situation, which stages a particular meta-communicational codex for the sociability at play in the relationships between the participants.

¹¹³ *Performer/Audience/Mirror* is discussed in chapter 4.4.3.

¹¹⁴ *Instant Narrative* is discussed in chapter 4.4.4.

5.3.5 Situation Two in *Zen-Sofa-Arrangement*

DVD, Exhibition: 5.3.5 Situation Two in *Zen-Sofa-Arrangement*.

The overview of Situation Two shows a situation with a diverse flock of participants of mixed ages and genders who meet for the first time. Some have arrived together and some are there on their own, and therefore they gather in separate groups or stay single. Two men (A) arrive together. They have just entered and take a position outside the shared social site of the installation. From this position they are able to analyse the staged event and observe the inhabitants of the site. They obtain the roles of outside observers, and from this position they can't see the delay in the TV, and do not engage in the actual conversational activities.

The young man (B) and the woman (C) standing behind the sofa each arrived alone. They can see their delayed virtual presence on the screen and participate in the shared social site. They occupy a place within the situation from where it is possible in an analytical manner to observe their observation. They have not, at this point, stepped into the phase of performative engagement, but they have recognised the possibility. They have, so to speak, found a peep-hole into the staged situation, but have not entered into or engaged in any coupling activity within the site. From the look on the faces of (B) and (C) we can tell that they find themselves included in the event, which often happens in a quite private or delicate inner manner, and thus is not always visible as distinct expressive activities. This diversity of positions within the installation is a central part of the staging strategy. It enables observer positions ranging from the everyday to the extra-daily, in gradual combinations.

The telematic linking in *There's no simulation like home*¹¹⁵ produces a strict dual-way channelling, in two overlapping but asynchronous transmissions, and doesn't seek to facilitate direct contact between participants. In *There's no simulation like home* the engagement is separated into distinct observer roles of performing and observing performing in the merged images with clearly separately structured focalisers, while in *Zen-Sofa-Arrangement* the observer roles are integrated and mutually constitutive and generate a complex network of focalising incidents. In *There's no simulation like home* the participants control their virtual avatars as a puppets on a virtual stage in the mediated world, but separated from and with no direct consequence in the actual world. In *Zen-Sofa-Arrangement* the reflective scenography operates as an extension of the actual shared situation and the participants are both virtually and actually together. The reflective operations enabled through the delayed video feedback is experienced as a part of the social fabric of the actual activities, and is recognised as having consequence in the actual social relationships.

¹¹⁵ *There's no simulation like home* is discussed in chapter 4.6.6.



Figure 98 Overview of Situation Two in Zen-Sofa-Arrangement

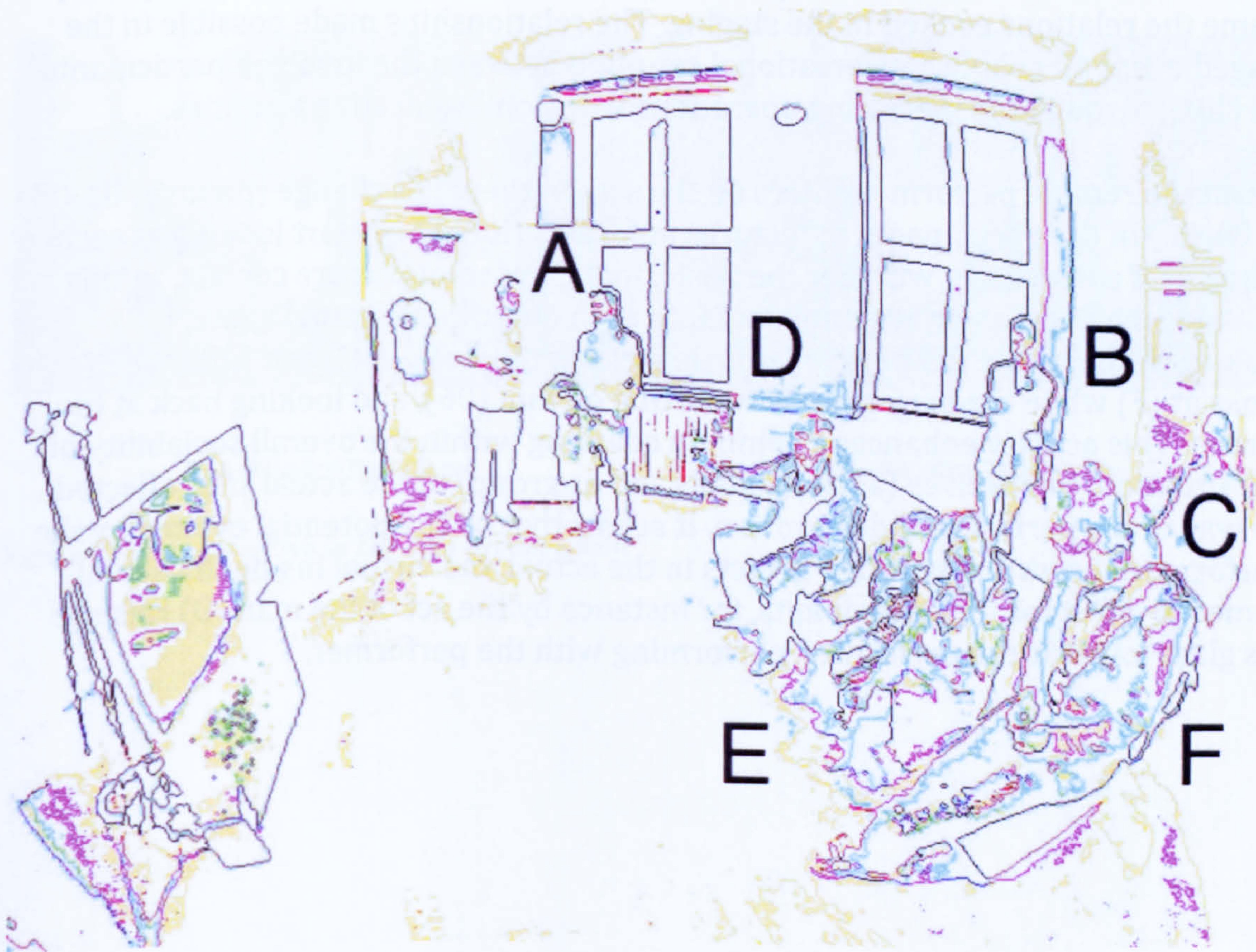


Figure 99 Overview of Situation Two in Zen-Sofa-Arrangement

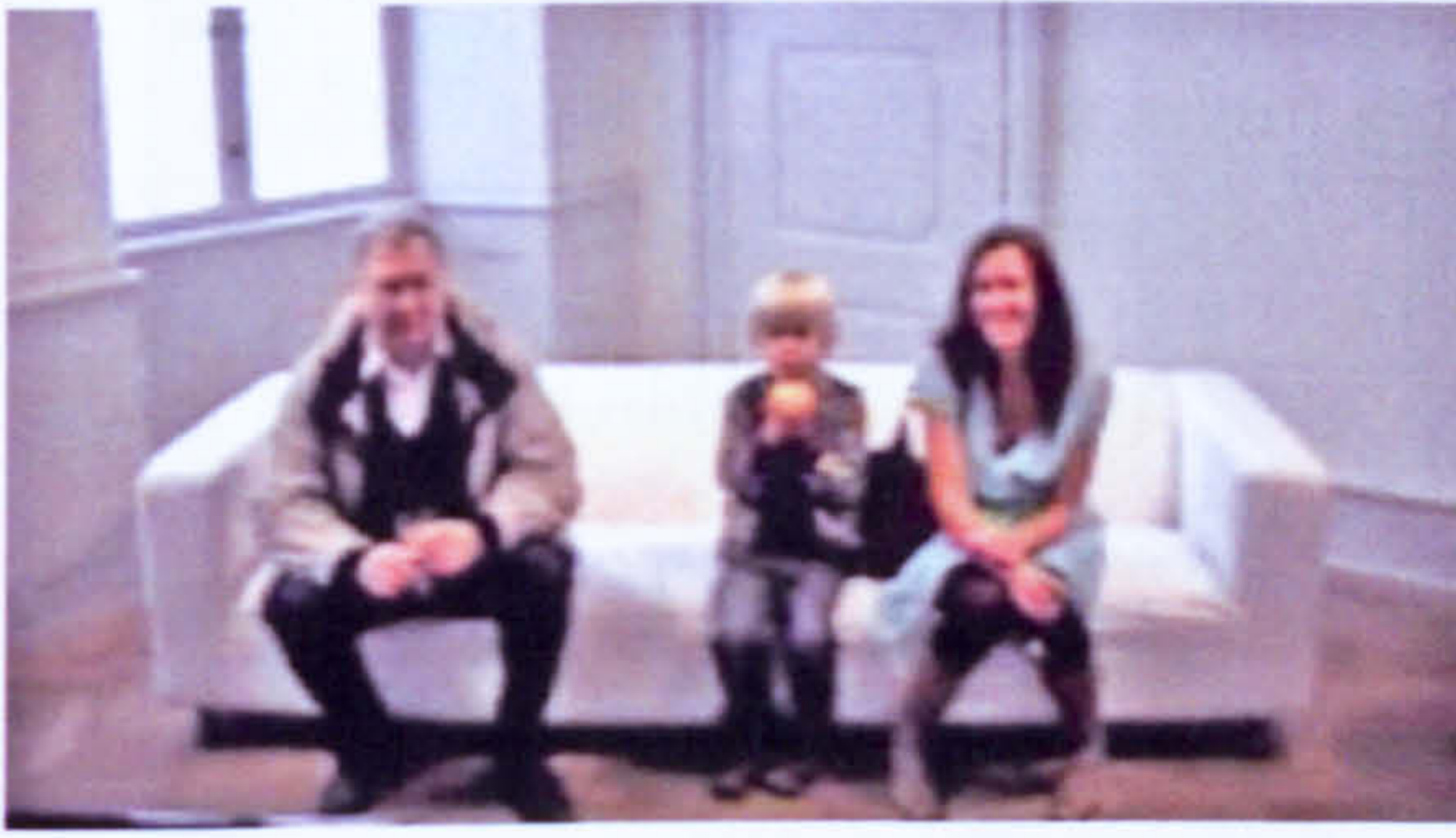
5.3.6 Intertwined actual and virtual relationships

The reciprocity between the actual and the virtual, with several parallel and intermingled mediated routes of relations, generates couplings between the virtual and the actual occurrences, and evolves synaesthetically altered extra-daily modes of pre-expressivity. The people sitting in the sofa have inhabited the central place. The man with the glass in his hand (D) arrived alone. The apple-eating boy and the mother (E) stepped into the scene together. The (supposed) father (F), who sits on the armchair, showed up a little later. He surprises the boy by touching him from behind, while the boy sees himself delayed, making the boy feel a touch that he only sees later on the screen (03), which makes them engage in relations of touch across the extended moment of the delay. The pictures (01, 02 and 03) show a situation, where they are observing themselves delayed, whereas in picture (04, 05 and 06) the remote performer is looking at them, reporting to them what she observes.

The activities performed in relation to the mediated operations have consequences in the physical world through the conversational experientiality, and influence the contexts wherein the narrativation of the situation evolves. The participants can observe and converse with other participants through the mediating system, as with the *Frame Prototype*¹¹⁶, easing a social encounter between strangers. The framing operations in *Zen-Sofa-Arrangement* allow for staring at each other, and at oneself, in a confident zone of intimate relationships staged with theatrical distance. All mediations in *Zen-Sofa-Arrangement* are rigid channels and explicitly frame the relations evoked in the staging. The relationships made possible in the staged event all enable conversational coupling between the involved participants, reaching through the mediating operations with communicative activities.

When the remote performer enters on the screen there is a change (pictures 01-03 to 04-06) in the participants' structures of focalisation. They start looking at each other, as if considering whether the performers' observations are correct. In this instance they turn their attention towards each other in the actual space, ((D) looking at (E)) while the performer is describing them ((E) 04), and (mother E) looks at (F) while the performer is reporting on him (06), and looking back at the screen. This activity enhances a common coupling within the overall sociability of the situation: themselves (as individuals and as group) in the actual site reflected by way of the performer's description. It seems that by the potential evoked by the performer, the virtual pointing at facts in the actual, the virtual inside the actual comes to effect for the participants, for instance by the act of the man (D) raising his glass towards the performer, performing with the performer.

¹¹⁶ The relational capacities enabled by the *Frame Prototype* are discussed in chapter 3.5.4.8.



ZSA-SituationTwo-01.pct



ZSA-SituationTwo-02.pct



ZSA-SituationTwo-03.pct



ZSA-SituationTwo-04.pct



ZSA-SituationTwo-05.pct



ZSA-SituationTwo-06.pct

Figure 100 Situation Two in Zen-Sofa-Arrangement

Apparently the performer's interventions allow that the participant's interest for each other to become legitimised. From the beginning they have recognised themselves as being staged, framed by the set-up, as audience to their own performative investigations of the situation. The performer, who is taking the role of being their audience, is framing them once more, as staged within the staging, to legitimise a certain contract of performing as an investigation of a shared social site. This framing activity evokes a potential situation of flux in-between different orders of engagement to be unfolded among the participants. It seems that the framing gestures and operations legitimise extra-daily social situations.

5.3.7 Delayed and expanded moment

The introduction of reciprocal delay between people, as in *Delayed*¹¹⁷, not only opens for a play on the conversational meta-structures, but opens for deep layers of relations between the participants. The installation situates a staged framework, which continuously produces multiple narrativisational framings¹¹⁸. This is, in a simple way, visually manifest in the installation *Delay Corridor*¹¹⁹, where the visual delay is looped into itself and in every single feedback includes the participant with a new virtual presence. The participant is included in a continuous flow of echoes of her actions, which re-arranges the context of her actual actions with every new action.

Several participants engaged in a very silent and concentrated contemplation, sitting quiet on the sofa and looking at themselves delayed on the TV screen. The video delay enables correlation between the experience of performing explorative movements, gestures and positions, and the experience of observing the delayed video surveillance, with a distance of time in-between that separates the two activities and facilitates contemplation on the relation. The images (Man Alone) and (Boy Alone) show, respectively, a man and a boy in deep introvert conversation with themselves.

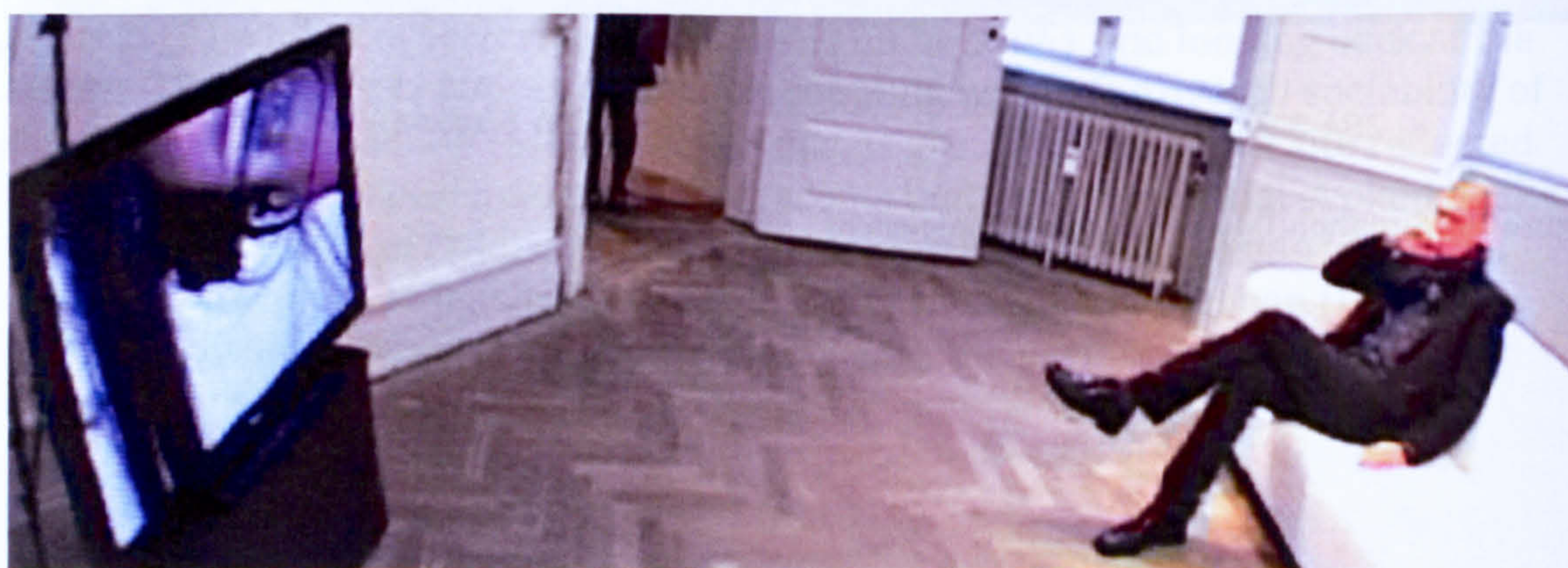


Figure 101 Man Alone in Zen-Sofa-Arrangement

¹¹⁷ *Delayed* is discussed in chapter 4.6.9.

¹¹⁸ The constitution of narrativisational experientiality as it emerges from situations with multiple framings is discussed in chapter 4.5.

¹¹⁹ *Delay Corridor* is discussed in chapter 3.2.4.



Figure 102 Boy Alone in Zen-Sofa-Arrangement

5.3.8 Situation Three in *Zen-Sofa-Arrangement*

DVD, Exhibition: 5.3.8 Situation Three in *Zen-Sofa-Arrangement*.

A young woman sits alone in the sofa. From pictures (01 to 03) she is testing the feedback by slowly moving her head to one side, and then to the other, exploring the potential ways of interaction and focalisation. She explores both how the video feedback operates and how the experiential narrative emerges. She is at a state of first order observation¹²⁰. On picture (04) she seems to have moved to another



ZSA-SituationThree-01.pct



ZSA-SituationThree-02.pct



ZSA-SituationThree-03.pct



ZSA-SituationThree-04.pct

Figure 103 Situation Three in *Zen-Sofa-Arrangement*

¹²⁰ The staging of orders of observation is discussed in chapter 2.3.



Figure 104 Situation Three in *Zen-Sofa-Arrangement*

order of observation. She is about to author her pre-expressive conversation with herself while simultaneously being aware of the experiential process. She is observing her observation, producing a controlled second order observation. The young woman sits in the sofa looking at the channelled delayed video images showing herself (as Other) looking back at herself, coupling structurally with herself through the mediation. The coupled first and second order mode of observation in itself constitutes an experiential context, which is being maintained by the composed tension of the framing, channelling, and coupling parameters in the staging. Within her activities of exploring and orchestrating the observer processes, she develops a narrativation of third order observation in the referentiality between both performing and observing, which constitutes the media by which she experiences the complexity of the participatory engagement.



ZSA-SituationThree-05.pct



ZSA-SituationThree-06.pct



ZSA-SituationThree-07.pct



ZSA-SituationThree-08.pct



ZSA-SituationThree-09.pct



ZSA-SituationThree-10.pct

Figure 105 Situation Three in Zen-Sofa-Arrangement

On picture (05) the woman is half lying down on her side, fully concentrated on performing soft delicate movements, while simultaneously interacting with her own video-mirrored images. A man has walked into the situation. The man and the woman are in the same place at the same time, and they are experiencing this same situation, but from two distinctly different modes of engagement. The man is in a mode of engagement similar to the woman on picture (01) when she just arrived. He is looking at her as if she is performing (which she is) and as such holds an audience position relative to her. He is engaged in trying to find out what the situation is about. At this phase in the situation (05-07) the woman is interacting with her virtual self in the video from her concrete position in the actual space, investigating the virtual as dimensions of the actual, enabling a mode of observation simultaneously from both within and from outside.

On pictures (08-09) the performer appears on the screen, which instigates a social aspect in the situation with complex negotiations between the participants. The woman exits her third order mode of observing, but in her focalisation she maintains her coupling in the first and second order observation. The performer describes all the people present in the situation. The performer describes the man drinking from his glass and the other man who has just arrived. The woman on the sofa performs slow sensitive movements with her hand, back and forth along the surface of the sofa, and develops, for a short moment, a game between her and the performer, triggered by the performer's description of details in the woman's hand-movements. On picture (10) the performer has left the scene, and the delayed video feedback system is switched on again.

There are several planes of focalisation in this staging. The man looks at the woman, while she observes herself in the TV. She stages herself for others to observe. All involved observe each other and themselves, and observe each other and themselves observing. The shared environment by the participants evokes a network of focalisation, and facilitates an integration of theatrical conditions of sociability in the context of an everyday situation. The introvert self-sensing is often part of larger social contexts and generates a situation of multimodal conversational narratives. Several situations occurred of people kissing each other (Kissing situations), as part of both an extrovert show and an introvert sensibility, staged in the sofa as a special extra-daily experience of their daily relationship.



Figure 106 Kissing situation in *Zen-Sofa-Arrangement*



Figure 107 Kissing situation in *Zen-Sofa-Arrangement*



Figure 108 Kissing situation in *Zen-Sofa-Arrangement*

5.3.9 Situation Four in *Zen-Sofa-Arrangement*

DVD, Exhibition: 5.3.9 Situation Four in *Zen-Sofa-Arrangement*.

In Situation Four the visiting group is a school-class, a group of children at the age of ten who all know each other well. Their visit was part of the museum's research project into how to present and guide visitors into participatory artworks, and the children were given instructions with which to explore the installations.

Subsequent to their first visit in *Zen Sofa Arrangement* the children prepared for the experience with drama exercises, investigating how different conversational forms influenced their social relations. The museum inspector Tanya Lindkvist (2009:30-31, author's translation) reports on the project:

The children discussed what role other people have for our self-experience and self-understanding. The children were very engaged in this discussion, and it generated a debate on social relations. In a further discussion a group of the kids took the initiative to design an exercise for the rest of the class. The exercise supposedly would demonstrate some of the social problems, they as a class had identified by experiencing the installation. The pupils had become aware that the body spoke its own separate language. A language that was very revealing. The group generated an exercise, where they exposed classmates to two contradictory signals: the body's language and the spoken language. Their spoken speech would then be positively addressing the classmates, while their body language should create distance. The classmates reported that they had read the body language as the primary and quite quickly felt excluded despite the verbal invitation.



ZSA-SituationFour-01.pct



ZSA-SituationFour-02.pct



ZSA-SituationFour-03.pct



ZSA-SituationFour-04.pct

Figure 109 Situation Four in Zen-Sofa-Arrangement

The children then went into the installation and started their exploration. On picture (01) the children have just arrived with their teacher. She is the woman sitting on the armchair. The teacher leaves (02). The young people are extremely quick in their analyses of the technical set-up and they start feeding the system with actions. On picture (03) the remote performer arrives on the screen, and at the moment of this web-grab she describes boy number three from the left side (with dark short hair and a grey hooded-jumper). We can tell from the picture that he has now become a main character in the group. Several of the other children have their attention directed towards him, even though he is not (at the moment) the most active or noisy person. Also we can tell from the picture that he feels touched by the attention.



ZSA-SituationFour-05.pct

Figure 110 Situation Four in *Zen-Sofa-Arrangement*

From pictures (04 and 05) (where the remote performer has just left) each individual participant contributes to make a game become organised and emerge as a common choreographic composition. Each individual is authoring her own flow of focalisation, navigating in continuous conversational activity. Picture (A) seems to reflect a culmination of such a situation. Picture (06) depicts a situation where the social organisation of the site is somehow exploding into new directions. While exploring the site, individual social entrepreneurs navigate in the generation of additional theatrical frames, establishing new ways to focalise, and generating new avenues for the evolving narrativation to inhabit. Lindkvist (2009:31, author's translation) conclude on the museum research project,

that media-related installations such as *Zen-Sofa-Arrangement* ... suggest to us the possibility to work with our bodily consciousness, our relationship to ourselves and our fellow humans. The installation allows us to investigate our actions in a complex social structure. You see your actions with a time-delay and with an outer look, which makes the interactions experienced as a performance, and strengthens or enlightens our actions and social engagement. The artworks create a space, where you can play, assume different roles, change your image of yourself and experience yourself seen from the outside, as someone else.



ZSA-SituationFour-06.pct



ZSA-SituationFour-07.pct

Figure 111 Situation Four in *Zen-Sofa-Arrangement*

On pictures (06-07) the boys investigate the concrete apparatus of the set-up, examining how it works. It seems as if the participants insist and enjoy being in control of the situation in which they take part. The creation of theatrical contracts, that is, the generation of narrative contexts, form part of the social staging processes, making it necessary for the situation to be framed in precise ways, before the participatory activities can be set into an explicit contract of engagement.

5.3.10 Watching yourself watching

The sofa and television arrangement is an open framework for investigations that the participants initiate. The participants perform through the machine, for each other, in-between each other, and towards themselves. The participants stage combinations of roles and relationships, as in *Very Simple Actions*¹²¹, reflecting on actions organised as conversational activities across the extended moment of the delay. The participants in *Zen-Sofa-Arrangement* unfold the complex positions of engagement and observation, changing positions and transforming roles in rhythmic patterns, iteratively encircling collective and relational states of observing¹²².

The participants often organise dramatic scenes, utilising the installation as a scenographic device and observing each other acting within the machine. Each group of participants develops their particular convention of the narrative device, which allows for their unique exploration. They investigate social situations like kissing (Kissing situations) and playing games like hide and seek, or stage complex shows, which often evolve through improvisational processes out of the social and conversational activity. The participants stage games of observation, using the rhythmical replay of the delay as a scenographic editing device, like the boys (Boys), who explore a rhythmic cooperation based on the beat of the delayed feedback, with individual improvised riffs into the collective choreography.

¹²¹ *Very Simple Actions* is discussed in chapter 4.4.2.

¹²² The relational state of observing is discussed as a third order of observation in chapter 2.3 and further developed in chapter 4.5.



Figure 112 Boys in Zen-Sofa-Arrangement

The girls (Girls) are engaged in a play editing their presence in a TV show. They calculate how their performance delivered to the camera enters into a future in the television set and improvise a continuously evolving post-progressive narrativation process.



Figure 113 Girls in *Zen-Sofa-Arrangement*

5.4 Staging exhibition prototypes

In this chapter the two participatory installations *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* were discussed in relation to the developed compositional system. The artworks are produced as two complementary prototypes for experiential practice, and the creation process is informed by the compositional system.

The artworks are staged events, and only by way of the participants' improvisations within the works, the stagings unfold the complex narrative operations embedded. The dramaturgical progression is defined by how the participant navigates, and thus actualises the narrative operations. The artworks situate the visitors so that their engagement as participants becomes the media of the installations.

The construction of the installation *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* evolved through a process of iterative testing with full-scale prototypes and processes of strategic analysis in practice, using the developed compositional system. The final design is a composite of operations, intersecting several simultaneous mediating processes, and composed of several staging methods embedded in the design, to enhance the experiential situation with specific emphasis on participation as a social and conversational activity, as the media of the event.

Chapter Six: Conclusion

This thesis has investigated participation within reflective scenographies, and it suggests an artistic concept of participation as media. The practice-led research develops a compositional system for staging participatory involvement as compositional material in itself. The research externalises the performer's technique as an abstracted mediating structure, and implements them by the use of responsive and mediating technology embedded in the reflective operations of a scenography. The developed compositional system enables a structured overview on the compositional process, argued in an interdisciplinary context.

6.1 The compositional system

The compositional system operates on the three levels of design parameters, compositional strategies, and a postprogressive dramaturgy. The design parameters framing, channelling and coupling organise a calibration of the staged feedback operations. The compositional strategies, which derive from practices of performer technique, organise scenarios of introvert, extrovert and social referencing operations. The postprogressive dramaturgy informs the performative engagement of the participant as a process of experiential narrativisation.

- The design parameters organise the observer operations in the participatory staging, and operate with the design of relational dynamics, qualified by the framing, channelling, and coupling dynamic parameters.
- The compositional strategies use methods to implement the composition of staged situations by introvert, extrovert, and social referencing layered in reflective scenographies, organising the behavioural site for the participants.
- The postprogressive dramaturgy is based on narrativisation of experientiality, which is an approach to understand and stage the dramaturgical progression of the participatory engagement as it evolves and generates a narrative experience over time.

The participatory engagement is viewed as a self-referential closed communicational system, and the participatory event as a staging of communicative operations, organised by reflective scenographies. The staged mediating operations then promote particular social events through the communication activities.

The compositional system enables a structured overview on the compositional process, and capacitates the artist to navigate the compositional process into the complex creation of participatory engagement as a media in itself. The composition activity is developed as a creative process of iterative exploration and prototyping, where the dramaturgical design is formalised in reflective scenographies.

The compositional system

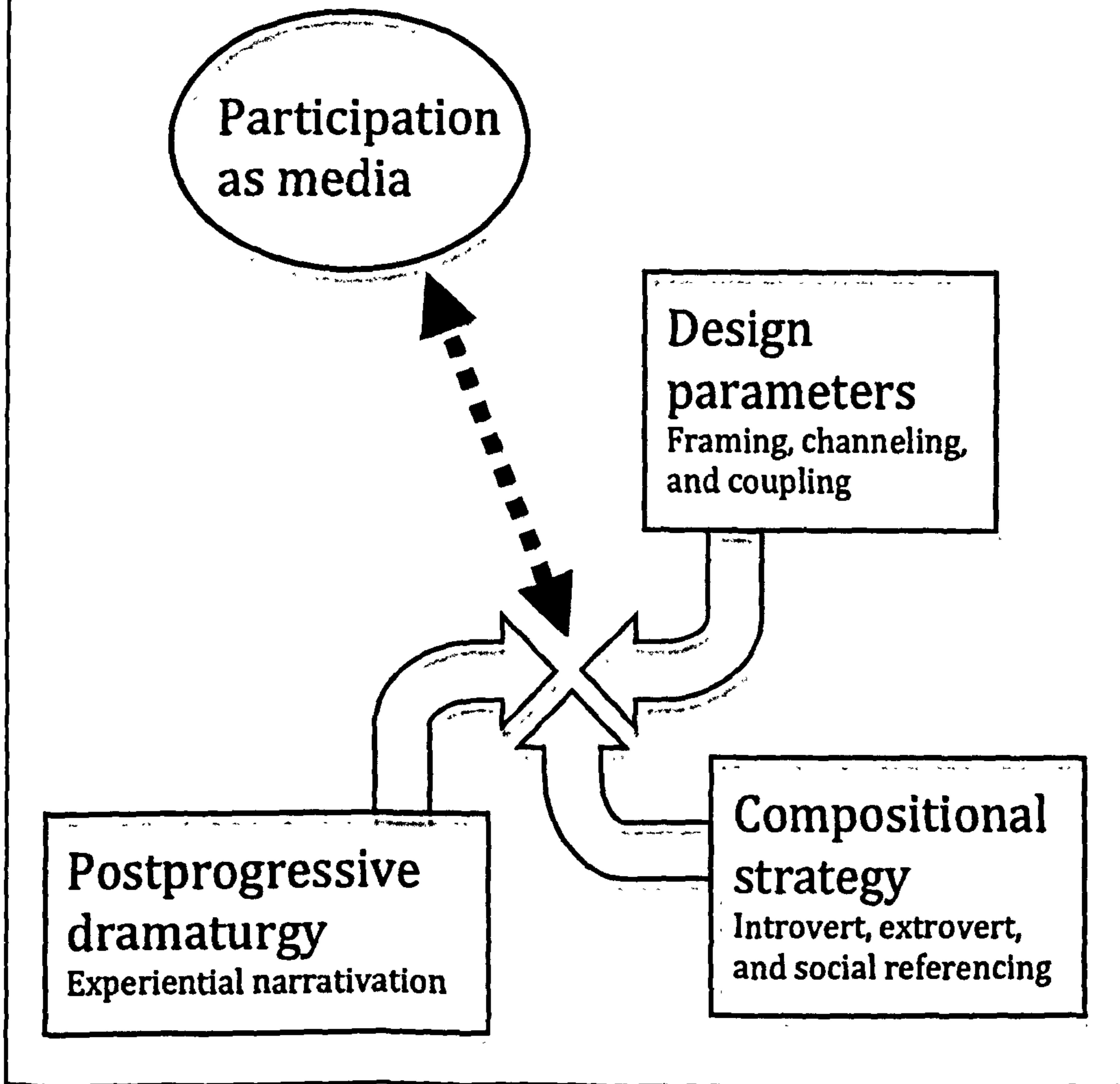


Figure 114 The compositional system

6.2 Summary of Research

The research has been realised as a series of practice-led processes, and this thesis constitutes the reflection on that process and situates the research in an interdisciplinary context.

The thesis investigates and develops a compositional system on a dramaturgical practice of staging participatory engagement. The initial questions were: How is it possible to strategise an art form that serves as an arrangement for the participant to perform her own experience? How can that be informed and explored as a theatrical engagement? How can dramaturgical strategies from theatre, and the use of technological media as externalised reflection, be integrated into a compositional system for participatory events?

The thesis investigates how insights and knowledge gained from performance practice and from theatre anthropology can be used as qualifying parameters in the composition of participatory artworks. From a compositional perspective the question is how to purposefully integrate these experiential qualities, generated by way of performer technique, into an environmental construct. How is it possible to externalise the performer's technique as abstracted mediating structures, and implement them by the use of responsive and mediating technology embedded in the reflective operations of a scenography?

Chapter two identifies how performer technique can be regarded as a tool for dramaturgical strategies to organise experiential modes for the participant. The expert performer's particular capacity to generate a state of heightened awareness is discussed as pre-expressivity and the extra-daily modes of certain capacities, using theories developed in theatre anthropology. The specific modalities of the expert performers are argued to promote a self-reflective state by which the performer is enabled to observe her own observations. In this thinking, the performer is navigating within different orders of observation and the dramaturgical quest is transformed into a concern of orders of observation, situating the participants in self-reflective modes of observation.

In the diversity of performer techniques, the pre-expressive extra-daily state of the performer is viewed as based on a psychophysical engagement that can be staged. Independent of how these techniques are differentiated in relation to styles of expression, or what artistic statements, they represent, this thesis collates and categorises them as respectively introvert, extrovert, and social referencing techniques.

Theatricality is discussed as a human capacity that can be staged as a participatory event, and the concept 'reflective scenography' is introduced to underpin the understanding of an organisation of an environment as a system of feedback operations that forms and directs the visitors' processes of theatricalisation, that is, staging the participants by the impact of their psychophysical engagement within a composition of reflective scenographies. The concept of reflective

scenographies is then to be understood as exercise environments for pre-expressive behaviour, staging improvisation as meta-communicational behaviour.

Staging through mediated and delayed feedback has become a central strategy in the composition of environments that are concerned with self-reflective and social engagement. These potentials are discussed as expanded moments of reference in-between being and potential being, that is, a position of being in an altered negotiation of the actual and the virtual.

Chapter three outlines the design parameters of the compositional system, developing a strategic approach to the design of reflective scenographies in the staging of events that situate the participatory engagement as media for the artwork. As a starting point, the research identifies basic compositional components from a selection of the author's previous artworks: the performance *Glimpses* (1989); and the installations *Mirrechophone*, *Smiles in Motion* and *Delay Corridor* (2000).

The compositional system is, at the core, comprised of the dynamic and interrelated parameters: framing, channelling, and coupling. These parameters operate in the tension between media and form, and give compositional access to influence the self-reflective operations of the participant through the design of reflective scenographies. The three parameters framing, channelling, and coupling are mutually constitutive, as connected aspects of the same process of engagement. The theoretical underpinning of the system parameters and its components are discussed, and use an interdisciplinary approach to argue on the partly embodied and individual experience of self-generated participation.

Two laboratories were organised to investigate how the design of external structures could be used to influence how visitors experienced their participation. In this thinking, the installation's structure contains behavioural implications, designed as reflective scenographies, which situate the visitor in a process of self-reflective operations. Through iterative explorative events the staging designs were gradually re-designed, and the investigation process progressively developed a refined system prototype and a selection of comparative test set-ups. In the second laboratory process a selection of 22 professionals from stage arts and human science were invited to explore the developed stagings, with respect to identify relations between designs of reflective scenographies and the participatory experience. They reflect on their concrete and personal experience, and through interviews enable a critical discussion on the basic system components.

The final prototype developed in the laboratories, termed the *Frame Prototype*, stages an experiential situation where the participatory experience appears as an explicit constellation of framing, channelling, and coupling specificities. The developed *Frame Prototype* is composed of a frame-object and a light design. The *Frame Prototype* stages a device for a situated experientiality, which is closely correlated with the theoretic system of the framing, channelling, and coupling parameters, together giving an integrated approach between theory and practice towards the staging of participation. The laboratory research investigates the staging parameters of the *Frame Prototype* relative to mirror reflections, video

transmission and delayed video feedback, staging comparative situations between direct, mirror reflected, and video transmitted, relationships and reflections.

Chapter four develops a dramaturgical perspective on the composition of participatory events. The staging strategies in the design of reflective scenographies are discussed in relation to a collection of the author's investigations. The research investigates the staging of participatory explorations of behavioural patterns in specific urban sites, such as *Traffic Light*, and of self-regulative instruction in *The Turn*. A particular method is developed as a collective of cooperating roles within the experience of light-zones, in *Sensation of Light*, and as analytic actions of performative engagement in *Very Simple Actions*. These methods inform the design of strategies for the composition of reflective engagement, where the participants relate to behavioural rules, outer structures, and cooperative qualitative analysis of experiencing participation.

With reference to the investigations of performer technique, discussed in chapter two, the technique of the performer is viewed as systems of reference with three main reference systems at play: introvert, extrovert, and social reference systems. The introvert reference systems are strategised as inner structures of observer operations composed by instructions. The extrovert reference systems are strategised as outer structures of formative operations composed by scenographic devices. The social reference systems are strategised as social structures with several participants involved in a complex of relational operations.

The experience of participating, that is, the dramaturgical view on the progression of the event of engagement, is discussed as conversational narratives. A context of narrative theory is developed on concepts of focalisation, experientiality, and postprogressive narrativation, to understand the dramaturgical processes of the participatory engagement as it evolves and generates a narrative experience over time.

The elements of the compositional system are discussed in relation to nine artworks, enabling a comparative discussion relative to a range of concrete artistic practices. These artworks are chosen to exemplify a range of reflective scenography designs, where the visitors, in different ways, are actively involved participants, authoring their own experiential navigation. Artworks by the following artists are discussed: Allan Kaprow, Bruce Nauman, Dan Graham, Dora Garcia, Yoko Ono, Shiomi Mieko, Olafur Eliasson, Robert Morris, Paul Sermon, Peter Weibel, and Mathias Gommel. The concrete examples, each in a particular way, implement participation as the content of the work, using a range of behavioural instructions and scenographic devices to stage the participant as media for herself.

In chapter Five the two participatory installations *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* are discussed in relation to the developed compositional system. The artworks are produced as two complementary prototypes for experiential practice, and the creation process is informed by the compositional system. This chapter highlights selected situations from the exhibition, and identifies and discusses the design of the reflective scenography, the staging strategies implemented as possibilities by the composed scenarios, and the experiential processes engaged in by the participants.

The practice-led research develops a compositional system for the staging of extra-daily experientiality within reflective scenographies of participatory engagement as a media in itself, and enables a structured overview on the compositional process, argued in an interdisciplinary context. The compositional process is identified as explorative prototyping processes that progressively correlate between experiencing the staging and implementing design parameters, and compositional strategies.

6.3 Limitations and wider implications of this research

Some of the key contributions offered in this thesis call for further examination and application. Concepts and strategies regarding forms of participatory staging may be applicable outside the arena of this research, and may contribute to a discussion of not only other artforms, but potentially of other creative, social, and cultural practices. For example, the different compositional approaches identified and detailed in this thesis may relate to discussions of narrative forms, staged events, and discourses engaged in aspects of culture and media in the mediatised society. The undertaking of such a project will extend the practice, analysis and discussions realised in this thesis and purposefully start to address further questions regarding the relation of media technologies and creative practices raised by this study of composition in participatory installation art.

6.3.1 Artistic research practices

The research sits within the field of participatory art, in-between theatre and installation art, which by tradition merges of methods and perspectives, aesthetic traditions and cultural connotations. Especially significant with the neo-avantgarde and Fluxus, who consciously developed artistic strategies empowering the art experiencer and blurring the boundaries between art and everyday life activities, as Kaprow terms it. The design of the exhibition *Zen-Sofa-Arrangement* exemplifies the strategy of borderline compositions that stage extra-daily situations out of components with everyday connotations embedded, with the intent to stage the extra-daily reflectively, specifically out of deep rooted everyday artefacts and behaviours.

6.3.2 Staging research within art-spaces

The limitations inherent in this approach are that the blurring between art and life, and the explicit exposure of the operations of the work machine, establish a theatrical situation where any clear distinction of the exhibition as art is blurred and contentious. Had the *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* been exhibited in other places than within the culturally defined white cube exhibition space and within the institution of the contemporary art museum, then the refined balance between the extra-daily and the everyday would not have been possible to maintain as the basis of the compositional strategy. In this way, the investigations in this thesis are embedded in cultural specific contexts, the current understanding of the white cube and the black box as refined research contexts for staging reflection on our culture.

Alternate environments and contexts might open for alternate directions of research. For instance, re-allocating the laboratories from the refined theatrical staging environment of the black box, as the investigations of behavioural

instructions in the *Traffic Light*, will open for other contexts of reference and evoke other design parameters and compositional strategies. To expand the research out into other spaces and other cultural sites of sociability will, in a further research, enable the pursuit of other laboratory practices with different emphasis, either through other site constructions of the research events, or by using the developed system components to intervene in other everyday cultural site and orchestrate other extra-daily events with focus on other aspects of communication, relationships, and sociability.

6.3.3 Prototype stagings and procedures

The research focuses on a system of composition for artistic practice, that reaches across artistic traditions, transposes expert practices across artforms, and weaves interdisciplinary contexts for the practice to become accessible for several perspectives into the practice. The developed research includes several simple procedures and descriptions of simple staged events that can be adapted as research environments for further research in participatory and experiential stagings. These methods of staging refined and focused explorative investigations form part of the traditions in theatre for reaching across barriers in the exchange in-between artistic practitioners. That includes exchange across cultural contexts (between for instance Japanese and European expert practices), media specific constrains (between, for instance, staged theatre and TV drama), and traditions (for instance, between acting based on emotional recall and performing based on figurative gesticulation).

Alternative methods and procedures might be more sensitive to convey compositional parameters and strategies of non-expert practitioners, but the intention is, that the developed compositional system forms a coherent basis for further research based on alternate intentions and capacitates research in other fields of study with methods from theatre practice. The system challenges current paradigms for dramaturgical design, offering a interdisciplinary methodological and theoretical context on the composition of participatory events. The practice-led research processes and prototypes stages experiences, which give a matter of fact impact on the participating researchers, and qualify the experiences as actual occurrences of experientiality. The research findings are accessible through these stagings as a correlated relationship between particular staged explorative conditions and an inter-disciplinary context refined into prototypical conceptual parameters, methods, and strategies. Other participatory concepts could be pursued, and other avenues of strategic design and compositional systems pursued

The developed system forms part of the explorative practice of composition, which re-combines strategies and concepts in processes of cross field collaborations through the design on actual experiential involvement. At the same time the developed system is based on core insights of a defined tradition, that of the codified performer technique and composition based on narrativisation processes, which is inherently dependent on actual experience and development of capacities by the individual performer to be incorporated and understood as a technique. The inter-disciplinary approach to the contextualisation in this thesis enables a transfer of methods from within theatre to outside theatre, bypassing the

constrains of the incorporatedness of the performer's expert practice by extracting methods and strategies as prototypes and exercise instructions, that can expose experiential processes to non-expert practitioners.

6.3.4 Staging conversational situations

The research has investigated the staging of conversational situations, where the participant narrates her process of experiencing her participation. The composed events involve the participant with all her faculties and capacities in the complex negotiation of her narrativation. Other frameworks would open for other interesting avenues, for instance how the bodily sensation of participatory engagement can be analysed and strategised, like the research into sensation qualities of participatory engagement in dynamic kinesthetic interaction, and research into somatic responsivity to mediated relationships. An alternate focus from related or intersecting areas of interest might engage with other research directions different on specific aspects, for instance cognitive and neurological perspectives, or approaches that view the participatory engagement as ecological systems with bio-semiotic processes between individual and mediating ecology. An avenue of further research could be to investigate the embedded and staged observer processes as practices of looking and set in a context of reception theory. This research focuses on theatrical stagings that organise experiential narrativation. The dramaturgical processes are approached from communication perspective as conversational narrativation within a theatrical engagement, where the participation is a continuous experiential process of narrating the engagement.

6.3.5 Emerging performative environments

The practice-led research has investigated compositional processes using a limited selection of the currently available media technology, and pursued selected mediating processes specific to the questions raised. A wider selection of technologies would have broadened the scope of inquiry, but the limitation was enforced to enable a clear focus within the practice-led research. The impact of new media technologies might be explored in other areas beyond the scope of this thesis, within theatre and installation art, as well as architecture, interface and behavioural design. Further emphasis on specific mediating operations or compositional approaches could produce a range of alternate performative environments, each with their specificities and ways of staging participation. Further research could open for the possibilities for new participatory positions, as distributed participation or distributed performance locations, performances generated through participation, new developments of performance forms, wherein new forms of participatory sites could emerge, and in the theatre, the new possibilities for the dramatic text and the construction of theatrical narratives, the construction of other performance sites, such as online, telematic, and integrated online/offline events.

The functions and the impact of mediating technologies are continually evolving and their impact on artistic practice will continually bring attention to yet other

aspects of participation, such as online participation, theatrical relationship through surveillance systems, relational technologies embedded in the environment and objects, and attached to the participants as wearable devices or clothing. Some of these technologically enhanced interface operations are realised predominantly within the realm of the virtual, rather than, in this research, based on the actual presence of participant in the realisation of the event. The emerging media integrations with online/offline performance worlds will produce further changes in the cultural contexts of participatory art, as well as evolve into new strategic positions within artistic practices, opening for further compositional possibilities.

A broader enquiry into other practitioners and their compositional practices, could further develop on the compositional approaches and dramaturgical perspectives in the field, and through further research develop alternate variations of compositional systems, that can respond to the blurring conditions between the actual and the virtual, between real-time connection and feedback operations, between authoring roles and observer positions of the artists and the participants.

6.3.6 Mediating interfaces and behavioural design

The compositional system may also be applied as methods within other fields of study, such as interaction design, architecture and social studies, enabling the staging of experiments on creative and explorative experience. Within the field of architecture the compositional system can be applied as a method to analyse and design experience qualities, as the author did with the *Sensation of Light* masterclass, which could open for parameters and methods that include the experiential narrativation of the inhabitants in refined ways in the architectural design. Further research could investigate the staging of participatory explorations of specific urban sites, as pursued in the *Traffic Light*, exploring the design of movement qualities in town design and how to embed behavioural implications in the public space.

The developed system of methods and parameters could be employed to design processes of objects and artefacts, moving the emphasis from functions and usability towards experiential qualities. That would enable a more refined focus on design strategies towards humans in engaged explorative activity, as investigated with the methodological organisation of *Very simple actions*. The increasing embeddedness of technologies of connectivity in all objects and environments will enhance the range of possible social mediating operations and situations of relationships. These interfaces for relationships stage complex arenas for togetherness anywhere and anytime in expanding online/offline overlapping worlds, developing new experiential narrativations in the sociability of the telematic embrace.

6.4 Concluding Statement

The practice-led research develops a compositional system for staging participation within reflective scenographies, and suggests an artistic concept of 'participation as media', which proposes the participatory involvement as compositional material in itself. The compositional processes are set in an interdisciplinary context and pursued using explorative methods of investigation that correlate in-between participatory engagement and compositional methods. The developed compositional system, and the procedures and methods of research developed, contribute to a broader inquiry within artistic creation, bridging between explorative practice and other contexts of research.

References

References

List of references to sources mentioned in the text

Argyle, Michael (1990a) *Bodily Communication*. (2nd edn.). New York: Routledge

Argyle, Michael (1990b) *Social Interaction*. New York: AldineTransaction.

Ascott, Roy (1967) 'Behaviorist Art and the Cybernetic Vision', pp. 95-103, in Packer, Randall & Jordan, Ken (eds.) (2001) *Multimedia from Wagner to Virtual Reality*. Norton, London.

Ascott, Roy (2003) *Telematic Embrace*. London: University of California Press.

Assche, Christine Van (ed.) (2006) *New Media Installations*. Paris: Editions du Centre Pompidou.

Auslander, Phillip (1997) *From acting to performance: essays in modernism and postmodernism*. New York: Routledge.

Bal, Maike (2009) *Narratology: Introduction to the Theory of Narrative*. (3rd edn.). Toronto: University of Toronto Press.

Barba, Eugenio (1995) 'An amulet made of memory', pp. 99-105, in Zarilli, Phillip B. (ed.) (2002) *Acting Re-Considered*. London: Routledge.

Barba, Eugenio & Savarese Nicola (1995) *The secret art of the performer*. London: Routeledge.

Barba, Eugenio & Savarese Nicola (2007) 'Pre-expressivity', pp. 255-258, in Keefe, John & Murray, Simon (eds.) (2007) *Physical Theatres: A Critical Reader*. London: Routledge.

Barthes, Roland (1993) *A Roland Barthes Reader*. Sontag, Susan (ed.). London: Vintage.

Bateson, Gregory (2000) *Steps to an Ecology of Mind*. (2nd edn.). Chicago: University of Chicago Press.

- Benezera, Neal (1993) 'Surveying Nauman', pp. 90-99, in Morgan, Robert C. (ed.) (2002) *Bruce Nauman*. Baltimore: The John Hopkins University Press.
- Bergson, Henri (1988). *Matter and Memory*. New York: Zone Books.
- Birdwhistell, Ray (1973) *Kinesics and Context: Essays on Body-motion Communication*. London: Penguin.
- Bishop, Claire (2006a) 'The social turn', *Artforum*, February 2006, pp. 178-183.
- Bishop, Claire (2006b) *Participation*, London: Whitechapel Ventures Limited.
- Bishop, Claire (2005) *Installation Art*, London: Tate Publishing.
- Bleeker, Maike (2008) *Visuality in the theatre, the locus of looking*. New York: Palgrave.
- Blume, Torsten (2008), pp. 22-63, in Blume, Torsten & Duhm, Burghard (2008) *Bauhaus.Theatre Dessau*. Berlin: Jovis Verlag.
- Boal, Augusto (1992) *Games for Actor and Non-actors*. London: Routledge.
- Boal, Augusto (2000) *Theater of the Oppressed*. (2nd edn.). London: Pluto Press.
- Bourriaud, Nicolas (1998) 'Relational Aesthetics', pp. 160-171, in Bishop, Claire (ed.) (2006) *Participation*. Cambridge: Whitechapel and the MIT Press.
- Brecht, Bertolt (1978) *Brecht on Theatre*. (2nd edn.). London: Methuen Drama.
- Brouwer, Marianne (ed.) (2001) *Dan Graham*, Dusseldorf: Richter Verlag.
- Brook, Peter (1990) *The Empty Space*. London: Penguin Books.
- Brüggen, Coosje van (1988) 'Sounddance', pp. 43-70, in Morgan, Robert C. (ed.) (2002) *Bruce Nauman*. Baltimore: The John Hopkins University Press.
- Carlson, Marvin (2004) *Performance, a critical introduction*. (2nd edn.). London: Routledge.
- Cull, Laura (ed.) (2009) *Deleuze and Performance*. Edinburgh: Edinburgh University Press.
- Decroux, Etienne (1985) *Words on Mime*. Claremont: Mime Journal, Pomona College Theatre Department.
- Deleuze, Gilles (2004) *Francis Bacon, the logic of sensation*. London: Continuum.
- Dewey, John (1934) *Art as Experience*. New York: Penguin Group.
- Duve, Thierry de (1983) 'Dan Graham and the Critique of Artistic Autonomy', pp. 49-67, in Brouwer, Marianne (2001) *Dan Graham*. Dusseldorf: Richter Verlag.

- Eco, Umberto (1962) 'The Open Work', pp. 20-40, in Bishop, Claire *Participation* (2006) London, Whitechapel Ventures Limited.
- Eco, Umberto (1984) *Semiotics and the Philosophy of Language*. Bloomington: Indiana University Press.
- Eisenstein, Sergey (1947) *Film Sense*. Orlando: Harvest Publishing.
- Eisenstein, Sergey (1949) *Film Form*. Orlando: Harvest Publishing.
- Eliasson, Olafur & Engberg-Pedersen, Anna & Meyhoff, Karsten W. (2004) *At se sig selv sanse: samtaler med Olafur Eliason*. Copenhagen: Informations Forlag.
- Feral, Josette (2002) 'Theatricality: The Specificity of Theatrical Language', *SubStance*, Issue 98/99, Vol. 31, nos. 2 & 3, 2002, Madison: University of Wisconsin Press, pp. 94-108.
- Fischer-Lichte, Erika (1995) 'Theatricality', *Theatre Research International*, vol.20, no.2. Cambridge: Cambridge University Press, pp. 97-105.
- Fludernik, Monika (1996) *Towards a 'Natural' Narratology*. London: Routledge.
- Fludernik, Monika (2009) *An Introduction to Narratology*. London: Routledge.
- Fried, Michael (1968) 'Art and Objecthood', pp. 116-147, in Battcock, Gregory (ed.) (1995) *Minimal Art*. (2nd edn.) Los Angeles: University of California Press.
- Gade, Solveig (2005) 'Playing the media keyboard', pp. 19-48, in Gade, Rune & Jerslev, Anne (eds.) (2005) *Performative Realism*. Copenhagen: Museum Tusulanum Press.
- Genette, Gerard (1990) *Narrative Discourse Revisited*. Ithaca, New York: Cornell University Press.
- Glover, Garrett J. (1983) *The Cubist Theatre*. Ann Arbor: Umi Research Press.
- Goffman, Erving (1974) *Frame Analysis: An Essay on the Organization of Experience*. Boston: Northeastern University Press.
- Goldberg, RoseLee (2001) *Performance Art: From Futurism to the Present*. London: Thames & Hudson.
- Gommel, Matthias (2003) *Delayed*. Text from work description by the artist. Available at: <http://www.medienkunstnetz.de/works/delayed/> (Accessed 25 February 2008).
- Grotowski, Jerzy (1968) *Towards a Poor Theatre*. Holstebro: Odin Teatrets Forlag.
- Grosz, Elisabeth (2001) *Architecture from the Outside*. Cambridge: MIT Press.

Grosz, Elisabeth (2008) *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.

Grynsztejn, Madeleine (ed.) (2008) *Take your time: Olafur Eliasson*. New York: Thames & Hudson.

Hantelmann, Dorothea von (2005) 'Talk', pp. 176-188, in Hoffmann, Jens & Jonas, Joan (eds.) (2005) *Perform*, London: Thames and Hudson.

Hartel, Gaby (2006) 'Bruce Nauman: Going Around the Corner Piece', pp. 210-213, in Assche, Christine Van (ed.) *New Media Installations* (2006) Paris: Editions du Centre Pompidou.

Huston, Hollis (1992) *The Actor's Instrument*. Ann Arbor: The University of Michigan Press.

Iles, Chrissie (2005) 'Talk', pp. 176-188, in Hoffmann, Jens & Jonas, Joan (eds.) (2005) *Perform*, London: Thames and Hudson.

Iles, Chrissie (2000) 'Video and Film Space', pp. 252-262, in Erica Suderberg, (ed.) *Space Site Intervention*. Minneapolis: University of Minnesota Press.

James (2008) *Instant Narrative by Dora Garcia*. Blogpost published Friday, March 28, 2008. Available at: <http://worldflapiackday.blogspot.com/2008/03/instant-narrative-by-dora-garcia.html> (Accessed 8 March 2009).

Jones, Amelia (2000) 'The 1970s "Situation" and Recent Installation: Joseph Santaromana's Intersubjective Engagements', pp. 332-346, in Suderberg, Erica (ed.) (2000) *Space Site Intervention*, Minneapolis: University of Minnesota Press.

Jäger, Joachim & Knapstein, Gabriele & Husch, Anette (eds.) (2006) *Beyond Cinema. The Art of Projection*. Ostfeldern: Hatje Cantz Verlag.

Kaprow, Allan (2003) *Essays on the Blurring of Art and Life*. (2nd edn.). Berkeley and Los Angeles : University of California Press.

Katti, Christian (2002) "'Systematically" Observing Surveillance: Paradoxes of Observation according to Niklas Luhman's System Theory', pp. 55-63, in Levin, Thomas Y & Frohne Ursula & Weibel, Peter (eds.) (2002) *CTRL [SPACE] – Rhetorics of Surveillance from Bentham to Big Brother*. London: MIT Press Cambridge Massachusets.

Kaye, Nick (2007) *Multi-Media: Video, Installation, Performance*. London: Routledge.

Kirby, Michael (1987) *a formalist theatre*. Philadelphia: University of Pennsylvania Press.

Kwon, Miwon (2004) *One Place After Another: Site-specific Art and Locational Identity*. Cambridge: MITpress.

- Leach, Robert (1989) *Vsvolod Meyerhold*. Cambridge: Cambridge University Press.
- Leach, Robert (2000) 'Meyerhold and biomechanics', pp. 37-54, in Hodge, Alison (ed.) (2000) *Twentieth Century Actor Training*. London: Routledge.
- Lehmann, Hans-Thies (2006) *Postdramatic Theatre*. London: Routledge.
- Lefebvre, Henri (1991) *The Production of Space*. Oxford: Blackwell Publishing.
- Levine, Les (1970) 'Closed-Circuit television and Teledynamic environments', pp. 337-34, in Gene Yongblood (ed.) *Expanded Cinema*. New York: Dutton.
- Lindkvist, Tanya (2009) 'Kroppens møde med medie-relateret kunst', pp. 29-31, in Seligmann, Tine (2009) *BODY ART INDEX*, Roskilde: Museet for Samtidskunst.
- Luhmann, Niklas (2000) *Art as a Social System*. Stanford: Stanford University Press.
- Madsen, Merete (2004) *Lysrum [Light Zones]: as concept and tool*. PhD dissertation, School of Architecture, Royal Academy of Fine Arts, Copenhagen.
- Maturana, Humberto R. & Varela, Francisco J. (1998) *The Tree of Knowledge*. Boston: Shambhala.
- Mauss, Marcel (1950) 'Body Techniques', pp. 38-41, in Keefe, John & Murray, Simon (eds.) (2007) *Physical Theatres, A Critical Reader*. London: Routledge.
- Melrose, Susan (2005a) *Just Intuitive*. Available at: <http://www.sfmelrose.u-net.com/justintuitive/> (Accessed February 14, 2010).
- Melrose, Susan (2005b) *Words fail me: dancing with the other's familiar*. Available at: <http://www.sfmelrose.u-net.com/wordsfailme/> (Accessed February 14, 2010).
- Meyerhold, Vsevolod (1973) *Det Teatralste Teater*. Holstebro: Odin Teatrets Forlag.
- Oida, Yoshi (1992) *An Actor Adrift*. London: Methuen.
- Oliviera, Nicolas de & Oxley, Nicola & Petry, Michael (eds.), (1994) *Installation Art*. London: Thame & Hudson Ltd.
- Onega, Susana & Landa, J.A.G. (1996) *Narratology: An Introduction*. New York: Longman.
- Pavis, Patrice (1991) *Theatre at the crossroads of culture*. London: Routledge.
- Petersen, Anne Ring (2005) 'Between image and stage', pp. 209-234 in Gade, Rune & Jerslev, Anne (eds.) *Performative Realism* (2005) Copenhagen: Museum Tusulanum Press.

Popper, Frank (1975) *Art: action and participation*. London: Studio Vista, Cassell & Collier Macmillan Pub. Ltd.

Rizzolatti, Giacomo & Sinigaglia, Corrado (2006) *Mirrors in the Brain, How Our Minds Share Actions and Emotions*. New York: Oxford University Press.

Rokeby, David (1998) *The Construction of Experience*. Available at: <http://homepage.mac.com/davidrokeby/experience.html> (Accessed 8 April 2009).

Rokeby, David (1988) *Transforming Mirrors*. Available at: <http://homepage.mac.com/davidrokeby/mirrors.html> (Accessed 8 April 2009).

Rosen, Margit (2002) 'Peter Weibel, pp. 74-75, in Levin, Thomas Y & Frohne Ursula & Weibel, Peter (eds.) (2002) *CTRL [SPACE] – Rhetorics of Surveillance from Bentham to Big Brother*. London: MIT Press Cambridge Massachussts.

Rothfuss, Joan (2000) 'Somewhere for the Dust to Cling: Yoko Ono's Paintings and Early Objects', pp. 92-141, in Munroe, Alexandra (2000) *Yes: Yoko Ono*. New York: Harry N. Abrams, Inc. Publishers.

Schechner, Richard (1986) 'Magnitudes of Performance', pp. 344-369, in Turner, Victor & Bruner, Edward (eds.) (1986) *The Anthropology of Experience*. Chicago: University of Illinois Press.

Schechner, Richard (1994) *Environmental Theatre*. London: Applause Books.

Seel, Martin (2001) 'Iscenesættelse som tilsynebringelse', *Peripeti*, Vol. 9, 2008. Aarhus: Aarhus University. pp. 7-18.

Seixas, Peter (2005) 'Historical Consciousness: The Progress of Knowledge in a Postprogressive Age', pp. 141-159, in Straub, Jurgen (ed.) (2005) *Narration, Identity, and Historical Consciousness*. New York: Berghahn Books.

Seligmann, Tine (2009) *BODY ART INDEX*, Roskilde: Museet for Samtidskunst.

Sermon, Paul (2007) *The Emergence of User/Performer Determined Narratives in Telematic Environments*. Available at: http://www.methodsnetwork.ac.uk/redist/pdf/act18_sermon.pdf (Accessed 10 October 2007).

Sermon, Paul (2008) *Statement*. Available at: <http://creativetechnology.salford.ac.uk/paulsermon/simulation/statement.html> (Accessed 8 April 2008).

Sklar, Deidre (1995) 'Etienne Decroux's Promethean Mime', pp. 129-139, in Zarilli, Phillip B. (ed.) (2002) *Acting Re-Considered*. London: Routledge.

Stanislavski, Konstantin (2008) *An Actor's Work: A Student's Diary*. London: Rutledge.

Stemmrich, Gregor (2002) 'Dan Graham', pp. 68-71, in Levin, Thomas Y & Frohne Ursula & Weibel, Peter (eds.) (2002) *CTRL [SPACE] – Rhetorics of Surveillance from Bentham to Big Brother*. London: MIT Press Cambridge Massachusets.

Storr, Robert (1995) 'Flashing the Light in the Shadow of Doubt', pp. 155-162, in Morgan, Robert C. (ed.) (2002) *Bruce Nauman*. Baltimore: The John Hopkins University Press.

Søndergaard, Karin (2003) *Notas sobre a criação de uma ruptura na consciência pelo movimento, geradora de um agenciamento artístico*. In the book: Marciel, Katia & Parente, André (2003) *Redes Sensoriais, arte, ciência, tecnologia*, Contra, Rio de Janeiro, Brazil, 2003. Referenced from the English version: Søndergaard, Karin (2003) *Notes on the creation of a split state in consciousness through movement, thus generating an art agency*. At the conference: Redes Sensoriais Symposium, Sensorial Net, Fortaleza - CE, Brazil, 29-30 November 2003.

Søndergaard, Karin & Petersen, Kjell Yngve (2009) *Art as a Social Site – Participation as Medium - An introduction and discussion of the works Mirror-Zone-Site and Zen-Sofa-Arrangement*, pp.147-159, in Søndergaard, Morten (ed.) (2009) *RE_ACTION : the Digital Archive Experience*. Aalborg: Aalborg University Press.

Thau, Carsten (2005) 'Strukturen indefra og ud – identitet, krop og krystal i Eliassons åbne labyrint', pp. 63-82, in Eliasson, Olafur and Ørskou, Gitte (eds.) (2004) *Minding the World*. Aarhus: ARoS, Aarhus Kunstmuseum.

Thomsen, Bodil Marie (2005) 'The performative acts in Medea and Dogville and the sense of "realism" in new media', pp. 51-81, in Gade, Rune & Jerslev, Anne (eds.) (2005) *Performative Realism*. Copenhagen: Museum Tusulanum Press.

Turner, Victor (1982) *From Ritual to Theatre – the Human Seriousness of Play*. New York: PAJ Publications.

Zarilli, Phillip B. (2009) *Psychophysical Acting – An Intercultural Approach after Stanislavski*, London: Routledge.

Zarilli, Phillip B. (ed.) (2002) *Acting Re-Considered*. London: Routledge.

Zarilli, Philip (2007) *Senses and Silence in Actor Training and Performance in The Senses in Performance* (2007) Banes, Sally & Lepecki, André (eds.) New York: Routledge.

Zepke, Stephen (2009) 'Becoming a Citizen of the World: Deleuze Between Allan Kaprow and Adrian Piper', pp. 109-125, in Cull, Laura (ed.) (2009) *Deleuze and Performance*. Edinburgh: Edinburgh University Press.

Ørskou, Gitte (2005) 'I spektaklet', pp. 17-30, in Eliasson, Olafur & Ørskou, Gitte (eds.) (2004) *Minding the World*. Aarhus: ARoS, Aarhus Kunstmuseum.

Bibliography

Lists of references related to the research

Assche, Christine Van. (ed.) (2006) *New Media Installations*. Paris: Editions du Centre Pompidou.

Bial, Henry. (ed.) (2004) *The Performance Studies Reader*. London: Routledge.

Berghaus, Günter (2005) *Avant-garde Performance: live events and electronic technologies*. London: Palgrave.

Bourriaud, Nicolas (2002) *Relational Aesthetics*. Dijon: Le presses du reel.

Brüner, Edward M. & Turner, Victor. (eds.) (1986) *The Anthropology of Experience*. Chicago: University of Illinois Press.

Burns, Elisabeth (1972) *Theatricality, a study of convention in the theatre and in social life*. London: Cox & Wyman.

Carver, G. & Beardon, C. (eds.) (2004) *New Visions in Performance: The Impact of Digital Technologies*. Lisse: Swets & Zeitlinger B.V.

Chapple, Freda & Kattenbelt Chiel (eds.) (2006) *Intermediality in Theatre and Performance*. Amsterdam: Rodopi Press.

Christoffersen, Erik Exe et al (eds.) (2006) *Peripeti no. 6, Performativitet*. Aarhus: Universitet, Aarhus.

Christoffersen, Erik Exe et al (eds.) (2007) *Peripeti no. 7, Teatralitet*. Aarhus: Universitet, Aarhus.

Christoffersen, Erik Exe et al (eds.) (2008) *Peripeti no. 9, Instruktions og iscenesættelse*. Aarhus: Aarhus Universitet.

Christoffersen, Erik Exe et al (eds.) (2009) *Peripeti no. 11, Teatralitet*. Aarhus: Universitet, Aarhus.

Deleuze, Gilles & Guattari Félix (2005) *Tusind Platauer*. Copenhagen: Det Kongelige Danske Kunstakademis Billedkunstskoler.

Doherty, Claire (2004) *Contemporary Art: From Studio to Situation*. London: Black Dog Publishing Limited.

Eco, Umberto (1989) *The Open Work*. Cambridge: Harvard University Press.

- Edwards, Folke (ed.) (1988) *Futuristisk Teater & Film*. Stockholm: Författarförlaget.
- Edwards, Folke (1987) *Den barbariska modernismen*. Stockholm: Liber.
- Eliasson, Olafur and Ørskov, Gitte (eds.) (2004) *Minding the World*. Aarhus: AROS, Aarhus Kunstmuseum.
- Foucault, Michel (1988) *Technologies of the Self*, pp:16-49, in Martin, Luther H. & Gutman, Huck & Hutton, Patric H. (eds.) (1988) *Technologies of the self: a seminar with Michael Foucault*. London: Travistock.
- Foucault, Michel (1998) 'Of Other Spaces', in Ritter, Roland (ed.) *Other Spaces*. Graz: Haus der Architektur.
- Gade, Rune & Jerslev, Anne (eds.) (2005) *Performative Realism*, Copenhagen: Museum Tusulanum Press.
- Goldberg, RoseLee. (1998) *Performance: Live Art Since the 60s*. London: Thames & Hudson.
- Goffman, Erving (1990) *The Presentation of Self in Everyday Life*. London: Penguin Books.
- Gropius, Walter & Wensinger, Arthur S. (eds.) (1961) *The Theater of the Bauhaus*. New York: Paj Books.
- Hastrup, Kirsten (ed.) (1996) *The Performer's Village*. Gråsten: Drama.
- Hoffmann, Jens & Jonas, Joan (eds.) (2005) *Perform*. London: Thames and Hudson.
- Innes, Christopher (1993) *Avant Garde Theatre*. London: Routledge.
- Jordan, Ken & Packer, Randall. (2001) *Multi Media: From Wagner to Virtual Reality*. New York: W.W. Norton & Company, Inc.
- Kaye, Nick. (1996) *Art Into Theatre*. New York: Harwood Academic Publishers.
- Kaye, Nick. (2000) *Site-Specific Art – performance, place and documentation*. Routledge, London.
- Kostelanetz, Richard (ed.) (2000) *John Cage: Writer*. New York: Cooper Square Press.
- Krog Jensen, Marianne. (2003) *Det refleksive rum*. Doctoral thesis. Aarhus: Arkitektskolen i Aarhus.
- Lav, Alma & Gordon, Mel. (1996) *Meyerhold, Eisenstein and Biomechanics: Actor Training in Revolutionary Russia*. Jefferson: McFarland & Co.

- Levin, Thomas Y & Frohne Ursula & Weibel, Peter (eds.) (2002) *CTRL [SPACE] – Rhetorics of Surveillance from Bentham to Big Brother*. London: MIT Press.
- Morgan, Robert C (ed.) (2002) *Bruce Nauman*. Baltimore: The John Hopkins University Press.
- Morris, Robert (1993) *Continuous Project Altered Daily: The Writings of Robert Morris*. Cambridge: MITpress.
- Morris, Robert (2000) *From Mnemosyne to Clio: The Mirror to the Labyrinth*. Milan: Skira Editore.
- Munroe, Alexandra & Hendricks (eds.) (2000) *Yes, Yoko Ono*. New York: Harry N. Abrams, Incorporated.
- Nasgaard, Roald (ed.) (1978) *Structures for Behaviour*. Ontario: Art Gallery Ontario.
- Paul, Christiane (2003) *Digital Art*. London: Thames & Hudson.
- Petersen, Kjell Yngve (2004) 'Using performers as tools in the creation of telematic artwork.', in *Technoetic Arts*, Vol 2, nr. 3, 2004. Bristol: Intellect.
- Rapport, Nigel & Overing, Joanna. (2000) *Social and Cultural Anthropology*. London: Routledge.
- Rubidge, Sarah (2004) *Artists in the Academy: Reflections on Artistic Practice as Research*. Available at: <http://www.ausdance.org.au/resources/publications/dance-rebooted-initializing-the-grid/papers/Rubidge.pdf> (Accessed October 2008).
- Rush, Michael (2005) *New Media in Art. (2nd edn.)*. London: Thames & Hudson.
- Sauter, Willmar (2000) *The Theatrical Event: Dynamics of Performance and Perception*. Iowa City: University of Iowa Press.
- Shanken, Edward A. (2009) *Art and Electronic Media*. London: Phaidon Press Limited.
- Schechner, Richard. (2002) *Performance Studies: An Introduction*. London: Routledge.
- Schimmel, Paul (1998) *Out of Action: between performanc and the object 1949-1979*. London: Thames and Hudson.
- Spiller, Neil (1998) *Cyber_Reader*. London: Phaidon.
- Suderberg, Erica (ed.) (2000) *Space Site Intervention*, Minneapolis: University of Minnesota Press.
- Schwarz, Hans-Peter (1997) *Media-Art-History*. Munich: Prestel Verlag.

Turner, Victor (1982) 'Liminal to liminoid, in Play, Flow, and Ritual: an essay in Comparative Symbology', pp. 20-60, in *From Ritual to Theatre: the human seriousness of play*. New York: P.A.J. Publications.

Turner, Victor (1997) *The Ritual Process: Structure and Anti-Structure*. New York. Aldine de Gruyter.

Wardrip-Fruin, Noah & Montfort, Nick (2003) *The New Media Reader*. Cambridge: MIT Press.

Weibel, Peter (ed.) (2000) *Olafur Eliasson: Surroundings Surrounded*. Cambridge: MIT Press.

Wilmes, Ulrich (1994) *Dan Graham – Ausgewahlte Schriften*. Koln: Oktagon Verlag.

Zepke, Stephen (2005) *Art as Abstract Machines: Ontology and Aesthetics in Deleuze and Guattari*. London: Routledge.

Image Credits

Figure 3 *Glimpses* (1989) Karin Søndergaard

Directed by Karin Søndergaard.

Performers: Tine Stubbe Østergaard, Betinna Nielsen, Ellen Johansen, Lilli Odgaard, Joachim Hoegberg, Peder Nielsen, and Kjell Yngve Petersen.

Conception: Karin Søndergaard.

Produced by Boxiganga Performance Teater.

Clemens Bro, Aarhus.

May 1989.

Images: Dupont & Kjell Yngve Petersen.

Figure 4 *Mirrechophone* (2000) Karin Søndergaard & Kjell Yngve Petersen

Artists: Karin Søndergaard & Kjell Yngve Petersen.

Software design: Åke Parmerud.

Hardware: Poul Vestergaard.

3D design: Tine Nikoli.

Production: Boxiganga Performance Teater.

Exhibition: *Flesh Machine*, Museum of Contemporary Art, Roskilde.

14 January – 12 Marts 2000.

Funded by The Danish Cultural Ministry.

Video and images: Kjell Yngve Petersen.

Figure 5 *Smiles in Motion* (2000) Karin Søndergaard & Kjell Yngve Petersen

Artists: Karin Søndergaard & Kjell Yngve Petersen.

Software design: Åke Parmerud.

Hardware: Poul Vestergaard.

3D design: Tine Nikoli.

Production: Boxiganga Performance Teater.

Exhibition: *Flesh Machine*, Museum of Contemporary Art, Roskilde.

14 January – 12 Marts 2000.

Funded by The Danish Cultural Ministry.

Video and images: Kjell Yngve Petersen.

Figure 6 *Delay Corridor* (2000) Karin Søndergaard & Kjell Yngve Petersen

Artists: Karin Søndergaard & Kjell Yngve Petersen.

Software design: Åke Parmerud.

Hardware: Poul Vestergaard.

3D design: Tine Nikoli.

Production: Boxiganga Performance Teater.

Exhibition: *Flesh Machine*, Museum of Contemporary Art, Roskilde.

14 January – 12 Marts 2000.

Funded by The Danish Cultural Ministry.

Video and images: Jette Nielsen.

Figure 10 to 61 – *First and Second Laboratory* (2004-5) Karin Søndergaard

Researchers: Karin Søndergaard & Kjell Yngve Petersen.

Assistants: Ole Kristensen & Simon Moe.

Participants: See List of Events for complete list of names.

Technical and administrative support: Kanonhallen.

Production: Boxiganga Performance Teater.

Funded by The Danish Cultural Ministry.

Kanonhallen, Copenhagen.

November 2004.

Video and images: Ole Kristensen, Simon Moe, Kjell Yngve Petersen, and Karin Søndergaard.

Figure 62 *The Turn* (2003) Karin Søndergaard

Performed by Karin Søndergaard.

Video: Kjell Yngve Petersen.

Figure 63 *Tale Wagging Dog* (1985) Allan Kaprow

Performed by Petersen & Søndergaard in April 2009.

Photographer: Karin Søndergaard.

Figure 64 *Traffic Light* (2005) Karin Søndergaard

Directed by Karin Søndergaard.

Performed by participants in the masterclass: *The Construction of Experience*.

The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen.

October 2005.

Video: Simon Moe & Karin Søndergaard.

Figure 65 *Walking in an Exaggerated Manner* (1967-68) Bruce Nauman

All pictures from movie: www.youtube.com/watch?v=Qml505hxp_c

Downloaded 7 March 2009.

Figure 66 *Going Around the Corner Piece* (1970) Bruce Nauman

Picture 1: Assche, Christine Van (ed) *New Media Installations* (2006) Editions du Centre Pompidou, Paris. P: 212.

Picture 2: Assche, Christine Van (ed) *New Media Installations* (2006) Editions du Centre Pompidou, Paris. P: 211.

Picture 3: Assche, Christine Van (ed) *New Media Installations* (2006) Editions du Centre Pompidou, Paris. P: 213.

Figure 67 and 68 *The Sensation of Light* (2006) Karin Søndergaard

Directed by Karin Søndergaard.

Performed by the participants in the master-class: *Light of Tomorrow*,
International Velux Award 2006.

The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen.

February 2006.

Organised by Nanette Mathiassen.

Images: The master-class participants.

Figure 69 *Very Simple Actions* (2008) Karin Søndergaard

Directed by Kjell Yngve Petersen and Karin Søndergaard.

Performed by the working group participants.
Performance as Research Working Group.
At the conference: *Re-constructing Asian-ness(es) in the Global Age*.
IFTR-FIRT, The International Federation for Theatre Research.
Chung-Ang University, Seoul, Republic of Korea (South Korea).
July 2008.
Images: Kjell Yngve Petersen & Karin Søndergaard.

Figure 70 *Performance/Audience/Mirror* (1977) Dan Graham

Picture 1: Browser, Marianne (2001) *Dan Graham*. Richter Verlag, Dusseldorf.
P:178.

Picture 2: <http://img443.imageshack.us/img443/5295/vts011sq1.jpeg>
Downloaded 7 March 2009.

Picture 3: Screen shots from: http://www.ubu.com/film/graham_performer.html
Downloaded 7 March 2009.

Figure 71 *Instant Narrative* (2008) Dora Garcia

Picture 1:

http://www.ica.org.uk/Dora%20Garcia%20on%20Double%20Agent+16129.twl_thumbnail.jpg

Downloaded 8 March 2009.

Picture 2-3-4:

<http://mpembrey.blogspot.com/2008/08/instant-narrative-interview-with-david.html>

Downloaded 8 March 2009.

Figure 72 *A Box of Smile* (1967) Yoko Ono

Munroe, Alexandra & Hendricks (eds.) (2000) *Yes, Yoko Ono*. New York: Harry N. Abrams, Incorporated. P:130.

Figure 73 *Mirror* (1963) Shiomi Mieko

Picture 1: Performed by UCSD grad students Brian Griffaeth-Loeb and Joachim Gossman. Charles Curtis sets the pace in the centre.

http://music-intranet.ucsd.edu/gallery23/main.php?g2_itemId=1228

Downloaded 4 March 2010.

Picture 2: Performed by UCSD Ph.D. student Steven Willard.

http://music-intranet.ucsd.edu/gallery23/main.php?g2_itemId=1230

Downloaded 4 March 2010.

Figure 74 – *The Weather Project* (2003) Olafur Eliasson

Picture 1: [http://commons.wikimedia.org/wiki/File:Olafur Eliasson_TheWeatherProject.jpg](http://commons.wikimedia.org/wiki/File:Olafur_Eliasson_TheWeatherProject.jpg)

Downloaded 8 March 2009.

Photographer: Thomas Pintaric

Picture 2: Eliasson, Oluf & Ørskov, Gitte (eds) (2004) *Minding the World*. Aarhus: ARoS Aarhus Kunstmuseum. Drawing p: 177.

Picture 3: <http://www.urban75.org/photos/london/lon547.html>

Downloaded 8 March 2009.

Figure 75 – *The Weather Project* (2003) Olafur Eliasson

Picture 1: http://www.aerenlund.dk/london/shakespeares_london.html

Downloaded 8 March 2009.

Picture 2: Grynsztejn, Madeleine (ed.) (2008) *Take your time: Olafur Eliasson*, New York: San Francisco Museum of Modern Art in association with Thames & Hudson. P: 196.

Photo: Andrew Dunkley & Marcus Leith.

Figure 76 – *The Weather Project* (2003) Olafur Eliasson

Eliasson, Oluf og Ørskov, Gitte (eds) (2004) *Minding the World*. Aarhus: AROS Aarhus Kunstmuseum. Photo collage p: 183.

Figure 77 *Bodyspacemotionthings* (1971/2009) Robert Morris

Picture 1: The 1971 exhibition at Tate, London.

Photograph: Tate.

<http://www.guardian.co.uk/artanddesign/gallery/2009/apr/06/tate-robert-morris-bodyspacemotionthings?picture=345544619>

Downloaded 4 march 2010.

Picture 2: The 2009 exhibition at Turbine Hall of Tate Modern

Photograph: Oli Scarff/Getty Images.

<http://www.guardian.co.uk/artanddesign/gallery/2009/apr/06/tate-robert-morris-bodyspacemotionthings?picture=345544619>

Downloaded 4 march 2010.

Figure 78 *Public Space / Two Audiences* (1976) Dan Graham

Picture 1:

http://www.kunsthhausgraz.steiermark.at/cms/bilder/84768/80/0/0/719fd065/herbert_05042006.jpg

Downloaded 8 April 2009.

Picture 2: Wilmes, Ulrich (1994) *Dan Graham – Ausgewahlte Schriften*. Koln: Oktagon Verlag. P: 91.

Figure 79 to 81 – *There's no simulation like home* (1999) Paul Sermon

All images from material on the website:

<http://creativetechnology.salford.ac.uk/paulsermon/simulation/>

Downloaded 8 March 2009.

Figure 82 *Time Delay Room 1* (1974) Dan Graham

Picture 1:

Photograph: Jens Preusse.

<http://www.medienkunstnetz.de/works/time-delay-room/images/13/>

Downloaded 4 march 2010.

Picture 2:

Sketch by Dan Graham.

<http://www.medienkunstnetz.de/works/time-delay-room/images/1/>

Downloaded 4 march 2010.

Figure 83 *Observing Observation: Uncertainty* (1973) Peter Weibel

Picture 1:

Sketch by Peter Weibel.

<http://www.medienkunstnetz.de/werke/beobachtung/bilder/1/>

Downloaded 7 March 2009.

Picture 2:

Reconstruction from 2001 in the context of the exhibition ctrl[space], ZKM Center for Art and Media Karlsruhe.

Photograph: Yvonne Mohr

<http://www.medienkunstnetz.de/werke/beobachtung/bilder/4/>

Downloaded 7 March 2009.

Picture 3:

Beobachtung der Beobachtung, Unbestimmtheit, 1973.

Photograph: Andreas Schmid

http://www.artnet.de/magazine/features/schmid/schmid05-13-05_detail.asp?picnum=19

Downloaded 7 March 2009.

Figure 84 *Delayed* (2003) Matthias Gommel

Picture 1: Installationsansichten Klangriffe Festival, Hochschule für Gestaltung Karlsruhe, 2003

Photographer: Matthias Gommel.

<http://www.gommel.com/>

Downloaded 25 February 2010.

Picture 2: Installationsansichten SoundImage Ausstellung, Laboratorio Arte Alameda, Mexico City, 2003

Photographer: Matthias Gommel.

<http://www.gommel.com/>

Downloaded 25 February 2010.

Figure 85 to 113 - *Mirror-Zone-Site and Zen-Sofa-Arrangement* (2008) Karin Søndergaard

Artist: Karin Søndergaard

Producer: Kjell Yngve Petersen

Part of the exhibition *Total Action*, Museum of Contemporary Art, Roskilde.

03 October - 22 December 2008.

Video and images: Karin Søndergaard & Kjell Yngve Petersen

List of Events

Author's Previous Artworks (1989-2000)

Glimpses (1989) Clemens Bro, Aarhus

Directed by Karin Søndergaard.

Performers: Tine Stubbe Østergaard, Betinna Nielsen, Ellen Johansen, Lili Odgaard, Joachim Hoegberg, Peder Nielsen, and Kjell Yngve Petersen.

Conception: Karin Søndergaard.

Produced by Boxiganga Performance Teater.

Clemens Bro, Aarhus.

May 1989.

Images: Dupont & Kjell Yngve Petersen.

Mirrechophone (2000) Museum of Contemporary Art, Roskilde

Smiles in Motion (2000) Museum of Contemporary Art, Roskilde

Delay Corridor (2000) Museum of Contemporary Art, Roskilde

Artists: Karin Søndergaard & Kjell Yngve Petersen.

Software design: Åke Parmerud.

Hardware: Poul Vestergaard.

3D design: Tine Nikoli.

Production: Boxiganga Performance Teater.

Exhibition: *Flesh Machine*, Museum of Contemporary Art, Roskilde.

14 January – 12 March 2000.

Funded by The Danish Cultural Ministry.

Video and images: Kjell Yngve Petersen.

Method Investigations (2003-2008)

The Turn (2003) Copenhagen

Performed by Karin Søndergaard.
Video: Kjell Yngve Petersen.

Traffic Light (2003) Copenhagen

Performed by Karin Søndergaard.
Video: Kjell Yngve Petersen.

Traffic Light (2005) Copenhagen

Directed by Karin Søndergaard.
Performed by participants in the masterclass: *The Construction of Experience*.
The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen.
October 2005.
Video: Simon Moe & Karin Søndergaard.
Texts by Claus Jørgensen & Saana Rönkönharju.
Post-graduate students at School of Architecture.

The Sensation of Light (2006) School of Architecture, Copenhagen

Directed by Karin Søndergaard.
Performed by the participants in the master-class: *Light of Tomorrow*,
International Velux Award 2006.
The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen.
February 2006.
Organised by Nanette Mathiassen.
Images: The master-class participants.

Very Simple Actions (2008) IFTR, Seoul

Directed by Kjell Yngve Petersen and Karin Søndergaard.
Performed by the working group participants.
Performance as Research Working Group.
At the conference: *Re-constructing Asian-ness(es) in the Global Age*.

IFTR-FIRT, The International Federation for Theatre Research.
Chung-Ang University, Seoul, Republic of Korea (South Korea).
July 2008.

Images: Kjell Yngve Petersen & Karin Søndergaard.

Research Laboratories (2004-2005)

Research Laboratories (2004) Kanonhallen, Copenhagen

Researchers: Karin Søndergaard & Kjell Yngve Petersen.

Assistants: Ole Kristensen & Simon Moe.

Participants: Simon Løvind, Katrine Karlsen, Birger Bovin, Line Frank, Lisbeth Burian, and Sidsel Romme.

Technical and administrative support: Kanonhallen.

Production: Boxiganga Performance Teater.

Funded by The Danish Cultural Ministry.

Kanonhallen, Copenhagen.

November 2004.

Video and images: Ole Kristensen, Simon Moe, Kjell Yngve Petersen, and Karin Søndergaard.

Research Laboratories (2005) Kanonhallen, Copenhagen

Researchers: Karin Søndergaard & Kjell Yngve Petersen.

Assistants: Ole Kristensen & Simon Moe.

Participants: Dan Zahavi, Michael Thomsen, Sanna Bjerg, Thilde Knudsen, Leif holm, Ingelise Flensborg, Mie Buhl, Erik Pold, Katrine Karlsen, Pelle Skovmand, Tina Tarpgaard, Katja Bülow, Marika Kajo, Jørgen Callesen, Katrine Nielson, Kjerstin Anderson, Stuart Lynch, Sine Brinkgaard Olsen, Gritt Uldall-Jessen, Line Frank, Bernt Hertz Jensen, and Tatiana Lyng.

Technical and administrative support: Kanonhallen.

Production: Boxiganga Performance Teater.

Funded by The Danish Cultural Ministry.

Kanonhallen, Copenhagen.

February 2005.

Video and images: Ole Kristensen, Simon Moe, Kjell Yngve Petersen, and Karin Søndergaard.

Participants interviewed in the Second Laboratory:

Katrine Nilsen, scenographer.

Gritt Uldall-Jessen, dramatist.

Bernt Hertz Jensen, Siemens, public relations.

Jørgen Callesen, PhD, performance and new media artist.

Stuart Lynch, performer and director of theatre.
Kerstin Anderson, Danish National School of Theatre, continuing education.
Tilde Knudsen, theatre actor.
Katja Bülow, PhD, architect.
Tina Tarpgaard, dancer and choreographer.
Katrine Karlsen, theatre actor.
Erik Pold, stage director, dancer, choreographer.
Mie Buhl, researcher, Danish School of Education.
Ingelise Flensburg, lecturer, Danish School of Education.
Sanne Berg, dramatist.
Michael Thomsen, head of research, interactive institute.
Leif Holm, lecturer, Danish School of Education.
Dan Zahavi, professor, phenomenology, University of Copenhagen.
Line Frank, scenographer.
Marika Kajo, interaction designer.
Pelle Skovmand, composer.
Sine Brinkgaard Olsen, architect.
Tatiana Lyng, installation artist.

Exhibition of Prototypes (2008)

Mirror-Zone-Site (2008) Museum of Contemporary Art, Roskilde

Zen-Sofa-Arrangement (2008) Museum of Contemporary Art, Roskilde

Artist: Karin Søndergaard

Producer: Kjell Yngve Petersen

Part of the exhibition *Total_Action*, Museum of Contemporary Art, Roskilde.

03 October – 22 December 2008

Bound in Copies of Publications

Søndergaard, Karin & Petersen, Kjell Y. (2009) 'Art as a Social Site – Participation as Medium – An introduction and discussion of the works Mirror-Zone-Site and Zen-Sofa-Arrangement', in Søndergaard, Morten & Jacobsen Mogens (eds.) (2009) *RE_ACTION: the Digital Archive Experience*. Aalborg: Aalborg University Press.

Søndergaard, Karin (2006) *The Performative Visitor*. At the conference: Consciousness Reframed 8, University of Plymouth, UK, 21-23 July 2006.
URL: <http://www.planetary-collegium.net/conferences/detail/200607>

Søndergaard, Karin (2005) 'An attempt towards a poetics of performative involvement: art as situated experience', in Ascott, Roy (ed.) *Liquid Reader™ v3.1. [Altered States], DVD-book, Altered States - Transformations of Perception, Place and Performance*. International conference held at the university of Plymouth 22-24 July 2005. Plymouth University.

Søndergaard, Karin (2004) *Performance as articulated agency*. At the conference: CIBER@RT-BILBAO: International Festival of New Technologies, Art+Communication, Bilbao, Spain, 23-30 April 2004.
URL: <http://www.ciberart-bilbao.net/>

Søndergaard, Karin (2003) *Notes on the creation of a split state in consciousness through movement, thus generating an art agency*. At the conference: Redes Sensoriais Symposium, Sensorial Net, Fortaleza - CE, Brazil, 29-30 November 2003.
URL: <http://www.redessensoriais.eco.ufri.br/>

Søndergaard, Karin (2003) *Artistic Strategies for using the Arts as an Agent through the Creation of Hyper-Reality Situations*. At the conference: Consciousness Reframed 5: Art & Consciousness in the Post-biological Era, UWCN, Caerleon Campus, Wales, UK, 2-5 July 2003.
URL: <http://www.caiia-star.net/production/conref-03/>

Søndergaard, Karin & Petersen, Kjell Y. (2009) 'Art as a Social Site – Participation as Medium – An introduction and discussion of the works *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*', in Søndergaard, Morten & Jacobsen Mogens (eds.) (2009) *RE_ACTION: the Digital Archive Experience*. Aalborg: Aalborg University Press.

Art as Social Site – Participation as Medium (2009)

An Introduction to and Discussion of the Works *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*

Authors:

Karin Søndergaard and Kjell Yngve Petersen

Mirror-Zone-Site

The audience enters a room furnished only with audio-visual equipment: three cameras set up in three different corners, three wide-screen televisions hanging side-by-side on one wall, and a group of cables running along the floor where the cameras are connected to the screens. The surveillance capabilities of the equipment can display three closed-circuit video loops, each projecting a slightly different time delayed version of real-time feedback. In this way, the installation gives three simultaneous visual perspectives from three different time delays. The audience is thus able to experience their own activities from three different angles in three temporal perspectives.

The audience is free to wander through the installation space and to get as close to the cameras as they like. In the middle of the gallery, a zone is outlined by tape on the floor. If the visitors move only within the confines of the zone, they can experience their full body mirror images on all three screens in actual scale. The zone generates a kinaesthetic and analytic field between actions and their visual imprints. It is possible to respond to the imprint of one's own actions, past, present and future. Furthermore, the installation becomes a mirror in which the physics of perception become involved in negotiating the virtual and the real, establishing a relationship between imagination and physical appearance. The performative experience of the installation establishes a reflective perspective, making it possible for the visitors to investigate variations in their actions and physical presence. The installation encourages visitors to reflect on themselves, inviting them into a space that was designed to offer many options for observation. For example, visitors can view their own movements and behaviour within the context of a time-delayed video collage.

Zen-Sofa-Arrangement

The audience enters a familiar sitting room arrangement: a sofa and television. The screen has two functions: it shows a time-delayed representation of the sofa with seated visitors and it functions as a channelled stage for a remote performer. Through the time delay feature, temporality itself is experienced as an extension of place; the audience experiences time through movement and actions. The moment of 'now' is extended, because the installation depicts the execution and recognition of an action. By seeing the same action in time delay and from an external perspective, time itself gains consistency and is perceived as an expansion of place. The audience is situated in the creation of a work through its own performance. A remote performer, who occasionally appears on the screen and analyses and comments on the audience's behaviour, watches the exhibition space. The conventional relationship between performer and audience collapses. The sofa becomes a theatrical framing of a social site; it is both a stage and seating. The sofa and television arrangement is a framework for investigations that the audience's performance initiates in a complex social setting.

Towards New Audience Roles

Mirror-Zone-Site and *Zen-Sofa-Arrangement* focus on the way in which the visitor's role expands within responsive installations, building on the dual roles of audience and performer. The audience is assigned a role in the installation structure; visitors participate in several modes of simultaneous observation and performance. The installations also function as minimalist scenographic environments, where the audience is staged and situated in a reflective re-examination of their own actions. Thus, the audience is placed at the centre of the work, generating both its creation and the experience of it. Each work frames and stages a reflective situation, which points back to the 'perceptive system' of the participant. The works use the scenographic and media structures to guide the audience's analytic and improvisational interaction. The technological framings establish several simultaneous sense modalities and observation-positions. [Note 1]

The installations also set up a fluid connection between life and art, blurring the lines between them, as did the Neo avant-garde in the 1960s. In our installation, everyday situations such as watching television are reinterpreted as second-order operational systems [Note 2]. By regarding daily activities as essential to the art works, a mutual correspondence between art and life is achieved; this action in turn generates a social site where participation makes the artificial (here, technology) a part of the viewer's life. The art works are conceived as operational systems, building on the assumptions of the installations as closed autopoietic sites. As Niklas Luhmann (2000:134-135) explains: 'Art participates in society by differentiating itself as a system, which subjects art to a logic of operative closure - just like any other functional system ... [m]odern art is autonomous in an operative sense ... society imposes this form on all functional systems, one of which is art'.

Participation as Content

In *Mirror-Zone-Site* and *Zen-Sofa-Arrangement*, visitor participation is central to our strategy. The environment - a set of structures for self-observation - is static until the visitor gets involved. Nicolas Bourriaud (1998:169-70) describes participatory art works as situations where the viewers 'negotiate open relations that are not pre-established'. The role of openness in the installations in Roskilde - similar to Umberto Eco's conception of the Open Work -- is extended to include the audience as 'passive consumer, and ... witness, an associate, a client, a guest, a co-producer and a protagonist' (1998:169). In other words, the appearance of the artwork is generated by the self-reflective activity of each visitor. According to Bourriaud, the participatory installation deliberately 'create[s] and stage[s] life structures that include working methods and ways of life, rather than the concrete objects that once defined the field of art' (1998:170). The inclusion of working

methods and ways of life as artistic material suggests that participatory art works are conceived as 'the production of a subjectivity that constantly self-enriches its relationship with the world' (1998:170). The installations discussed in this essay shape 'social activities' through their operational structures, staging lifestyle situations as described by Allan Kaprow (2003). He suggests that methods of framing everyday life 'links it to experiences outside art [, and account for] the meaningfulness of all experience' (2003:23). Following Kaprow's strategy, the use of 'method permits an engagement with the meanings of everyday life [in a style of making that] is more like observation or calculation than revelation' (2003:xxiii).

The digitisation of the mediating systems and their connection with telematic [note 3] networks enable the construction of technological mediating environments that interact with the installation's activities. David Rokeby's engagement with mediating systems has led him to posit participation itself as the focus of attention when creating such art works. According to Rokeby (1998), by 'defining a way of sensing and a way of acting in an interactive system, the interface defines the 'experience of being' for that system. Through their design of the interface, the creators have in large part defined the users 'quality of life' while they are interacting with the system'. Insights into the user experience make it possible to develop artistic strategies that address the ways in which experience is generated, rather than what is supposedly real. In order to gain a better understanding of the parameters in play, Rokeby (1998) suggests that 'we need to look at how our experience of the real world is constructed. In other words, what is our user interface for reality?'

Participation in the real-time mediating installations involves sensory activities that are both performative and experiential with the same time frame, bringing attention to the act of participation itself. This can be seen as a sense of involvement, which articulates "the dividing line between observation and engagement" (Iles, 178), expanding the engagement as a site of social encounter and self-reflective experience. According to Bourriaud (165), the experience of the participation activities evolves a "relational condition," which proposes "the sphere of human relations as site for the artwork."

Constructing Artificial Social Space

The design of a sphere of human relations establishes a specific site of social interaction, as an artistic strategy, similar to those initiated by the Situationist movement. There, the 'concept of a 'constructed situation' was intended to replace artistic representation with the experimental realisation of artistic energy in everyday environments' (Bourriaud, 1998:168).

The German art historian Dorothea von Hantelmann (2005:180) introduces a shift 'in the direction of theater [and] towards the idea of culture as a social practice; towards theatre as an art form that understands the space between the artistic phenomenon and its reception as a present and therefore social space'. Expanding on the idea of visitor as participant, Hantelmann suggests that new definitions will emerge from the re-negotiations [note 4] of the theatrical site. As she states: 'In this sense performance could take us away from the fixation on the art work, its intentions, significations and interpretations, towards the social situation in which art takes place' (2005:180). We can envision performance-installations where the artwork is produced performatively as a 'sort of cartography of existence' (2005:180). The possible roles played by the visitors are part of the staged artificial reality to be explored by them.

As Bourriaud (1998:165) explains, the 'works bring into play modes of social exchange, interaction with the viewer inside the aesthetic experience he or she is offered, and processes of communication in their concrete dimensions as tools that can be used to bring together individuals and human groups'. At a basic level, the introduction of

situating constructs into an art installation can establish self-reflective processes; however, by introducing mediating structures that enable a time-lapse between the activity and the experience of the same, the artists ensure that participants can also observe their interactions in retrospect, expanding the experience into a theatre of roles. The 'notion of a situation reintroduces the unities of time, place and action in a theatre' (1998:165) so that these mediating installations, which displace time and place, collapse any clear distinction between performer and observer. The installations become a social site comprised of intertwined contracts of theatrical conventions. As Bourriaud (1998:165) might say: 'the fact that they operate with the same practical and theoretical horizon [make the installations] the sphere of interhuman relationships'.

As Chrissie Iles points out, live feedback in technologically mediated installations has become 'a central formal and spatial strategy' (Iles, 2000:300) that is 'intimately connected with performance [making a] radical shift of meaning from the object to the viewer in space' (2000:254). The site of experience becomes an analytic anti-spectacular experience of space but becomes phenomenological as it confronts us with ourselves. As the Les Levine (1970:337) remarked, there is a trend toward placing phenomenal occurrences in mediated art installations: 'The self-feeding, self-imaging, and environmental surveillance capabilities of closed-circuit television provide, for some artists, the means of engaging in a phenomenon of communication and perception in a truly empirical fashion similar to scientific investigation'. The mirrored video environments of Dan Graham [note 5] are early examples of installation art; his structures are made to facilitate the visitor's self-experience as the main focus of the artwork.

Producing Social Interstices

The overlapping of the social situations of everyday life with artificial sites such as those discussed here makes the experience of art works a social interstice. I understand this term to mean a place where the very fabric of social relations is altered temporarily within the freedom of a theatrical contract that is normally a social contract. The term 'social interstice' connotes a 'liminal site' (Turner, 1982) in the anthropological sense of an uncommon daily situation, specifically designed to allow experimentation with the texture of social relationships. The interstice is 'a space in social relations which, although it fits more or less harmoniously and openly into the overall system, suggests possibilities for exchanges other than those that prevail within the system' (Bourriaud, 1998:161).

Mirror-Zone-Site and *Zen-Sofa-Arrangement* are concrete spaces in a basic sense: they are exactly what they appear to be, pieces of furniture and media equipment in a gallery space. Visitors experience the art works as themselves (i.e., human visitors), and they engage each other and the objects according to the rules of social intercourse. At the same time and precisely because of the minimal and obvious constructions, a way is opened for a transformation from the space as social environment to the place where social activities become an artwork. The site becomes a participatory event: visitors are both audience and an integral part of the artwork. The actions in the space simultaneously unfold within two protocols: the social protocol of everyday life that renders the theatrical as super-real and imaginative, and the theatrical protocol that recasts ordinary social life within a framework of potentially divergent, but realistic, possibilities.

Inherent in participatory art works are the overlapping qualities of spatial proximity, time, or relationship. The structures are presented in a compressed atmosphere that 'proves to be an especially appropriate expression of this civilisation of proximity. It compresses relational space, whereas television and books send us all back to spaces where we consume in private' (Bourriaud, 1998:160). But because of the decayed unity of social space (i.e., abandoning the 'social' as ruled by a single dominate contract of social behaviour), the exhibition environment gives rise to a self-reflective set of social conceptions comprised of several overlapping contracts. Present, therefore, is the

possibility of an immediate production of 'a specific sociability' (1998:160), in all the conceptions of the 'immediate': occurring or done at once; relating to or existing at the present time, as nearest or next to in space; and, most importantly, the 'immediate' in terms of human relationships or actions.

Both installations discussed here allow for an investigation of the atypical aspects of the ordinary through a double codex of sociability that exists in the participatory sites. Each site evinces a different priority of modes of presence, leading to a different negotiation of the private and the public aspects of social activity. People play expressive and physical games or cuddle affectionately, activities that prioritise the communicative and social relationships of the participants. The installations also rearrange the status of language and meaning by enhancing communication modalities other than the spoken language and by facilitating the exchange of opinions, delicately reformatting the ways in which people relate and interact. The installations equalise the 'outside view', so that everyone can see everyone else through the video feedback. This process includes viewing oneself as the other, and is further emphasised by presenting the visual media presentation as serial montages and structured tableaux.

Visitors are 'discovering new assemblages, possible relations ... between different partners. Like social contracts, aesthetic contracts are seen for what they are ... multiple, fruitful combinations of existence. By the same criterion, art no longer tries to represent utopia; it is trying to construct concrete spaces' (Bourriaud, 1998:167). In fact, visitors are engaged in social theatre, designed as a construction of theatrical operations rather than an event, and this situation produces a social interstice that focuses on exploring social interactions.

Participation as Media

Because the driving force of the installations is the participation of the audience, their activity places them firmly in control of the realisation of their participation. Seen from the artists' point of view, the 'content' could be described as 'staging possibilities of social re-investigation' or 'analytic test sites for individuation'; this makes any realised 'content' dependent on the individual participant. In the sense of John Cage's structures, these two installations are operational, leaving the artists at one remove from the realisation of the work. The installation design make a range of potentials possible rather than mandating one particular way to participate.

Claire Bishop observes that, in the case of user-generated experience by participation, 'the idea of constructed situations remains an important point of reference for contemporary artists working with live events and people as privileged materials' (Bishop, 2006:13). She also suggests a type of artistic composition or design that places people and the event at its core, merging strategies from across sculpture, media, installation, performance, and theatre arts. She further argues that, even though the participatory art works resemble performance art, the actual condition they establish reaches much farther, suggesting that 'although ... these projects imply a relationship to performance art, they differ in striving to collapse the distinction between performer and audience, professional and amateur, production and reception' (2006:10).

If we conceptualise participation as a confluence of several media strategies that emerge from video feedback, audience activity, and scenographic staging, we might use the concept of participation as artistic medium to attain consistency in the different participatory works. Following the Fluxus concept of 'intermedia', this is then a creation strategy. Participation as new intermedia is produced through a re-conceptualisation of the artistic media involved into a new concept of 'media' – participation not possible to describe by its constituent parts and unique to the artistic intent that produced its specificity. If we 'think more widely about the claims and implications of the artistic

injunction to participate' (2006:10) we might ask what is then brought into focus through the participatory installations. What is mediated and what is the artistic intent underlying these installations? Hantelmann (2005:179) observes 'that performance makes us aware that meaning takes place in the present', suggesting that the mediating activities are the artists' foci, leaving meaning to arise from the flow of participation.

The constructed social situation in both *Mirror-Zone-Site* and *Zen-Sofa-Arrangement* merges the paradigms of exhibition and theatre by promoting a performative behaviour through 'instructions' in the scenic arrangement and operational system. The participation is in this way formatted and guided by the design of the environment, which suggests an understanding of the participant's state as one of 'performative experiencing'. The action and the imagination are located in the same body-medium, or participant-medium, which imply that 'participation as medium' is the main focus of the installations.

The personal involvement of the visitor 'poses the question of agency as a continuing process of negotiation of social relations' (Hantelmann, 2005:179) and she further states that 'in a more general sense the paradigm of performance indicates how society and social relations are continuously produced and reproduced through actions performed by every individual, constantly anew' (2005:179). The installations situate well-known scenarios of everyday life (e.g., the sofa and television) as social "givens" brought into the art context. Thus, each visitor gains the authority to develop a unique understanding of how his or her experience is framed and in what context to understand his or her participation.

The audience is involved in a performance where it is transformed from 'removed observer to involved participant – anything from actual participation to an engaged observer who becomes part of what could be described as a performative "field"' (Iles, 2005:178). In the participatory state of 'performative engagement', the roles overlap and multiply across modes of observing and performing, and the field of participatory positions forms composite roles. A network of interrelations among roles and positions contributes to the staging of a complex social event structure that continuously transforms participation into media.

Book editor's notes

Note 1: Editorial note: Simultaneous sense modality is the technical term for the ability to use several sense-faculties at the same time and coordinated; observation-positioning is the technical term for ways of which you may place yourself to observe a phenomena, indicating that there are more than one way the observation may take place.

Note 2: Editorial note: systems of which the audience itself is part – as opposed to systems that audience merely observe from an outside position].

Note 3: In *Zen-Sofa-Arrangement* the remote performer is introduced through a telematic internet connection.

Note 4: Re-conception.

Note 5: Dan Graham is an American conceptual performance media artist.

References

- Bishop, Claire (2006) *Participation*. London: Whitechapel and the MIT Press.
Bourriaud, Nicolas (1998) 'Relational Aesthetics', in Bishop, Claire (ed.) (2006) *Participation*. London: Whitechapel and the MIT Press.
Eco, Umberto (1989) *The Open Work*. Cambridge: Harvard University Press.

Hantelmann, Dorothea von (2005) in Jens Hoffmann and Jonas, Joan (eds.) (2005) *Perform*. London: Thames and Hudson.

Iles, Chrissie (2005) in Hoffmann, Jens and Jonas, Joan (eds.) (2005) *Perform*. London: Thames and Hudson.

Iles, Chrissie (2000) 'Video and Film Space', in Suderberg, Erica (ed.) (2000) *Space Site Intervention*. Minnesota: University of Minnesota Press.

Kaprow, Alan (2003) *Essays on the Blurring of Art and Life*. Berkeley and Los Angeles: University of California Press.

Levine, Les (1970) 'Closed-Circuit Television and Teledynamic Environments', in Yongblood, Gene (ed.) (1970) *Expanded Cinema*. New York: Dutton.

Luhmann, Niklas (2000) *Art as a Social System*. Stanford: Stanford University Press.

Rokeby, David (1998) *The Construction of Experience*. Available at:
<http://homepage.mac.com/davidrokeby/experience.html>

Turner, Victor (1982) 'Liminal to Liminoid, in Play, Flow, and Ritual: An essay in Comparative Symbology', in Turner, Victor (1982) *From Ritual to Theatre*. New York: Paj Publications.

Søndergaard, Karin (2006) *The Performative Visitor*. At the conference: Consciousness Reframed 8, University of Plymouth, UK, 21-23 July 2006. URL: <http://www.planetary-collegium.net/conferences/detail/200607>

The Performative Visitor (2006)

Author:

Karin Søndergaard

Abstract:

Keywords: theatricality, performativity, action, placeness and spaceness.

*The paper will discuss the relation between installation art and performance. It will take a specific focus on the experience of the performative visitor situated in an installation space. It will discuss the visitor participation as **'experience through action'**, - the prepared artistic installation as **'formative environments'** and the generated modes of aesthesis as **'emergent states of consciousness'** - a third order engagement. The paper will discuss how the insights of the skilled creative performer can be transposed into an installation environment as formative forces, impacting on the positions of the participating visitor. This further leads to investigating how the insights of these performer positions can be thought of as facilitating the implementation of specific intended experiences, and thus evoke insights into compositional strategies of participatory visitor experience.*



Installation art and performance:

Installation art developed as a genre on its own rights in the 1960s and 70s, and it is a fact that many of the protagonists of this genre were engaged in performance activities in the beginning of their careers (A. Kaprow, R. Morris, Y. Ono, B. Naumann, J. Beuys – among many others) As stated by Anne Ring Petersen (2005:217) 'They used performance and body art as a source of ideas and as a tool to call attention to the bodily, inter-subjective and phenomenological aspects of artistic expression and the viewers response'.

In this paper this is taken a step further, elaborating on the role of the engaged visitor. The 'viewer' is here thought of as participant, to an extent where the 'artwork' is dependent on the visitor's active involvement to come into existence. We are in this way moving from an interest in the viewer's response to prepared artistic expressions, to ways of situating and staging the visitor *as performers* in their individual and self-generated artistic event. These types of installation art could be thought of as visitor-performance, or staged visitor experiences, making use of high-level insights from the profession of performers as framework for the creation.

As a core consequence of the trans-position of the role of the visitor, the position from where the art-processes can be observed have moved from an outside overlooking position, to the individual position of being involved in *experience through action*. That is the position where the visitor is formatted momentarily by the staging and situating environments. An environment which impose pre-arranged parameters of behaviour and modes of perceptions, formatting the apparatus of the visitor, and subsequently making them involved in what can be analysed as 'a third order engagement'.

This engagement is a double task of creating and observing simultaneously, which is similar to the skilled performers method of 'analysis through creating' or more precisely by 'thinking through action'. This could be called to 'evoke the action of experiencing', or observing in the moment of generating the observation. This momentary involvement in action is what situates 'the performative visitor'.



The performative visitor:

Robert Morris has outlined what we could call the situational position of the performative visitor, and his analytical description proposes interpretation of the performative visitor that has clear resemblance to what is experienced by skilled performers. What he describes is a first person experience, an experience of enactment, - of an actor/performer being in a performance situation. Robert Morris (1978:51) argues:

As there are two types of selves known to the self, the "I" and the "me," there are two fundamental types of perception: that of temporal space and that of static, immediately present objects. The "I," which is essentially imageless, corresponds

with the perception of space unfolding in the continuous present. The “me,” a retrospective constituent, parallels the mode of object perception.

This use of the differentiation between the ‘I’ and the ‘me’ could be made analogue to the performers professional state of simultaneously acting and controlling the action. This professional experience is by the performer developed to a level of technique, where she consciously, through her actions, generates a heightened state of experiencing.

Further Robert Morris (1978:51) suggests:

The perception of space is one of the most foremost “I” type experiences. In recall and reflection of that type of experience the “I” is transmuted into the domain of the “me.” Memory is the operative element here. The dimension of time keeps the “I” and the “me” from coinciding. In the relatively immediate perception of objects – encounter followed by assessment and judgement – there is little stretch or gap between the two modes. Spatial experience, requiring physical movement and duration, invariably puts a stretch or a gap between the two modes.

The gap or stretch that Morrison talks about constitutes a mental reflective space, where one’s attention is stretched between several positions of observation, or parallel modes of reality. A dynamic moment of hesitation, or dwelling is promoted, where the action of experiencing and the action of acting is negotiated. We could call this an artistic space generated between ‘the experience in action’ and ‘the memory of interpretation’, enabling artistic experience through the actions of involvement.

When engaged with installation art, where the situating and staging of the visitor is core, the promotion of such an extended span of experiencing is qualifying the role of the performative visitor – as an action driven establishment of hesitation creating an extended memory space between the presence of doing and being.

Such a state of consciousness makes the agency of the individual move from an “I” observation position, to a position that seeks to control or overview the many possible simultaneous modes of observation. The action promotes a sort of floating or transformative state of attention, which is lifted to an independent operative level. This activity generates a distance of phenomenal abstraction to the multiple concrete realities of action and involvement. This act of our consciousness creates a special engagement – what we could call a third order engagement.

Theatricality and performativity:

To further engage in the discussion on the *performative visitor* we need to draw a distinction between the two aspects of involvement: the staging and the situating aspect. This is a distinction between two basic modes of conceptualising the nature of one’s involvement: either as an agreed ‘as if’ event like theatre where the possibilities of experience is staged and negotiated ... or as a ‘real occurrence’ of consequences and states of presence like ‘performance’ where the appearances of a certain approach is manifested as a direct consequence of one’s involvement.

.....When an involvement is ‘situated’ then one takes occurrences for real manifestations that is part of the modes of action on site. This is perceived as the *performative* aspect.

.....When an involvement is ‘staged’ then one search for the course of the staging, that is searching for some intended content of the courses or structures that lays behind and which is promoting this specific intended realm of meaning. This is perceived as the *theatrical* aspect.



The construction of third order engagement:

Developing on a practice research project conducted recently, we will view the construction of an installation environment in three phases:

Firstly as the situating impact of light-spaces, promoting the performative involvement.

Secondly as the staging impact of a large frame-object, promoting the theatrical involvement.

Thirdly as the combined effect of the light spaces and the frame-object, promoting a 'third order engagement'.

Light-space – situating human experience:

This first step introduces a simple environment created by a light setting, which situates experience in a performative way, evoking a focus on phenomenal aspects of performative involvement.



Performative environments for behaviour and perception:

By elaborating on the methods of the performer, it is possible to introduce and develop a series of methods for investigating our experience of spatial and relational matters. Physical techniques and exercises, which usually are used as qualifiers of the performers methods in relation to acting on stage, can be utilised in the investigation of how different phenomena impact on us.

That is to say that one can use the conscious performative state as a mentally stretched reflective space for investigation of phenomenal matters, – to investigate the relation between the individual and its outer world, through an investigation of the relation between sense-perception, movement, and the inter-human and spatial relations.

Notes on the experience:

.....investigate the influence of the form on your sense of being in it – to be present in the form – per-form – to be in creation of the form of one’s experience – when you move yourself in the form then you are engaged in investigating its influence on you and simultaneously while you are investigating its influence (you move within it) the movement convey an expressivity.

This activity of action comes back to oneself as a form in itself, which then again form back on the experiencing apparatus, – it expresses toward others how the experience is for you, – it evoke an awareness on how you form the experience and how the experience form back on you – it is this fluctuating mutual forming between action and attention, that drive an auto-poietic emergence of a ‘third order engagement’.....



Performance and performativity:

In the basic understanding of the concepts of performance and performativity, the 'doing' becomes an 'act of doing'. This small difference in the use of the word 'doing' signifies the difference between the ordinary 'doing' to serve a purpose, and the performative 'doing' liberated from purpose and executed as an act in itself. This means that the focus is moved from what and why you are doing, to how you act when doing and how you experience this act.

Taking it even further one could say: When doing has become an act of doing, the doing evolves towards an examination of the act of doing.

When doing becomes an investigation of the 'act of doing', it means that there is still no outer purpose of the 'doing', but only a focus on 'how it is to be doing', - looking into what 'doing' is as a phenomenon in itself. With this specific awareness, 'doing' is turning into an auto-poiesis. Now why auto-poiesis? Because when 'doing' is separated into a closed structure, as a self-referential entity, the 'act of doing' evolves as an organisation of self-reference.

The 'act of doing' is creating a meaning in itself. That is, when the 'act of doing' becomes an articulation on itself - when the 'act of doing' does not point to some pre-determined purposeful effect, but generates an appearance of its own interference.

When the function and purpose is taken away from the 'doing', there is established an abstract relation to the body as an instrument. An instrument one can use to examine the possible 'doings' of the body itself. This attitude of technique to the 'doing' allow a hyper-reflective situation for using oneself as an instrument.

From this advanced knowledge position it is then possible to design installation environments as 'outer thinking structures', as arguments one is being exposed to as visitor, and then 'reply to' ... first by transforming and adjusting one's modes of sensing and perceiving ... and then by 'arguing back' with one's action.

The Frame - staging human experience:

This second step introduces a simple environment created by a human size object, a 'frame', which situates experience in a theatrical way, evoking a focus on narrative aspects of performative involvement.

Theatrical environments for behaviour and perception:

With people on each side of the frame, they watch each other within a certain staging effect. The mediating channel, manifested by the object, connects them. In some way it becomes bearable to stare at the other person - and to be stared at. It is experienced as if one is mirroring oneself in the other. The frame functions as a formative environment, which stage the relationship between the present visitors, and generate an artificial reflective performative presence. The progression of involvement in this theatrical event develops as an ongoing narrative of modes of fictional self-reflection.

Theatricality and dramatic action:

When an involvement is 'staged' then one searches for the course of the staging, that is searching for some intended content of the courses or structures that lays behind and which is promoting this specific intended realm of meaning. This is perceived as the theatrical aspect.

One could view theatricality as a basic human condition, as a way to negotiate and understand the virtual motor that drives our imagination, in a way of living out narratives that enacts the inner virtual narratives.

According to Josette Feral (1997) theatricality is a process that is connected with the gaze. A gaze that creates the other's space of presence, a virtual space, which gives space for the alteration of the subjects and lead to the emergence of a fictional space. A process that constitutes an 'otherness of theatricality'.

The gaze of the viewer creates a specific space where illusion can emerge. As stated by J. Féral, theatricality is a placement of the subject in relation to its imagination. It is this placement of the structures of the imaginary, based on the presence of the space of the other, which makes theatre possible.



Theatricality meets performativity:

In the third set-up, situating the combined effect of the light spaces and the frame-object, the visitor are involved in a theatrical 'playing into the situation' and 'imagining what could be happening' as well as the performative 'negotiating phenomenal appearance' and 'forming of the real'.

The installation experience provokes the *inner virtual motor* to produce a set of simultaneous reality interpretations, thus generating a presence (a position of third order engagement) to cope with the evolved interference. As one could say: if it is not possible to establish a coherent and stable conception of self, and a clear notion of inner and outer phenomena ... then a bearable mode of understanding the engagement is generated. This is a dynamic continuous 'reality negotiator' position, which is not demanding a clear stable identity, but rather a dynamic state of action.

Promoting a 'third order engagement':

When combining the two artistic structures, the light-space and the frame-object, visitors are confronted with a double opportunity of how they can conceptualise their presence:

they are both performatively situated and theatrically staged at the same time, proposing both a phenomenal and a fictional interpretation of their presence.

The visitor is promoted into a dynamic involvement (third order engagement) to handle the paradox – a sort of transition into an action-based presence that can handle the simultaneous presence of the two exclusive 'realities' of phenomenal and fictional space.

Photos:

Kjell Yngve Petersen, Simon Moe & research participants ©2005-6

References:

Carlson, Marvin (2004) *Performance: a critical introduction*. London: Routledge.

Féral, Josette (1997) 'Teatralitet. En undersøkelse av det teatrale språkets egenart'. *Tidsskrift for teori og teater*, 2, pp. 8-20.

Fried, Michael (1967) 'Art and Objecthood'. *Artforum* June 1967. Reprinted in: Battcock,

Gregory (1995) *Minimal Art*. University of California Press

Madsen, Merete (2002) *Lysrum*. Copenhagen: Kunstakademiets Arkitektskole.

Morris, Robert (1978) 'The Present Tense of Space Art in America', January-February 1978. Extracts reprinted in: Nasgaard, Roald (1978) *Structures for Behaviour*. Ontario: Art Gallery of Ontario.

Petersen, Anne Ring (2005) 'Between image and stage'. In: Gade, Rune & Jerslev, Anne (eds) (2005) *Performative Realism*. Museum Tusulanum Press, Copenhagen

Petersen, Kjell Yngve (2004) *Time, Space, Duration*. At the conference: CIBER@RT-BILBAO: International Festival of New Technologies, Art+Communication.

Søndergaard, Karin (2004) *Performativity and biotechne*, Consciousness Reframed 6: QI and COMPLEXITY. 24 - 27 November 2004, Beijing, China

Søndergaard, Karin (2005) *Installations that situate the visitors as performers: generating 3rd order states of consciousness*. Shaping Consciousness, April 6-7, 2005, Dallas Museum of Art, Texas, USA.

Søndergaard, Karin (2005) 'An attempt towards a poetics of performative involvement: art as situated experience', in Ascott, Roy (ed.) *Liquid Reader™ v3.1. [Altered States: Transformations of Perception, Place and Performance]*. Plymouth: University of Plymouth.

An attempt towards a poetics of performative involvement: art as situated experience (2005)

Author:

Karin Søndergaard

Abstract:

This paper is about instantiations, relationships, potential realities, and state shifts. I will make use of insights gained through my latest Performance Laboratories in which I explored on the phenomenon of state-shifts promoted through mutually generated relationships.

The relationships is established by situating people in mediating constructs such as light-spaces, light and framing objects, mirrors, and telematic mediation.

As part of my research I am searching for ways to articulate knowledge on first person accounts. In this case as instantiated knowledge on performative experience.

Through a series of Performance Laboratories, I have investigated through practise how light-spaces, framing objects, reflecting mirrors and video transmissions, can be experienced and thought of as mediating structures. These mediating structures are then, through organising the modes of experience of the involved people, generating altered states of consciousness, and formatting the conception of the relationships.

I will argue that by formalised situations it is possible to create an artistic field, existing as an altered state of consciousness. An art space momentarily generated by situating people, by instrumentalising their conception of self and environment, thus actualising a third state of potential reality.

Instantiated knowledge on performative experience:

The phenomena under observation in this paper are somewhat difficult to touch on. It is an interest in the human being at a relative complex state of self-awareness. The position of observation, and the phenomena under investigation, is the involved persons individual experience of experiencing. And further more this person is brought into a performative state of being consciously forming and transforming on both the generation of experience through actions and attention, and the position of experiencing the experience. Since the artistic material of concretisation is objects, light, media and social contextualisation – and since the artistic space is unfolding within the individual observation of the experience of experiencing – the main focus is on the relative relation between the concrete orchestration of social situations, and how these orchestrations are formatting altered states of consciousness. This approach to art manifestation is highly dependent on the ethical positioning of the artist. The conscious provocation of altered states of consciousness, and the interventions promoting these effects, has to be openly declared

and a clear part of the agreement with the visitors. The evolvment of altered states of consciousness is not possible unless the visitors recognise and accept the social rules defining the involvement, before involving themselves in the event.

Instantiations:

To explore on phenomena of altered states promoted by mutually generated relationships, several modes of attention are involved, which needs to be very profoundly promoted and organised. A spectrum of poetic strategies to prepare for this kind of actualisation of artwork is needed. One of them is to think of and strategise towards instantiations. Instantiations is in this understanding those moments where a complexity of preparations is brought into realisation. The poetic strategy is embedded in these preparations, and the preparations are formatting the situation into an artistic experience. Especially when experience is coming into existence solely as awareness of altered states of consciousness, the strategy of instantiations is a productive way to analyse the complex of phenomena and processes involved critically.

The complex of methodologies involved in this poetic approach has a long tradition of realisation in what is known as Performance Laboratories. In the Performance Laboratories the meta-methodological complex orchestrates how one from the simple formations of objects, light, behaviours etc. can enact situations, which leads to a world of potential realities, when composed into an instant of formatted experience. So the poetic strategy of instantiations is both making performative involvement actualised as a certain situation, and in the same instant transforming the very conception of being involved. To the extent that the processes and positions involved are being kept present throughout the experience, as parallel states simultaneous equally present, the involved persons will be in a conscious transformative state, controlled and initiated by themselves. They will be consciously forming on their own experience of experiencing, and thus experience the transformative qualities of performative involvement as an act in itself.

Relationships:

Our awareness of ourselves as identities, and our ability to abstract on our lives as part of modes of consciousness, is all emerging out of our 'living in language'. To be 'living in language' is the notions proposed by Bateson and Maturana as the way we constantly negotiate our relationships towards our fellow human beings through multi-modal metaphoric relations. But since we only have our inner world to be present through, and only have our sensory-motor capabilities to interact with the outside world, then any notion of self, environment and other is constructs within ourselves. That makes it relevant to view relationships as structural coupling of inner worlds, as inner coherence of consciousness between separate beings. This basic condition of life is then the basis on which social notions and identity evolves through living in language – that is by building abstract world conceptions from the relative metaphoric relations between our performative sensory-motor experiences.

As we are living in societies in which these socially generated structural couplings are forming the very fundament of our conceptions, the experiences of altered consciousness as a space of art, are inevitable evoked within a social context, and are generated from relationships – not the other way around: these installations that situate the visitors are not generating relationship, but are promoting certain formatings of relationships to take place, and then from an established and formatted relationship the further process of evoking the artistic space of altered consciousness can unfold.

State shifts:

State-splits are part of the performative experience as mental and behavioural positions, formed as conceptions of ways of being performatively present. The attention on these phenomena is possible because of the constructs – the installation settings – and their mediating functions. Involvement promotes several parallel and equally present conceptions of observer positions, making a referential relation cognitively possible. There are so to speak generated a set of simultaneous parallel realities, all equally present. To cope with the paradoxical split-state of many presences, a state-shift is produced – forming a 3'rd level attention.

The procedural evolvment that formats the awareness on consciousness states is as follows: by the performative involvement the visitor is instrumentalised momentarily into generating several possible modes of awareness. This generates a split state of consciousness of several simultaneous present positions of awareness. This is a mental paradox to which a transcendent awareness is produced, bringing an altered state of consciousness into presence. If this whole process of situated experience and promoted state splits is formatted from a poetic strategy, then the parallel realities and their positions of awareness can be momentarily present as a consciousness state of 'forming and observing the performative generation of relationships'. That is an artistic space where the social construct of relationships is the material in use, and since social constructs is situation and person specific, this is made possible by situating the social parameters in a formalised way.

Performance and performativity:

As a frame for the following discussion there will be explicit focus on the relation between the notion of 'performativity' as a state of activity, and of 'performance' as a domain of art. In the basic understanding of the concepts of performance and performativity, the 'doing' becomes an 'act of doing'. This small difference in the use of the word 'doing' signifies the difference between the ordinary 'doing'- to serve a purpose, and the performative 'doing'- liberated from purpose and executed as an act in itself. This means that the focus is moved from what and why you are doing, to how you act when doing and how you experience this act. Taking it even further one could say: When doing has become an act of doing, the doing evolves towards an examination of the act of doing.

When doing becomes an investigation of the 'act of doing', it means that there is still no outer purpose of the 'doing', but only a focus on 'what it means to be doing', - looking into what 'doing' is as a phenomenon in itself. With this focus 'doing' is turned into a self-referential system. Because when 'doing' is separated into a closed structure, as a self-referential entity, the 'act of doing' evolves as an organisation of self-reference.

The 'act of doing' creates a meaning in itself. That is, when the 'act of doing' becomes an articulation itself; when the 'act of doing' does not point to some pre-determined purposeful effect, but generates the appearance of its own interference.

When function and purpose is taken away from the 'doing', an abstract relation is established with the body as an instrument. An instrument one can use to examine the possible 'doings' of the body itself. Such an attitude of technique to in regards to 'doing' allows a hyper-reflective situation for using oneself as an instrument

Performance Laboratories:

A way of externalising the technique of the performer is to establish an imprint of the technique as situating constructs, which then formats the cognitive structure of the visitors. Situating people is in this way a process of artificial formalisation of their apparatus, promoting a momentary experience of being consciously in two states within

the same presence. We could call this altered state of presence generated in this situation a form of meta-presence, or third space. The formal qualities of the artistic intervention enables that this 'third space' is refined to a linguistic level, making the visitors performatively and generatively involved in their own experience. To investigate these matters I established a research laboratory – a Performance Laboratory – enabling a full-scale actualisation of the situating events. That could be thought of as mediating structures, which formats the conception of the relationships.

Formatting the conception of relationships:

The core question is how to bring focus on the human activity of forming and interpreting relations – to oneself, to the environment, and to other beings? It entails a series of sub-strategies on how to situate people in a performative state of experience – how to impose or format the guiding qualities of the situation – and how to understand the mode of insight this involvement produce?

As I have investigated in the practise based research in Performance Laboratories, that cluster of investigations is possibly executed by raising constructs, which utilises the act and process of mediating as its formatting concept, thus guiding the actual manifestation as to their effect on facilitating a specific mode of relations.

The mediating structures are constructs that instrumentalise the visitors. To instrumentalise the visitors means to situate the visitor in an artificial set of rules that make the visitor feel 'technical' involved. That is promoting an attitude of presence, where the visitor has heightened attention to his own involvement. In this way he is technically testing his own performativity, positioned in a controlled conscious distance. The notion of instrumentalising human presence is a knowledge highly developed within the performer profession.

The visitors involvement in a technical exploration of the construct he is situated in, leads him into a mode of investigation in which he hesitate. Seen in a greater perspective one could say that this mode of hesitation is the cognitive gesture, which opens for conscious attention to the construction and flow of presence. If we hesitate to an even more extended degree, we generate dreaming and thinking. If we further more hesitate together, we develop speech, communication, and notions of social relationships.

This act of hesitation, promoted by the performative involvement, creates a liminal state of presence, momentarily transforming the conceptions of being and doing. This liminal state could be said to establish and extend a mode of presence, existing at the threshold situation between the firmly known and the potentially possible.

In this way, by formatting the conception of relationship, an altered position of attention is promoted – a situation of being 'in betwixt and between', where the visitors are freed from constrains of the normal social behavioural structures.

The states of presence and modes of experiencing, which are evoked by the proposed formatting of the performative presence of the visitor, affords him to play – to play with the feed-back this construct gives him on his own behaviour. The exploration of the feedback turns into an experience of the feedback, as a state of attention in itself, or as an investigation into the meta-communication structures in performative involvement. It becomes a 'languaging' on presence, enacted by producing the code for the behaviour as part of the behaviour – in a form of performative reflective distance – which allows playing with the possible organisations of the performative involvement. Since the attitude of the involved person is still technical, he is positioning himself simultaneously in both a first- and third person experience of the situation. That is being equally present as formaliser and as experiencer of the formalisation, - a kind of split state of consciousness.

This situation of a split state in consciousness inevitably produces a transcendent awareness, understood as a state of awareness that exceeds the limitations of the present experience. This is a paradoxical situation where both the experience and the ability to experience are under transformation simultaneously. An altered state of consciousness with a quality of awareness, which momentarily copes with or allows the paradox of flowing ontology's to exist. In this way the strategies under investigation is producing a performative presence, that creates a specific focus on one's own continuous formation of relationships, - that is the relation to oneself as identity, the environment as place of habitation, and the others as identifiable fellow beings.

References:

- Barba, Eugenio & Savarese, Nicola (1991) *The Secret Art of the Performer*, Routledge.
Bateson, Gregory (2000) *Steps to an Ecology of Mind*. The University of Chicago Press.
Eco, Umberto (1984) *Semiotics and the philosophy of language*. Indiana University Press.
Maturana, Humberto R. (2004) *From Being to Doing*. Carl-Auer Verlag.
Schechner, Richard (2002) *Performance Studies: An Introduction*. Routledge.
Turner, Victor (1982) *From Ritual to Theatre: the human seriousness of play*. P.A.J. publications.

Søndergaard, Karin (2004) *Performance as articulated agency*. At the conference: **CIBER@RT-BILBAO**: International Festival of New Technologies, Art+Communication, Bilbao, Spain, 23-30 April 2004.
URL: <http://www.ciberart-bilbao.net/>

Performance as articulated agency (2004)

Author:

Karin Søndergaard

I will discuss here how the concept of performance can help understand the creation and analysis of artwork whose goal is to focus the consciousness of the visitors on emergent phenomena. These phenomena do not exist until they are performed and thus brought into existence through an articulated agency. Enabling the visitor to perform can be accomplished by artificially ritualising a situation – and when the visitor performs the ritual then the consciousness of the visitor is brought into focus in regards to the phenomenon.

Performance:

In this paper I define 'performance' as a combination of four basic concepts: a stage, performers, a performance event, and an audience.

A stage - the space where the performance takes place; where the performance is actualised or manifests itself. There has to be a stage for a performance to exist on or in.

Performers - those entities that act and thus through agency realise the performance.

A performance event - the event realised or manifested by the performers' agency. How the performance is actualised depends on the characteristics of the stage.

An audience - that conscious entity which perceives the performance; neither the stage nor the performance exists without the conscious perception by the audience.

Therefore, for a performance to exist these four elements must be wholly present. So one simply needs a stage and one or more performers. On the stage a performance evolves, which an audience witnesses and participates in or even becomes a performer in. In this

way a performance is a complex relation between these four concepts.

Let me start from the traditional stage, as we know it from the classical proscenium theatre. There is the theatre, in other words the building. In the theatre there is a stage on which the performance takes place, performed by the actors. In front of the stage, seats are arranged for the audience. One can develop this conventional relation, and make the stage some chosen environment, as a site-specific event. This first move takes the 'performance' out of the theatre establishing a ritual place at a chosen site, but still maintaining the relation between stage, performer, performance and audience. The stage is moved from being a culturally defined formality to an artistically chosen form. The 'performance' here is a ritual arrangement that defines a relationship between stage, performer, performance and audience.

This formal stage could then be further re-arranged for instance to be the body of the performer – as in Yoko Ono's Cut-Piece. In 'Cut-Piece' the audience becomes the performers cutting her dress in pieces with scissors, and the body of Yoko Ono becomes the stage on which the performance takes place. Then the focus is on the agency of these performers – what do they do in this potential situation, The stage can in this way be a construction for some specific 'situations', - for some possible acts. In this way what happens becomes the 'performance', and the performance



could be said to be generated out of the situation – as a result of the artificial ritual framing that situates the event.

This happens when Stelarc in his work 'Fractal Flesh – Split Body' let his audience have access to his body functions through Internet connections. In this case the performance is constituted as a formalised field of communication, making remote connections between separate entities through information channels.

This field of communication is then forming the performance through relationships between stage, performer and audience, thus making the 'performance' a communicative space.

One could say that the 'performance' constitutes a field of communication, which can function as a ritual arrangement or a ritual space. The performance is then a formalised artificial event, whose character can be defined by

the relation between stage, performer, performance and audience.

In what follows I will use the concepts: stage, performers, performance and audience to realise a performative view of an installation (*Mirrechophone*) and an audio-visual artwork (*E-turn*). These two works were originally created using performance notions as an approach to the creation process, and the intended situations of experience for the visitor (audience) are performative.

Mirrechophone – Installation as performance:

Mirrechophone is an installation especially designed for augmented relationships. It is a behavioural scenography framing the aesthetic experience and promoting audience involvement. Using the construction as a medium, the experience unfolds through the interaction and the relationship between two spectators. The audience takes the role of the performers and as such they are involved in the progression of the experience of the work. The *Mirrechophone* is constructed as a succession of performative situations evolving out of each other. These performative situations successively change what constitutes the 'stage' and in what phenomenal realm the performance takes place.

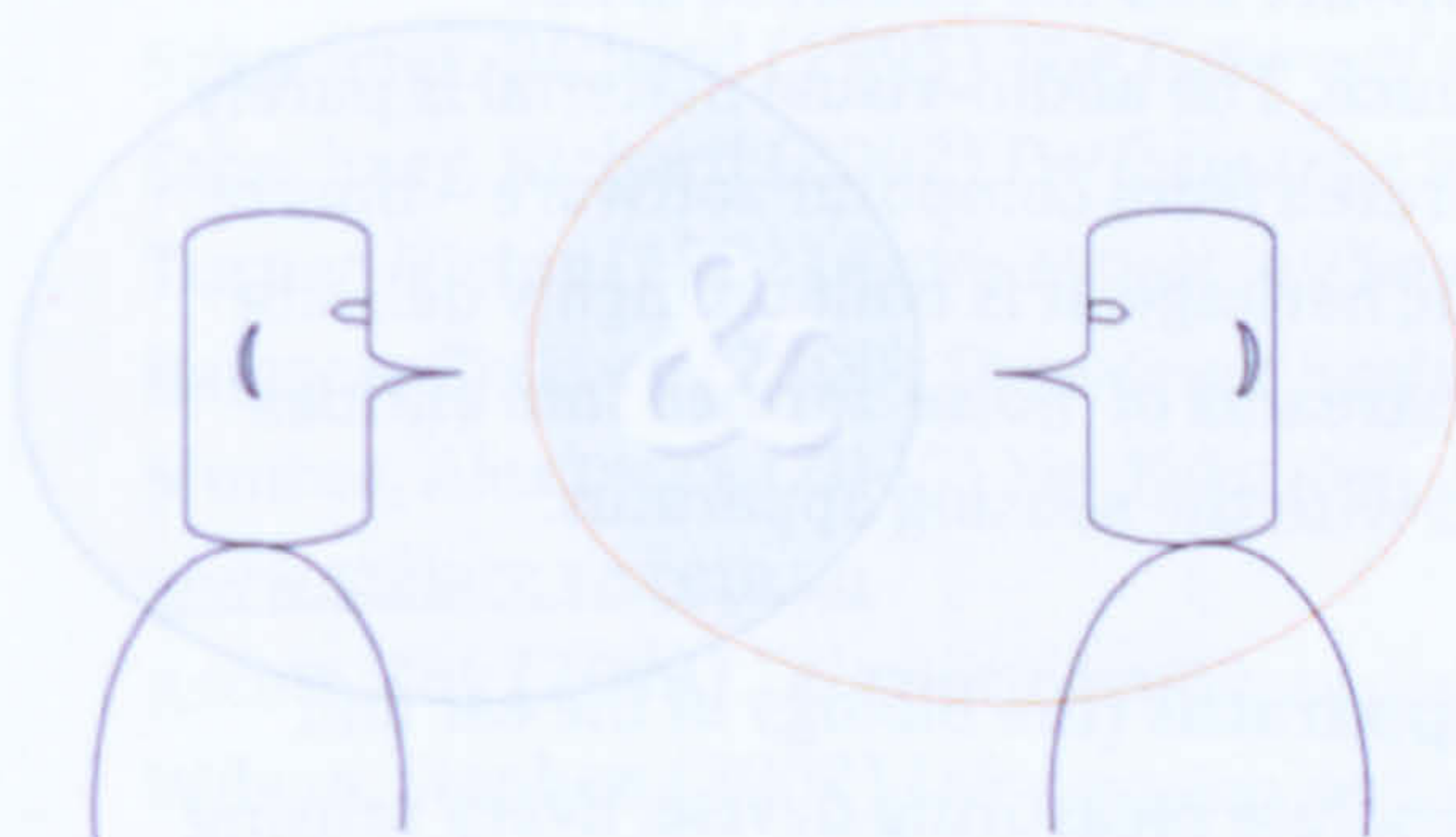


The first stage of involvement in the installation is the entering of a scenography, situating the audience in a performance setting. The visitors are informed by guiding voices and lead into action by the design of the environment. They are involved in a ritual arrangement, which in the end leads them to come in contact with the chairs and confront the mirror.

The second stage of involvement in the installation is triggered when the two visitors have come in contact with the *Mirrechophone* furniture. At this moment the lighting completely changes and the focus is solely on the mirror between them. At first each visitor is mirroring him/herself, - then - because of the spotlights placed around the mirror and the way they are programmed to illuminate- the mirror images merge with each other, thus

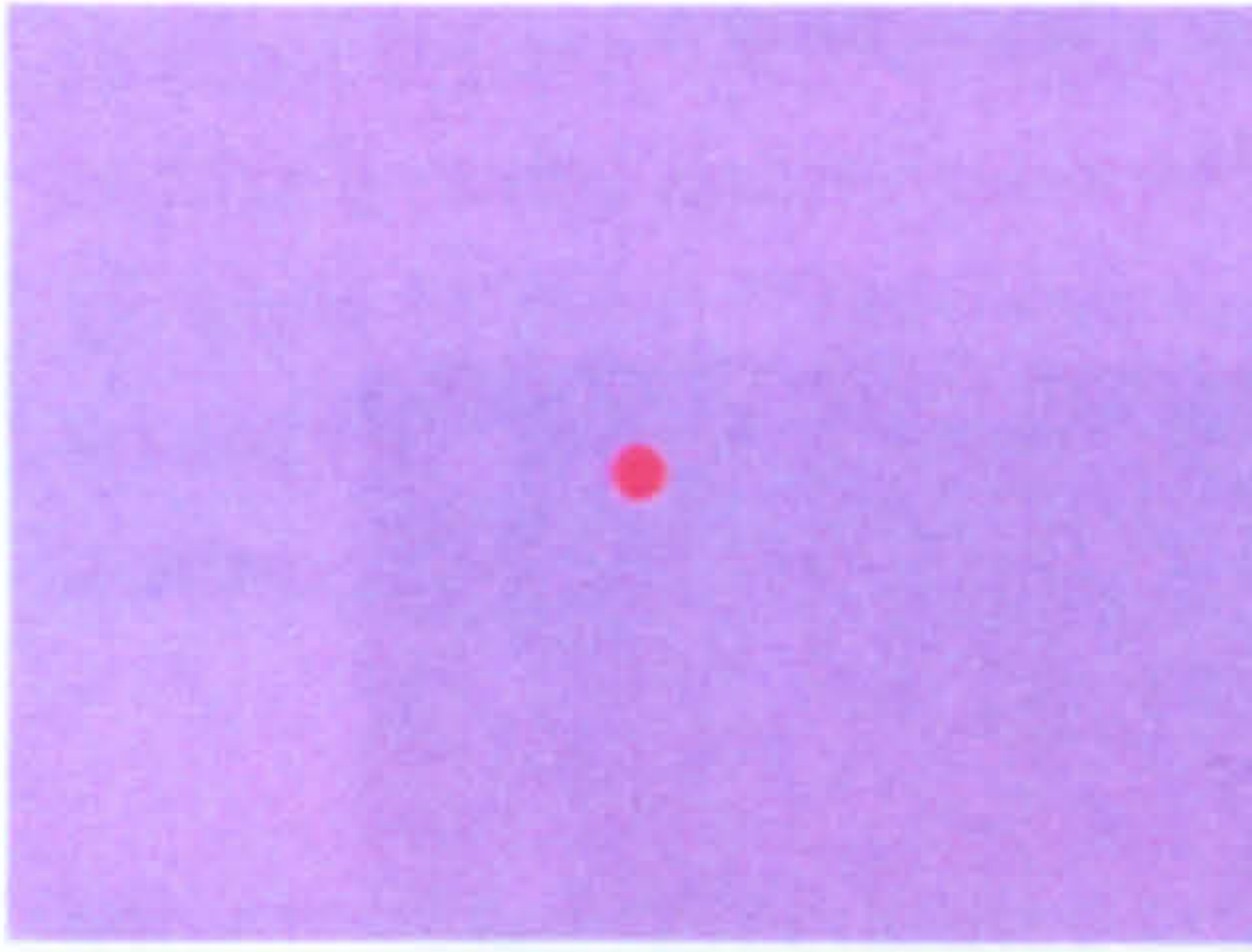
generating a fluently mixing mirror image. In this situation the furniture is the stage and the two visitors perform a merged mirror image. At this moment we have a situation where the visitors witness themselves 'becoming' a relationship – becoming a communication. A basis for a new situation begins to take form.

The third stage of involvement in the installation evolves, as the mirror image becomes the stage in which the visitors perform their mutual mirror face. Using complex light settings and a two-way mirror, the visual function of the installation morphs the faces of the two visitors, as they look at each other, into a single face, with constantly changing expressions. One could say that in the mirror between the visitors a third space is established. This third space is now the stage for the performance. The visitors *are* the audience in their common performance through their mirror images. Or one could say that the visitors are witnessing their own mirror images perform in a symbiotic performance and that their relationship becomes their common stage. We have here two entities, the performing visitors, who have extended their self-conception to incorporate the mutual mirror space. Their identity as individuals overlap, thus forming a symbiotic shared space of consciousness in the merged mirror image. The visitors generate an entity of mutual consciousness, emerging from the formalised field of communication in the relationship between them.

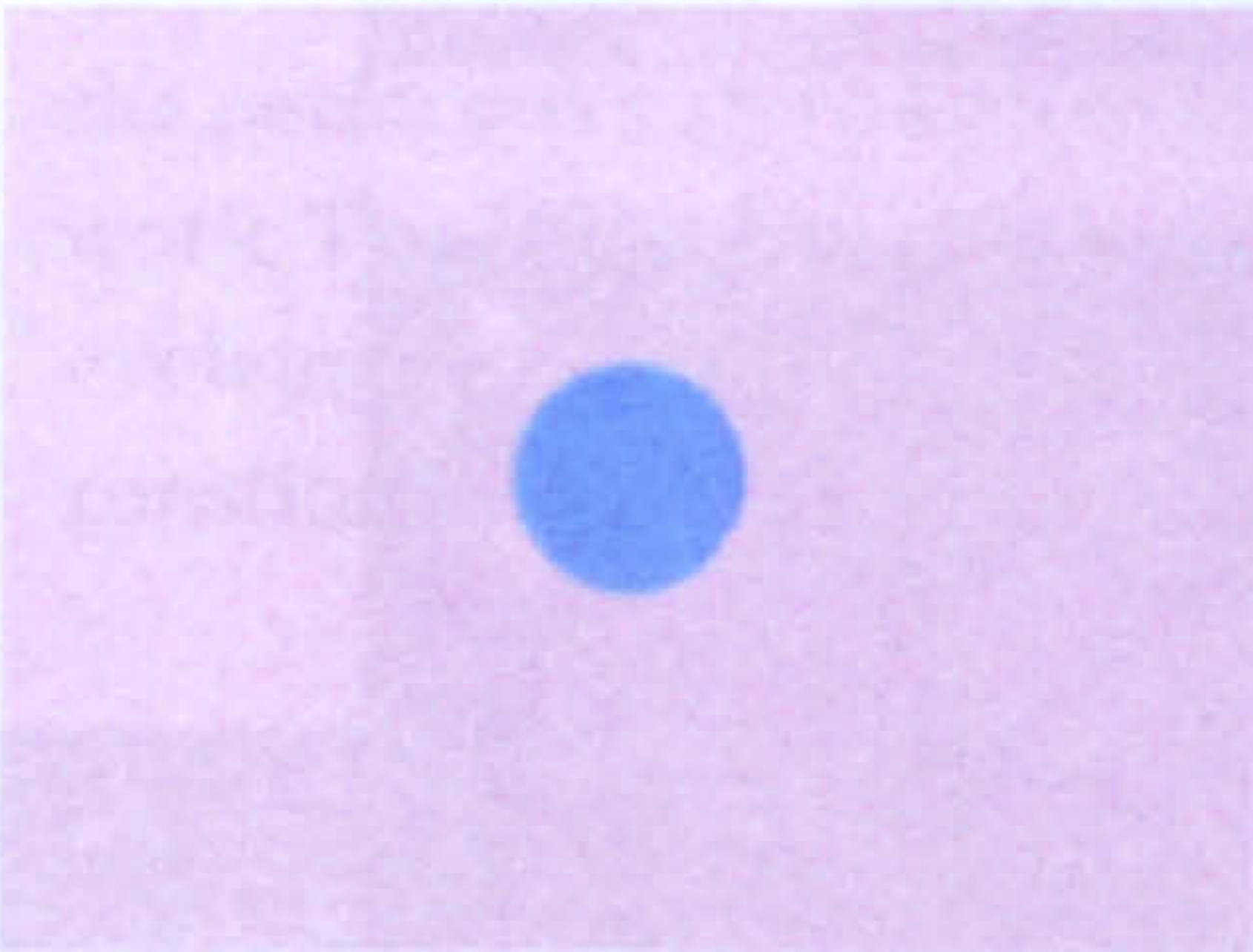


E-turn – an Electronic Performance:

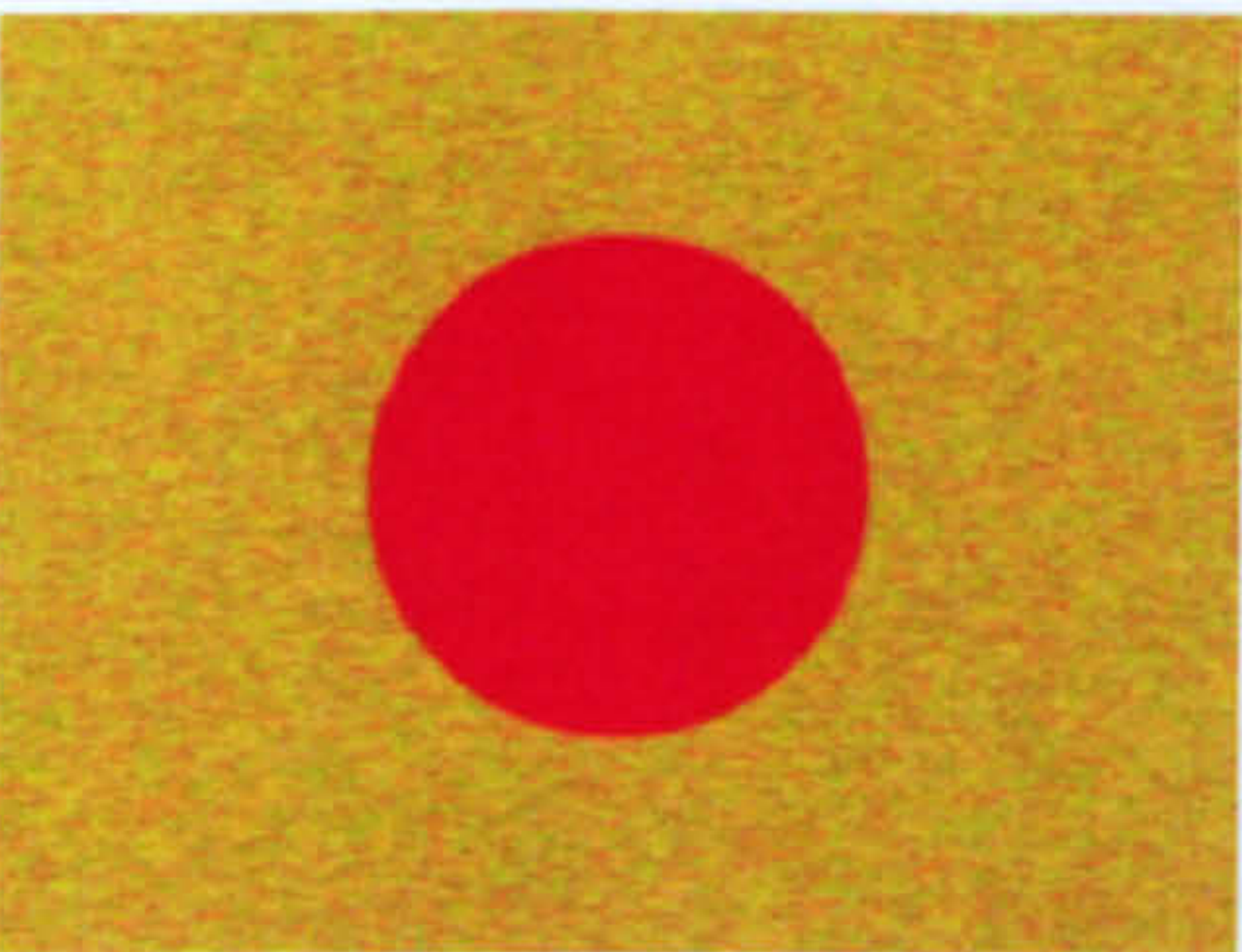
E-turn is performed in a cinema. Material generated by software in a computer is manifested as video projected on a screen, and audio played by the loudspeakers. The audience is situated in their normal position in the seats. In this way the setting is performed like a normal piece of audio-visual art. But this work is created out of a quite different concept- working with re-arranging the locations of stage, performers, performance and audience.



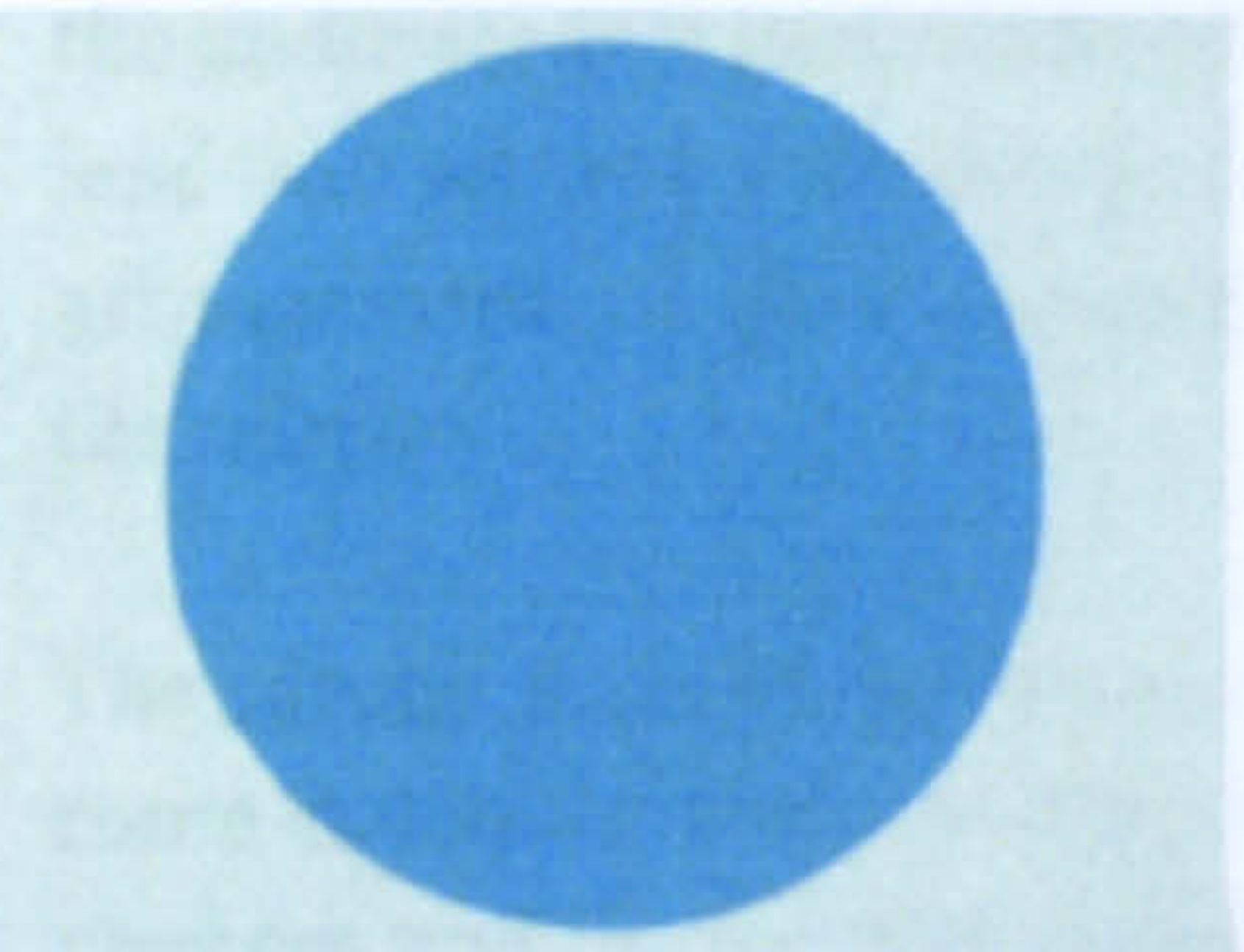
We wanted to generate a performance where the digital software is the performer, and the perception process of the audience is the stage.



E-turn is an audio-visual work of art to be experienced through your ears and eyes. The focus is not on what you see and hear in a normal sense – but on what is generated in the perception itself. *E-turn* brings focus to the phenomena of interference in the sensing of the senses.



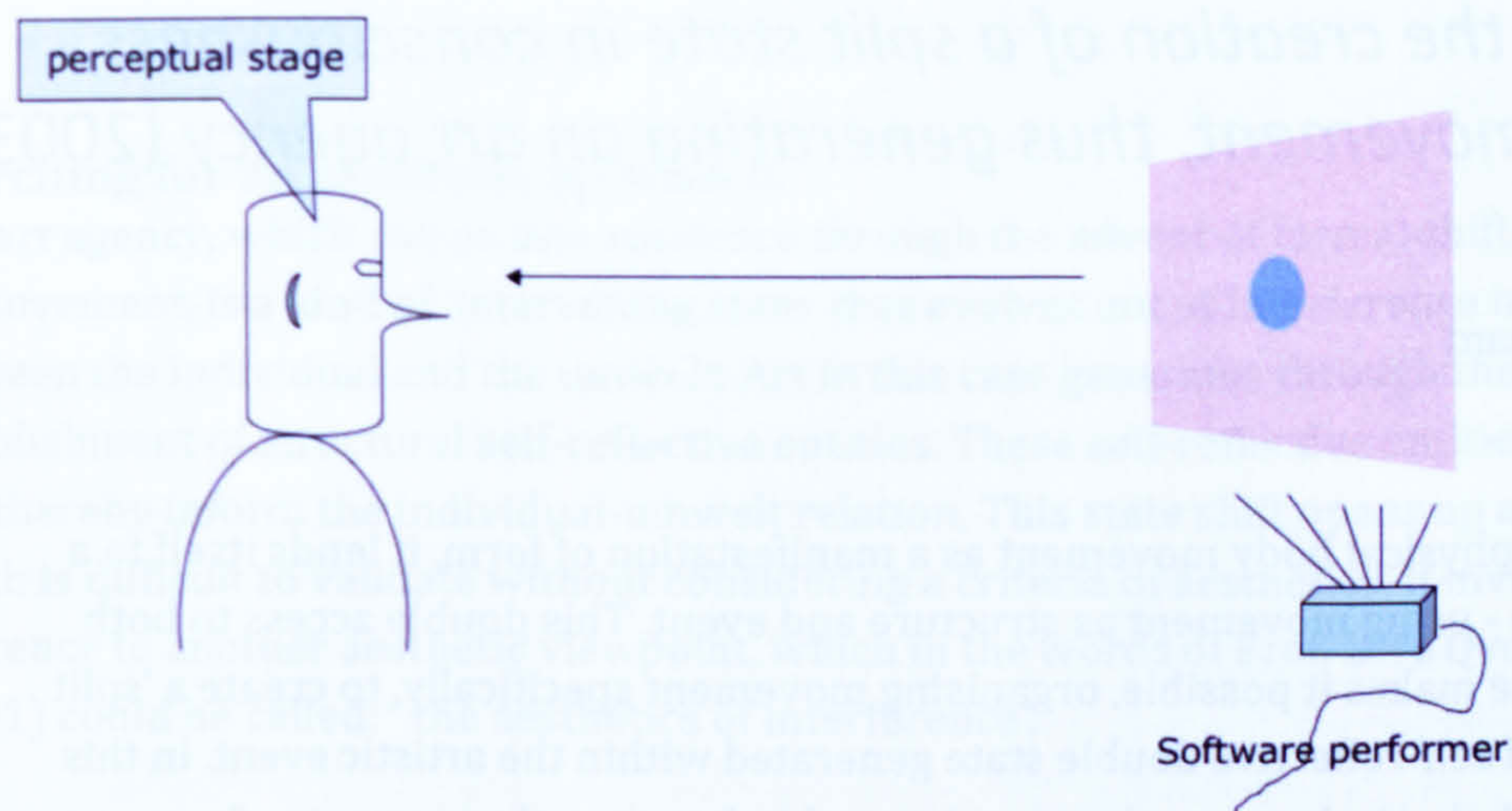
When experiencing *E-turn* you are locked into a relationship between the ears and eyes as **apparatus** (the biology of the ear and eye) and the waves and pixels of the audio-visuals as a performing **instrument**. When the apparatus and the instrument are tuned in – or synced up – to each other, the composition of the audio 'noise' and the pixel flow generates a montage of interference within the perception of the sensation. The software **instrument** is designed as a generating entity with handles to adjust the parameters of the outcome. These parameters are designed to adjust to the sense perceptive parameters in the receiver's perception process. The transportation of the agency through media is thus a pure stream of information bringing the software and the audience sense perception in touch. The audio-visual material is purely artificially generated from computer software – thus of purely electronic heritage. It is built on highly delicate and articulated streams of 'noise' formed into entities that correspond with the sensing apparatus.



The receiving **apparatus** (the biology of the ear and eye) is not an absolute measuring device. Every sensing is at the same time adjusting the sensing apparatus and thus continually altering what is sensed. *E-turn* is interfering in that adjustment process

and thus generating an interference phenomenon in the sense perception. This interference phenomenon is the performance: *E-turn*.

One could say that you don't see and hear a manifestation of what the software generates – you don't see and hear an artwork presented on a screen and through speakers – you are participating in a performance, where the software is performing, communicating through video, audio, eyes and ears, thus manifesting a performance in the liminal space between your sensation and perception.



E-turn in this way is not something in itself as a piece of audio-visual art. It is only through the performative acts – by manifesting its agency – that it comes into existence. The software is then the performer that through its agency manifests the performance in the sense perception of the audience, thus making the conscious attention of the perceptual process the stage for an articulated agency. In other words one could say that the audience experiences a shift in the 'state of attention' in the cognitive act. They are entering a state of attention from which emerges an awareness of the phenomena in the sense perception process itself. The visitors see sight sensing, and hear hearing sensing.

All images and illustration ©boxiganga 2000-2004

Karin Søndergaard: Concept. Åke Parmerud: Audiodesign. Kjell Yngve Petersen: Visualdesign. ©boxiganga2003

References:

Schechner, Richard (1995) *The Future of Ritual*, Routledge.

Schechner, Richard (2002) *Performance Studies*, Routledge.

Turner, Victor (1982) *From Ritual to Theatre*, PAJ Publications.

Bateson, Gregory (2000) *Steps to an Ecology of Mind*, The University of Chicago Press.

Munroe, Alexandra (2000) *Yes Yoko Ono*, Harry N Adams, New York.

www.stelarc.va.com.au

Ascott, Roy (2003) *Telematic Embrace*, University of California Press.

Wilson, Stephen (2002) *Information Arts*, MIT Press.

Søndergaard, Karin (2003) *Notes on the creation of a split state in consciousness through movement, thus generating an art agency*. At the conference: Redes Sensoriais Symposium, Sensorial Net, Fortaleza - CE, Brazil, 29-30 November 2003. URL: <http://www.redessensoriais.eco.ufri.br/>

Notes on the creation of a split state in consciousness through movement, thus generating an art agency (2003)

Author:
Karin Søndergaard

If one looks at physical body movement as a manifestation of form, it lends itself to a formal analyse - using movement as structure and event. This double access to both analyse and use makes it possible, organising movement specifically, to create a 'split state', a kind of self-reflective double state generated within the artistic event. In this conceptual and physical space, a hyper relationship between the concepts of presence and the experience of presence can develop. Thus the use of formalised structures of gesture and behaviour generates a temporary split state in consciousness.

In this context art exists through a constant dynamic interference between the agency of rules and the agency of force. It operates through a process of defining form, establishing state shift and then takes effect through interference within its self-reference. This operation generates a complex of attention.

Agency is in this context understood as, "the action, medium, or means by which something is accomplished" [Encarta 1999] and an agent is understood as the entity of agency. Interference is in this context to be understood as the process in which two or more waves get interrelated in a way that generates a new third wave pattern.

An art agent exists when the agency - the unfolding of attention - becomes an entity. That is, the moment when the agency constitutes a recognisable phenomenon. This is the moment when the agency creates a coherent 'something', the art agent. The art agent is defined by the qualities of the agent's attraction of attention, and thus changes the agency from being a simple condition of the surroundings into being an entity, an art agent.

The Danish researcher and semiotician Prof. Per Aage Brandt (2002) says: 'What happens in the arts, also happens everywhere else - one only has to pay attention. All in all, art is a question of intense attention ... attention is consciousness'. Art in this way is a question of intense consciousness, a game in the relation between consciousness and meaning. One could say that the art agency unfolds in the relation between consciousness and meaning.

In this situation it is important to notice, as Brandt again states that, 'the art experience is not inherent in the structure but innate in the human being' (2002).

From the viewpoint of art, it is interesting to develop an aesthetic notion that can articulate art as agent; an aesthetic definition that can formulate art generated out of a formal, structural approach and manifested as a self-reflective interference- in this case specifically, how the organisation of structured movement generates an artistic entity. When, through ritualisation, the evolving complexity of a structure crosses a threshold, an agency of attention emerges. And when this attention acts, it generates what could be called an art-agent.

Searching for an aesthetic approach:

The art agency, which comes into existence through the advent of formal shifts generated by movement, is a kind of 'intervening state' that evolves out of interference in the relation between the individual and the umwelt. Art in this case generates through the establishment of structural self-reflective entities. These self-reflective entities take action and thereby inform the individual-umwelt relation. This state shift opens up a field of art, which is difficult to validate without considering a criteria of aesthetics. It invites reference to another aesthetic viewpoint, which in the words of Prof. Lars Qvortrup (2001) could be called: ' the aesthetics of interference'.

In his book *The Learning Society*, Prof. Lars Qvortrup (2001) presents the observation of a transition in progress from a

metaphysically substantiated to an interferential substantiated practice of art. This metaphysical practice constituted an order that existed before the world. That was an order – the old European ideal of beauty for example – which art was supposed to reconstruct. The artist looked back or inward in himself and found there authentic and universal beauty. The consequences were a normative aesthetic. Interference aesthetic, on the contrary, constitutes an order, which exists as a result of the world. Here order arises as a product of the development of the world, namely in the form of pattern emerging by virtue of fluctuations. [Thus] an aesthetic of metaphysics [has been left in favour of an] aesthetic of interference.

In regards to this art, which operates with an aesthetic of interference, Qvortrup continues in saying:

beauty is not brought to attention from the inner world or from the depths of the soul. Beauty arises through banalities and clichés set into play, forming new patterns ... In this art, technological artefacts enter into the social game as participating players, which shape the human subjects, who according to tradition have had a monopoly of being allowed to design.

It then becomes necessary to construct a description of aesthetic thinking which values manifestations of art, which is created through structural concepts and which develops agency.

Structured movements are a method to state-shifts in consciousness:
The formal use of the body as an instrument has been rigorously developed in the art of the performer. In working with performance, it is possible to get a tool-like approach to reality. If this relationship is executed using formal strategies, then there is no loss of the immediate relation to the world, but a development of a double state of being present. The formal methodology of performance is an approach of structured self-reflection bringing the performer to an 'extra-daily state', in which the body is not bound by the constraints of ordinary life and the demands of purposeful acts. It is a systematic investigation and reorganisation of one's own relation to one's self and the world – making possible a formal use of one's own body as an instrument.

The Italian-Danish director and researcher Eugenio Barba (1991), who calls the technique of the performer an 'extra-daily' use of the body, says

the principles on which these techniques are based are defined by Theatre Anthropology as - the field of pre-expressivity. [This state of pre-expressivity is] the performance's 'biological' level. [Likewise,] knowledge of the principles which govern the scenic bios can make it possible for one to learn to learn rather than to learn a technique ... This is a question of understanding not the technique but the secrets of technique.

To deal with 'the secrets of technique' presupposes that one relates to the body as an instrument for investigation of formal and structural actions and movements. In this way one relates to the body as a formal entity that can be converted/transformed. One could say that 'the technique' creates a distance to one's own body, which opens an analytical space where action and movement can be recorded and controlled objectively. This dynamic space functions in both controlling and creative ways – it operates through both the agency of rules (culture) and of force (nature).

The focus of the development of certain behavioural schemas and structures can be directed both toward a technical self-relation and towards a technical relation to the outside world – designing the overall conditions for the evolution of the artistic space. This environment of an emergent artistic space is transformed by an inversion – a formal inversion of the causal conception between the agency of force and the structure of rules. One could say that the levels of abstraction are pressed into the structures of form causing a pressure between abstraction and practice and establishing a state of thinking through movement.

An example of movement as a formal structured phenomenon:
Move the right foot in front of the left at an angle of 90 degrees. Then push your weight to the right foot and move the left foot at an angle of 90 degrees with the heel against the right foot. Push your weight then to the left foot and move the right foot at an angle of 90 degrees in front of the left foot. In this way the movement begins slowly and accelerates gradually. The important thing is to adhere to this simple method of moving the feet, not to improvise, but just keep accelerating so that turning the body becomes and remains in uniform movement. Then raise the right arm to a vertical position and the left to a horizontal position from the shoulder to the left side.

When one has established a uniform rotation, - which means that the movement maintains a uniform centre and a uniform rhythm at a certain speed, then this rotation is to be continued for a certain time. To maintain the rotation is an act of balance between the rhythm and centrifugal force. Therefore every tendency to decelerate the rotation must be done through a slow change of the rhythm of the movement. If one decelerates the rotation in an unbalanced relation to the centrifugal force, the centrifugal force will heave the rotating body away from the centre of the rotation.

At some point the rotating person will have the experience that it is much more complicated to stop the movement than to keep rotating. In this way the experience of the rotation begins to create a new point of origin. It begins to form a basis of a new situation. When the stable position of the body becomes the rotation, then the situation is experienced as if the body is not moving, but the surroundings that are moving. When the movements of the feet in relation to the resistance of the general movement - gravity and physical movement- are experienced relatively as of a much smaller resistance than the energy which is demanded to control the balance - in other words the relation between the rhythm of the movement and centrifugal force - then the movements of the feet turn into a reflex movement to prevent falling over, and the person gets the impression of the rotation as something that happens outside the body. The sensed perceptions will be an experience of the world turning around the body, and that the body is the centre of the world. As for sight, the person obtains an omni-directional view. What happens here is a shift of state that alters the relation between the human being and the umwelt.

Caused by this shift and emerging out of the interference between the two states, a third entity immediately emerges. This third entity is identical with the attention generated by the state shift; and this third entity is the art agent. If this third entity did not appear, then there would be no awareness of the transformation and the state shift would not be brought into existence. The experience achieved through the agency of this attention is a phenomenon of art.

The formalisation of movement in traffic: an example:

We choose a crossroad of four roads cross and where the traffic is regulated by traffic lights. For the pedestrians, who are taken into account, there are two possible signals to be concerned with: a red icon, which shows a human standing still and a green icon showing a human walking. A special traffic marking on the road - the zebra crossing - constitutes the field for movement. When the green light comes on, one moves across the field. When the red light turns on, one waits. Cars and other vehicles are likewise regulated. If one suspends the definition of the crossroad/traffic lights as a regulating functional field and regards this as a structure for the investigation of the movement of the place itself, then the crossroad can be utilised as a ritual field. That is if one suspends the purpose of the traffic lights and cultivates the specific nature of this place or situation, then the rules of the place and the forces of the situation form a synthesis.

If for a time one reiterates one's movement in the crossroad/traffic lights, one will experience the surroundings in the perspective of repetition. In this way the attention is

moved from movement to subtle variations in the repetitions of movement. This reiteration becomes a structure or order, - it becomes that foundation of reality on which the surrounding world is interpreted. One develops a hyper knowledge to 'the situation crossroad/traffic light' as structure.

For example: to walk around in the crossroad/traffic light until every stopping car becomes a variation of 'the stopping car'. Or to walk until any pedestrian one meets in this field has become a variation of 'any pedestrian one meets in this field' etc. It generates a split state where the surrounding world becomes an omni functional pattern, and movement a fundamental condition. In that moment when one changes from being 'a person' into being 'a moving person' the relation between the human being and the umwelt alters. The relation becomes 'the moving person as an entity' versus 'the world as an entity'. In the interference generated by this temporary split state, a complex of attractions generate an entity of attention – an agent. The experience achieved through the agency of this attention is a phenomenon of art.

The situation could be thought of as an aesthetic staging of the aesthetic in itself, and thereby defining the crossroad/ traffic light as a medium for an aesthetic manoeuvre of form. That is, if one identifies and involves the crossroad/traffic light as the subject matter of inquiry revealed from its functional purpose, then it can be handled as a medium of art. One of the essential formal strategies is a doubling of the position of the body as both medium and form – by establishing a second order entity - the art agent - out of the 'movement situation'.

The formal artistic strategy can be characterised as an inversion of the order of things, starting an investigation through mirroring the situation in itself. This dynamic inversion of the circumstances through mirroring the phenomenon itself makes the rhythmic structure of the movement the attraction of the work. It is a process of a structural doubling of the order of things, leading to interference in the conditions of the interpretation itself. Or as Prof. Per Aage Brandt wrote in the newspaper Weekendavisen July 25-31, 2003:

What are the cognitive notions of inversion? It makes us turn our attention to the expression instead of letting it follow its natural tendencies to run towards content. It perverts, in a way, the 'viewing' and makes both the eye and the ear of attention cognise in the opposite direction, which we, like all other primates would choose- namely toward things. In this way the expression becomes a 'thing' itself, even if it is nothing. This is the core of the artistic experience, and also its distinctive cognitive feature.

References:

- Encarta® World English Dictionary © 1999 Microsoft Corporation.
- Brandt, Per Aage (2002) *Det menneskeligt virkelige (The Humanly Real)*. Copenhagen: Rævens Sorte Bibliotek nr: 55, Politisk Revy.
- Lars Qvortrup (2001) *Det lærende samfund*. København: Nordisk Forlag. pp. 243-244
- Barba, Eugenio & Savarese, Nicola (1991) *A Dictionary of Theatre Anthropology: The Secret Art of The Performer*. London: Routledge.

Søndergaard, Karin (2003) *Artistic Strategies for using the Arts as an Agent through the Creation of Hyper-Reality Situations*. At the conference: Consciousness Reframed 5: Art & Consciousness in the Post-biological Era, UWCN, Caerleon Campus, Wales, UK, 2-5 July 2003.
URL: <http://www.caiia-star.net/production/conref-03/>

Artistic Strategies for using the Arts as an Agent through the Creation of Hyper-Reality Situations (2003)

Author:
Karin Søndergaard

Summary:

Using the Arts as agents means to operate with a strategy in which one makes use of various formalised approaches to transform a situation into an Artistic Entity.

I will present three concrete projects that use such strategies and by doing so make the connection from Augusto Boal's 'Invisible Theatre' as a political strategy, through formal choreographic movements as aesthetic strategy, to the use of a social strategy in an advanced interactive computer controlled installation with virtual robots.

Keywords:

Using the arts as an agent, hyper-reality situations



Glimpses – 1989

Artistic strategies for using the arts as an agent through the creation of hyper-reality situations:

Using the Arts as agents means to operate with a strategy in which one makes use of various formalised approaches to transform a situation into an Artistic Entity.

When you perform using formal strategies, alienation occurs.

An alien agent is a conceptual entity, which, by methodically using a formal strategy, places itself in a state of trans-normality while simultaneously operating within normality.

This alienation is established by having enhanced a 'hyper knowledge' of that specific structure within which one is going to act in such a way that with one's political statements, aesthetic corporal movements or social inter-relations, it is possible to intervene in a more prepared manner and in much more detail, so that one not only has control of the situation, by knowing what to do, but likewise employs such a detailed state of preparedness, that simultaneously, one is able to create and/or alter the situation, one is acting in.

Through this action it is possible to enter into a situation and influence the situation's state of self-concept. You disturb the situation's self-perception and thereby provoke an attitude from all persons involved – politically, aesthetically or socially.

I will present three concrete projects that use such strategies and by doing so make the connection from Augusto Boal's 'Invisible Theatre' as political strategy, through formal choreographic movements as aesthetic strategy, to the use of a social strategy in an advanced interactive computer controlled installation with virtual robots.

The concept of *The Invisible Theatre* as an artistic strategy of agency:
In the 'invisible theatre', coined by Augusto Boal, the core approach is political intervention. When the political 'frames of discussion' starts to interpret and discuss themselves, a hyper-political situation occurs. Through this performative operation a progression is started – a trans-political situation – which makes one aware of the ambivalence and polemics in the construction of one's political position.

The function of the performers could be named hyper-personalities.

They intervene in reality using actions designed specifically from the theme in question. To be able to raise and direct discussions on a specific subject, they prepare their opinions on the subject in detail and act purposefully. They reveal a certain complex of problems and provoke a confrontation with the 'audience' in a way that demand a position on the problem.

'Invisible Theatre' is a situation for raising a political consciousness. It calls attention to the facts of repression and structures of power, as it is exposed in daily life.

The 'invisible theatre' is played at specific locations selected in relation to the theme and

in relation to the audience one wishes to confront.

The 'invisible theatre' is invisible because the spectator is unaware of the fact that he is witnessing a performance. It is performed in a realistic style in the space of reality and thus experienced as part of ordinary reality.

The 'invisible theatre' confronts its audience with a number of scenes provoking them to participate. In this way, the spectators are transformed into co-actors – without actually realising that they are participating in a staged situation. The audience becomes active participants in the reality they experience, without knowing the fictional origin of the situation.

It is important to stick to the definition of 'invisible theatre' as theatre, and that the performers play parts described in a manuscript. Furthermore, it is important that the actors are prepared on the variety of ways, which the situation might develop having the audience participate.

In order to be able to respond appropriately to the changing circumstances during the development of the play, the performers rehearse a collection of potential situations. In this way, the performers prepare several possible trails of action and developments.

The strategic staging is the frame for the possible discussions and exchange of opinions. Within this frame the artistic intension unfolds. This unfolding could be called an agent – an agent that executes an agency - causing reflections and discussions on the given conditions.

One could say that the 'invisible theatre' constructs a reality within reality. It uses the artistic effects of theatre to cause a hyper-reality situation.

An agent provokes ambivalence in the given circumstances – the normality – generating new positions and new viewpoints as an artificial reality within reality. The 'invisible theatre' transforms normality and something different – an otherness - emerges and asks questions and demand answers.

Using the political strategy of *The Invisible Theatre* – in a café in 1979.

This event was performed in a café often crowded with left-wing students. The theme was the student's self-recognised problems in communicating their political opinions. We wanted to stress the fact that being a left wing and wishing to promote one's opinions was not only an issue of propaganda but also a question of personal openness.

.....the café was a crowded place with room for around 100 people. A group of four actors was placed at a table in the middle of the café. The actors represented members of a left-wing organisation, having a meeting about how to reach 'the people' with their opinions. Two actors played newly arrived students seeking contact with the left-wing milieus. The two newcomers try to establish contact with the group but are rejected several times, and the scene develops gradually into being loud and noisy, humiliating and embarrassing. In addition, two more actors discuss the incidence with the surrounding café-guests thus engaging them in the scene. The guests get involved in the discussions and the actors seek to guide the discussion toward the pre-planned theme.....



Glimpses – 1989

Using an aesthetic strategy through formal choreographic movements. In the performance *Glimpses* (1989) we work with a formal intervention, through which a behavioural hyper-reality is established. It is a kind of slip – a trans-rituality, which raises the awareness of the movements as rituals.

The focus of the work is formation of choreographic patterns in the public space. In the hectic, dense crowd of shoppers moving along the main pedestrian shopping street, we executed glimpses of choreographic movements. The formation of the choreographic patterns accentuates the ritual aspects of the movements of the crowd, by bringing attention to the pure formal qualities of movement. The performers act as some kind of behavioural agents, who we could define as hyper-mannequins.



Glimpses – 1989

The performers act like mannequins, who in repeated patterns of actions put themselves into positions in these figures. In this way the performers are the carriers of action-images. They execute movements in a progression of abstract logic that examines the movement as signs in indirect communication.

A sign could be a jump or a wave, or it could be a longer composition of several signs, moved through space by the performer. The performers can respond to each other's signs. E.g. a jump can be responded to by a jump, or the performer can join another performers longer composition of signs. Patterns of signs emerge when several performers respond to each other's signs.

The signs do not have any meaning by themselves. They function as abstract codes and signals keeping the improvisation running, and generating patterns of movements and signs.

Because the performers in their dresses do not differentiate from the ordinary citizen, and because the choreographically defined movements are executed in glimpses, the theatrical situation only becomes apparent momentarily.

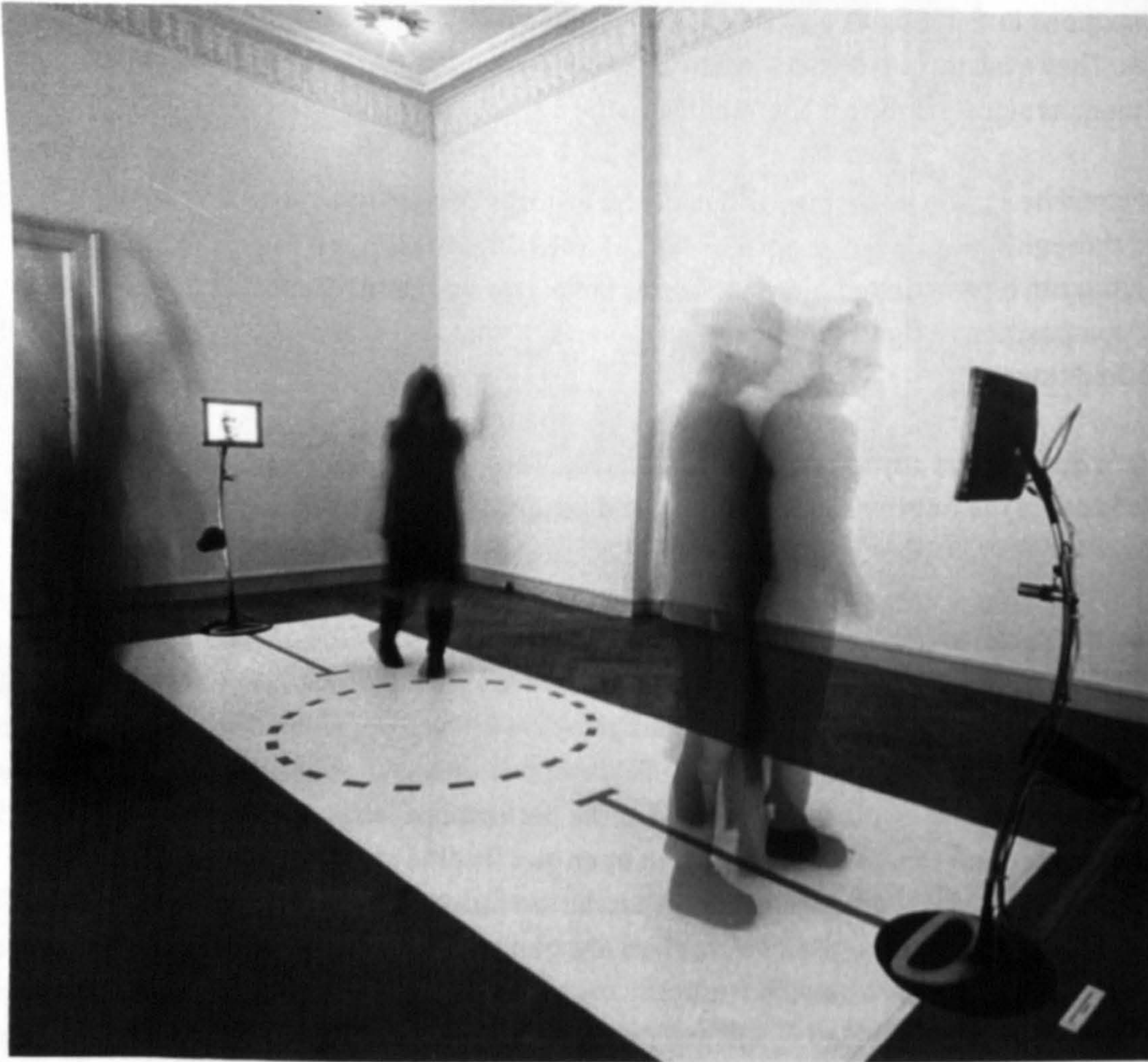
The choreographic elements are rehearsed in the performers' laboratory as structures of improvisation, - and can be thought of as an open and flexible entity. When this organisational structure of movements is transferred into the public space (which in it self functions as a partially organised flow of humans in motion) then it generates its own reality in the midst of the ordinary reality.

We are dealing with a presentation formally operating with a kind of otherness, and which in glimpses throw normality into relief by going beyond the norm of behaviour. One could say that in this case the art operates as an alien agent forcing normality to obtain a new view on itself.

Reality is in this way used as a stage setting, at disposal for re-interpretation.



Glimpses – 1989



I Think You – You Think Me – 2000 – www.boxiganga.dk © Kjell Yngve Petersen

Using a social strategy promoting inter-relations between humans and virtual robots.

In the interactive installation 'I Think You - You Think Me' the virtual entities Robert and Roberta establish a social system. We are dealing with a social space created by non-humans. One could say that it is a virtual social space controlled by two virtual representatives.

The installation is activated by human intervention into a virtual social space.

Robert and Roberta's conversation and mimic generate the experience of a social system. 'Robert and Roberta' is a series of short animations and voices stored on a hard disc. The animations are files tucked into categories connected to the different states of minds or modes of Robert and Roberta. The voices are constructed from a similar set of categories, each containing a fixed number of pre-recorded sentences reflecting the state of mind. The voices are altered in real time with respect to parameters like tempo and pitch in order to create an infinitive number of variations to the basic material.

A part of the software controls and decides the evolution of modes, through a continuous evaluation of the states of Robert and Roberta combined with the interaction sensor data from the visitors.

The installation is in this way choosing its expressions through a combination of the interaction of the audience and Robert and Roberta's own software controlled tendencies and their categories of sentences.

I think You - You think Me permits visitors to create relationships between real and virtual personalities. Two virtual beings, Robert and Roberta, are having a conversation. They are virtual entities in the sense that they are present with only their faces appearing on two computer screens while their voices emanate from loudspeakers. One might say that the "real" life of these virtual beings then exists as bit-streams in the inner organs of the computers. Sensors permit Robert and Roberta to become aware of the movement and presence of real human beings in the room. When this happens, they speak directly to the visitors. However when no one is in the room, they fall asleep and snore loudly. Through this set-up, visitors can join in and thereby extend Robert and Roberta's relationship to themselves through a series of questions and demands that are addressed to them. In doing so they enter into the ongoing discussion between Robert and Roberta and become involved in their world.

One might ask: Have we thought them up or have they thought us up?

The focus of the installation is to create a three-way communication in the room.

One communication takes place in the inner minds of Robert and Roberta, their thoughts spinning around their own axis meditating.

The second mode of communication enters as one of the two gets bored with thinking and starts a conversation with the other. The conversation will continue until either Robert or Roberta decides to rest and think for her/himself again. Robert and Roberta do not have minds like humans. They only try to mimic the behaviour, expressions and emotions of humans, which often render their conversations as slightly absurd but at the same time with a recognisable character.

Finally, Robert and Roberta are sensitive to people who get close to them. Within a certain distance they will react to, and turn their attention towards any visitor in their range. Inside their sensitive range Robert and Roberta will stop any ongoing conversation or meditation to start an interactive talk to the visitor (or alien as Robert and Roberta call them).

In this installation the reality is defined by virtual beings. The notion of reality is based on the virtual beings' behaviour – Robert and Roberta's sense of normality - and the audience will always be visitors in their reality.

When the audience enters this virtual social space – they are becoming intruders in an already existing reality. They experience themselves as alienated and thus become increasingly aware of their own human nature and the human constructs of social relationships.

This is a kind of hyper-reality situation in which the virtual reality defines the cooperation with the real reality represented by the audience.

In the specific situation, the alien agent occurs as a disturbance of man's sovereignty.

Using the arts as an agent through the creation of hyper-reality situations.

I think of an agent as the force that interprets the relation between the hyper-reality components. Hyper-reality is a matrix of understandings of the environment out of which emerge the possibility of an agent. Through artistic agency the organisation of the complexity of the reality crosses a threshold behind which things no longer occur separately and unrelated. It is forced into evolutionary patterns and forms a semiotic network of relations. This artistic agency can be understood as an agent.

From artefact to artistic impact.

When thinking of art as an agent, the focus is moved from 'the work of art' to 'the impact of the artwork'. This means that the realisation of art is moved from the level of manifests to the level of action and relationships.

An agent operates through its dynamic impact and causes the emergence of processes.

Bibliography:

Boal, Augusto (1992) *Games for actors and Non-actors*. London: Routledge.

Emmeche, Claus (1998) 'The agents of Biomass', in Jürgensen, Andreas & Ohrt, Karsten (eds.) (1998) *The Mass Ornament*. Odense: Brandts Klædefabrik. pp. 65-79.

