

***Creative Encounters in the Archive: Queering the  
Performance Collection of Eddie Ladd***

By

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## DECLARATION

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### STATEMENT 1

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## Thesis Summary

*Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* draws on the field of performance studies, the practice of archiving and the critical framework of queer theory in order to argue that the practice of archiving can produce archives as sites of creative potential. Recent approaches in performance studies have examined artistic interventions into archives as well as the archive's role in debates surrounding performance's ephemerality. This thesis seeks to re-examine the latter notion, arguing that both performance and archive are predicated on transience and are equally precarious. The thesis also aims to bring performance studies into a closer engagement and conversation with archival practices. In doing so, it seeks to advocate for a greater understanding in performance studies of the professional processes involved in making performance's remains available, through which the creative potentiality of archives are realised.

The research uses a queer theoretical lens, with emphasis on its foregrounding as a deconstructionist strategy and epistemological enquiry, to engage with literature on archives and archival practices in considering the various stages that are undertaken in the construction of an archive. The thesis thereby aims to "queer" key notions traditionally associated with archival practice, such as archival sites, arrangement, evidence and users, in order to argue that archives of performance are sites of creative potentiality.

The opportunity to test theoretical hypotheses is achieved through my engagement with a collection belonging to Welsh performer and theatre-maker, Eddie Ladd. This self-archived collection, which evidences a career that has already spanned two and a half decades, is at present not deposited institutionally but still exists in a constant state of accumulation as Ladd continues her professional practice. In my use of Ladd's collection as a case-study, I reflect on the eventful, transitory encounters that I have with her archival materials (as a practical methodology), which results in the archive being conceived as a site of creative potential when examined through a queer epistemological frame.

Comprised of three parts, this thesis engages with current scholarship regarding performance and archives and establishes its queer epistemological and deconstructionist strategies in Part 1. Part 2 puts these queer epistemologies into practice by examining the constitutive parts and processes that create an archive. Part 3 proposes a reconceptualisation of the notion of the 'user' of archives, comparing the process of examining archival material with issues relating to performance spectatorship and authorship.

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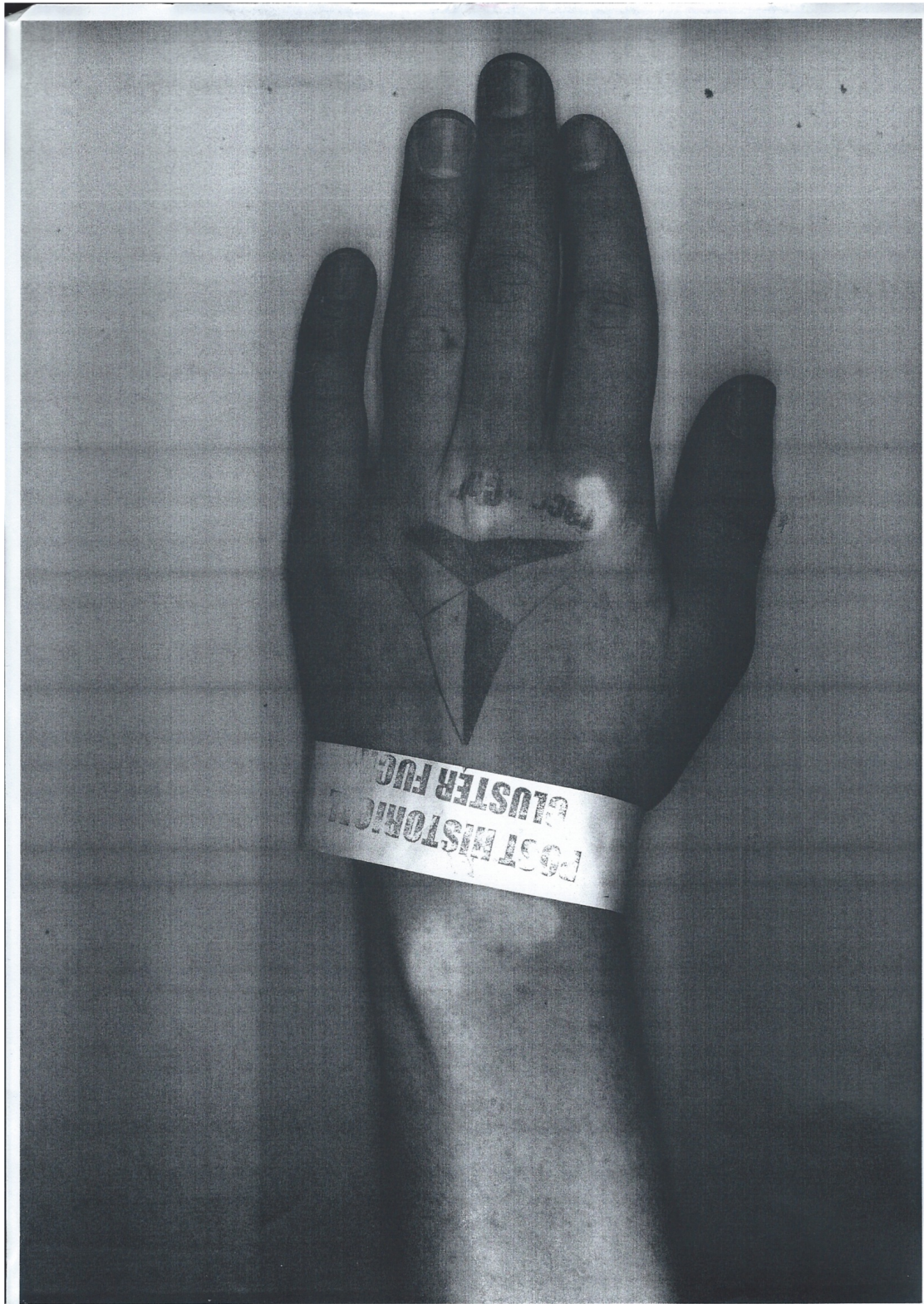
Finally, immeasurable gratitude to my two grandmothers, Mildred and Ann; we'll be thinking of you.

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***Preface: Documents 1 and 2***



Eddie Ladd & James Woolley, *Untitled* (2010)



## Document 1

Four performers photocopy and shred. Repeat.

It is March 2010 and I am attending the National Review of Live Art (NRLA) in Glasgow.

I am at The Arches' Casbah – a cavernous room.

I am confronted by a small group of performers. They wear navy blue outfits: trousers and a crisp, rigid short-sleeved shirt.

They have the word TRACE: emblazoned on their right-hand shirt pocket.

I am witnessing their piece: *Post-Historical Cluster-Fuck*.

This durational performance sees TRACE Collective photocopy documents from the NRLA's archive.

They proceed to shred the copies – an anarchist act, but an act that ensures the originals remain.

Bags of shredded material accumulate. Piles of paper are behind me, waiting to enter the process of being photocopied and then destroyed.

I watch the copies of these sacred objects become trash.

I see a performer who I have met before.

We talk. I ask if she will stamp and photocopy my hand. She does.

I ask if I can keep the A4 sheet of paper. She says yes.

The photocopy of my hand is not being shredded. I keep it safe and it travels the 331 miles back to Aberystwyth with me.

It is now framed on the wall opposite me in my study as I write.

It is an artefact that was made in the performance. It might be the only artefact that remains; the only artefact that did not meet its end in the shredder.

This performance work is one that 'reflects the current diversity of creative responses prompted by on-going debates about the status – the ontology – of live art' in response to documentation (Heddon in Heddon & Klein, 2012: 10).



Ashley Wallington, *B is for...* (1992)

## Document 2

The glass shattered as the frame fell into the bath.

I pulled the painting out of the empty tub, being careful of the shards of glass that remained.

Some of the oil paint flaked from its impact on the enamel.

I held it up to the light.

I could just make out some letters that required greater scrutiny.

I can tell you that *tocynnau* (Welsh for tickets) cost £6.

I can tell you that the event was held in Aberystwyth.

I can tell you that it occurred between the 16<sup>th</sup> and 18<sup>th</sup> October and started at 7pm.

I can tell you that it took place at Aberystwyth train station.

I can tell you that what had been painted on was a poster of Brith Gof's *PAX* (1991).

I saw this painting everyday as I bathed. And yet, I did not know that hiding behind a thick layer of oil paints was a poster.

The publicity for the performance had been transformed into another artwork. Its original form hidden and concealed until, by chance, the glass cracked.

This document from a performance had lent itself to another creative act, an act of painting.

The traces that the painting provides exist between the realm of appearance and the realm of disappearance. The poster haunts the painting.

It preceded the event given its status as publicity.

The poster is not documentation in the sense that it documents the live event. Rather, it is a document or a record that the performance took place.

It reaffirms the document 'as a creative process in the present and not as a speculation on past meaning or intention' (Pearson & Shanks, 2001: 59).

## Introduction

*Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* concerns itself with three scholarly fields: archive studies, performance studies and queer theory. It attempts to get these three fields to converse with one another in order to explore the implications of archiving performance. This thesis seeks to foreground archiving as a practice in order to understand the consequences that are presented to an archivist and an archive's user when creating and consulting an archive of performance. By archiving Welsh performance artist Eddie Ladd's private collection of performance documents, I will examine how an archive is produced as a site for creative potential and how this potentiality can be released through handling the material. This collection will allow me the opportunity to test the limits of established archival standards and practices for archiving a performance collection. I will be doing this by using a lens influenced by queer theory to deconstruct the key archival principles of arrangement, site, evidence and encounter. This study asks: how can a practical attempt at archiving performance lead to an archive's creative potential being realised when conceived through a queer epistemological framework? In my approach to this question, I seek to develop a further understanding of how performance is stored in archives, and consider what challenges are presented to an archivist when archiving performance. By negotiating the aforementioned three fields of study that occupy both theoretical and practical terrains, this thesis will explore the epistemological repercussions of establishing and handling an archive of performance. Rather than seeking to produce a transferable methodology for archiving performance, this thesis' focus is on the

knowledge that archiving performance produces. In questioning archival principles, whilst maintaining archival standards in practice, I aim to make explicit the tensions that emerge between the arguably more radical fields of queer and of performance and the supposedly more conservative practice of archiving. By highlighting these tensions, this thesis seeks to argue that adhering to archival tenets such as access, preservation and management does not prevent an archive's creative potential to be realised in future interactions.

Primarily, the research is located within the discipline of performance studies, which has always been interdisciplinary in its approach and ambition and 'starts where most limited-disciplines end' (Schechner, 2013a: 3).<sup>1</sup> Performance studies adopts a range of different analytical strategies that seek to examine performance in a wider sense, building on an initial anthropological lens before embracing other disciplinary approaches. This thesis will continue the interdisciplinary tradition of performance studies by engaging with the discipline of archival studies. Archival studies previously went by the name 'archival science,' a term that attempted, at the beginning of the twentieth century, to establish notions such as the impartiality of the archivist and the fixity of collections in order to safeguard the integrity of archival records, thereby sheltering the practice of archiving from criticism and doubt and placing it under the banner of 'science.' This thesis will aim to show that there cannot be a 'science' of the archive and will attempt to unveil instead the archive's precarious nature by emphasising its susceptibility to editing, decay and destruction as well as the role that human

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<sup>1</sup> For Schechner (2013a), '[p]erformance studies draws on and synthesizes approaches from a wide variety of disciplines including performing arts, social sciences, feminist studies, gender studies, history, psychoanalysis, queer theory, semiotics, ethology, cybernetics, area studies, media and popular culture theory, and cultural studies' (3).

agencies have in the potential transformation of an archive. Following a logic of the archive being unfixed allows the thesis' central argument, that the archive is a space of creative potential when conceived through a queer epistemological frame, to be realised.

## **ARCHIVES AND PERFORMANCE'S ONTOLOGY**

There has been an increased interest in archives beyond the discipline of archive studies as, in the words of archive scholar Jennie Hill,

the subject of the archive has moved from obscurity to prominence in both the academy and society at large. This interest has not come from inside the discipline, but rather from outside.

Hill, 2011: 1

The rise in 'postmodern perspectives of archives conflict[s] with [a] positivist viewpoint' (7), increasingly distancing the discipline from its early positivist notions of being an exact science. There is a point of connection, here, between the disciplinary formation of performance studies and that of archive studies; namely, that they are both concerned with social behaviours. I will continue to argue that both practices of performance and archiving share similarities not with regard to a finiteness of science and positivism, but rather through notions of construction, assemblage and representation in different operational frames of encounter.

The concerns of performance studies with the archive can be traced back to Peggy Phelan's famous definition of the 'ontology' of performance. For Phelan:

Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance.

Phelan, 1993: 146, emphasis in original

As a result, performance has come to be considered ephemeral and fleeting, rendering documentation as fixed and remaining. The impact of Phelan's distinction on the development of performance studies is far-reaching. In an attempt to provide a succinct articulation of the relationship between performance and its documents, however, a more critical and complex examination has been lost. Critiquing Phelan, Bedford suggests that:

To transcribe the events of that moment [in performance] into a textual or imagistic format, [as Phelan] implies, is to subject the radical logic of a single moment to the rationalizing frameworks of language and static images, forms which are answerable to normative social codes and are thus antithetical to the free speculative stage of performance [resulting in the fact that] *there is no performance outside its discourse.*

Bedford, 2012: 77, emphasis in original

Bedford problematises the notion of the ephemeral nature of the live event on which Phelan's performance's ontology is predicated. He argues – through a study of the afterlife of Chris Burden's *Shoot* (1971) – that 'a performance which lasted for a few seconds thirty-five years ago, through various permutations and mutations, lives on today' (2012: 86), through the constant revisiting of its documentation and the continual discussion the performance engenders. Whilst these encounters with Burden's *Shoot*, in this particular example, are not predicated on a direct witnessing of the event, the performance's life is extended through the constant circulation of documentation (most notably photographs) in publications, as well as through an oral form of storytelling in teaching and discussions.<sup>2</sup> In the case of such canonical pieces of performance art, their legacy is built on aspects of the performance that remain through a circulation of documentation. Bedford extends Amelia Jones'

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<sup>2</sup> Burden's *Shoot* is discussed in many eminent publications, particularly in reference to performance art: see Warr (2000); Goldberg (2001); Heathfield (2004); Jones (1998) and Phelan (2012).

proposition (1997) for examining performance art documents when ‘not having been there’ as a spectator at the event (11).<sup>3</sup> The consideration and analysis of performance documents problematises performance criticism’s reliance on experiencing the live event and demonstrates a shift to examining and interpreting potential archival items in the writing of performance art’s history. It also allows performance to remain, not just in the memory of the spectator, but also in the materiality of the archive.

Philip Auslander’s contribution to the debate seeks to undo Phelan’s binary by acknowledging that ‘live performance is becoming progressively less independent of media technology’ (2008: 44). The incorporation of mediatised technologies into live performance problematises the assumption of performance’s ontological status as ephemeral. On the other hand, Auslander argues that mediatised technologies themselves have ephemeral aspects. He uses the example of watching a VHS to argue that:

Since tapes, films, and other recording media deteriorate over time and with each use, they are physically different objects at each playing, even through this process may become perceptible only when it reaches critical mass [...]. Each time I watch a videotape is the only time I can watch that tape in that state of being because the very process of playing it alters.

Auslander, 2008: 49

The point that Auslander makes regarding the specific contexts in which one encounters mediatised forms is that they can be ephemeral like live performance in our interaction with them. Additionally, the way that technology has the potential to deteriorate challenges the assumed fixity of the archive. Archives attempt to preserve items, but they still cannot prevent the items from decaying. New forms of

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<sup>3</sup> Jones discusses Carolee Schneemann’s *Interior Scroll* (1975), Yayoi Kusama’s *Self-Portrait Photographs* (c. 1960), and Annie Sprinkle’s *Post Post Porn Modernist* (1990-93).



technology also have an impact on the way in which items can be encountered in archives. Different technological formats for information can quickly become outdated, which may result in them becoming inaccessible.<sup>4</sup> Like the oppositional relationship between performance and saving, 'there remains a strong tendency in performance theory to place live performance and mediatized technology in direct opposition to one another' (Auslander, 2008: 45), which has been renegotiated in relation to the incorporation of technologies into performance. Rather than thinking that media remain, whilst performance disappears, Auslander's contribution to this relationship make explicit that media are also susceptible to disappearance and decay.<sup>5</sup>

Whilst Phelan focuses on documentation and Auslander concerns himself with liveness, Diana Taylor in her book, *The Archive and the Repertoire* (2003), explores the ways in which performance remains in a Chicana genealogy of performance traditions. These traditions, she argues, are predicated on the transmission of an embodied and oral knowledge. Knowledge generated by and through performance, for Taylor, comes from a cumulative effect of the relation between what she terms the archive and the repertoire.<sup>6</sup> For Taylor, the archive refers to the 'supposedly enduring materials (i.e., texts, documents, building, bones)'

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<sup>4</sup> Whilst I do not explicitly refer to electronic records, Chapter V explores, in more detail, some of the issues of accessing items that are technologically outdated. The most prolific discussion of this in relation to documenting performance is video or film recordings, given their susceptibility to decay and the move from analogue technologies to digital formats.

<sup>5</sup> This discussion is built upon in Part 2 of the thesis in relation to Ladd's practice, where the specificities of archiving a performance practice that is inherently reliant on new media technologies is analysed and discussed.

<sup>6</sup> As Taylor notes, the archive and the repertoire 'usually work in tandem and they work alongside other systems of transmission – the digital and the visual, to name two' (2003: 21).

(19);<sup>7</sup> whilst the repertoire stands for ephemeral ‘embodied practice/knowledge (i.e., spoken language, dance, sports, ritual)’ (19). Taylor’s democratic approach pays equal attention to ephemeral practices and performances of the everyday, or what she terms nonverbal practices,<sup>8</sup> that contribute to the formation of a cultural identity and memory.<sup>9</sup> Taylor’s thinking seeks to deconstruct the binary of the archive and the repertoire by arguing that both practices are mediated and mutually interdependent. Central to this argument is the unpicking of the misconception that archives are somehow fixed. She states that:

There are several myths attending the archive. One is that it is unmediated, that objects located there might mean something outside the framing of the archival impetus itself. What makes an object archival is the process whereby it is selected, classified, and presented for analysis. Another myth is that the archive resists change, corruptibility, and political manipulation. Individual things – books, DNA evidence, photo IDs – might mysteriously appear in or disappear from the archive.

Taylor, 2003: 19.

As will be demonstrated in the subsequent thesis, the many stages involved in the construction of an archive also sees its perceived stasis questioned. In a similar vein, Taylor suggests that perceived ephemeral acts, what she terms the repertoire, also have ways of saving, which comes from performances replicating

themselves through their own structures and codes. [...] The process of selection, memorization or internalization, and transmission takes place within (and in turn helps constitute) specific systems of re-presentation. Multiple forms of embodied acts are always present, though in a constant state of againness. They reconstitute themselves, transmitting communal

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<sup>7</sup> Taylor’s enquiry seeks to use performance ‘as a system of learning, storing, and transmitting knowledge’ and allowing ‘us to expand what we understand by “knowledge”’ (2003: 16).

<sup>8</sup> Taylor uses the examples of ‘dance, ritual, and cooking’ (2003: 18).

<sup>9</sup> The omission of embodied practices serves to demonstrate ‘one aspect of the repression of indigenous embodied practice as a form of knowing as well as a system for storing and transmitting knowledge’ (2003: 18).

memories, histories, and values from one group / generation to the next.  
Embodied and performed acts generate, record, and transmit knowledge.

Taylor, 2003: 20-1

Taylor's acknowledgement that the archive is susceptible to becoming unfixed and that the repertoire also saves lends itself to discussions of agency and disappearance. This is because of the individual agencies involved in mediating the archive in order to make it available for users and the fact that both items in the archive and ephemeral actions of performance are realised through disappearance.

Accordingly,

individual instances of performance disappear from the repertoire. This happens to a lesser degree in the archive. The question of disappearance in relation to the archive and the repertoire differs in kind as well as degree.

Taylor, 2003: 20

So whilst different kinds of disappearance concern both the archive and the repertoire it is important to note that all encounters with documents, by the archivist and the user, in an archive occur over time and that these encounters are equally ephemeral. Following Auslander's and Taylor's arguments, the relationship between archives and performance may not be as oppositional as first thought. Phelan, Auslander and Taylor's preoccupation with this topic demonstrates that performance has a relationship with archives that is co-dependent: that an understanding of archives as associate with saving is conceived in opposition to an understanding of performance as a fleeting medium. This thesis does not consider the archive as being in opposition to performance; instead, it argues that both archive and performance come into being through practice, and both are concerned with representation and presentation of material.

## HANDLING ARCHIVAL MATERIAL

This thesis argues that the attempt to save performance questions existing archival theories and practices. In the following, key archival principles of site, structure, evidence and users, are brought into question by a queer epistemological framework in order to allow for a greater understanding of how performance is saved and remains in an archive. In doing so, the study borrows contemporary queer explorations that have emerged over the last decade. The thesis is thereby not primarily concerned with queer ‘beings,’ although many instances of its application emerge from the theorisation of queer subjects and identities; rather it is concerned with applying queer theory to the practice of archiving. In doing so, the thesis seeks to offer a queer epistemological enquiry – one that begins to understand and articulate the creative potentiality that is produced through the handling of archival material.

This thesis will aim to achieve this by “doing” an archive, by exploring the act of archiving as a practice, arguing that practising the archive allows it to be viewed as a site of creative potential. I will follow Barbara Bolt’s notion of ‘a knowing that arises through handling materials in practice’ (2007: 29), where ‘material thinking is the logic of practice’ (30). Bolt’s argument builds on Martin Heidegger’s proposition of knowing as a primordial experience of the world that occurs before theoretical application.<sup>10</sup> For Heidegger, knowing ‘is not an external characteristic, it must be “inside”’ (2010 [1953]: 60). It is from the inside of an archive and from handling the

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<sup>10</sup> Bolt (2007) notes that ‘Heidegger argues that we do not come to “know” the world theoretically through contemplative knowledge in the first instance. Rather, we come to know the world theoretically only after we have come to understand it through handling. Thus the new can be seen to emerge in the involvement with materials, methods, tools and ideas of practice. It is not just the representation of an already formed idea nor is it achieved through conscious attempts to be original’ (30).

materiality of archival items that I aim to conduct this research. It connects to performance and queer theorist José Esteban-Muñoz's thinking that '[q]ueer utopian practice is about "building" and "doing" in response to that status of nothing assigned to us by the heteronormative world' (2005: 106). It is to this end that a queer politics of conducting research entails building and doing, and as such underscores this study.

In focusing on archival practice, the performance practice that formed and shaped my disciplinary background is not really required.<sup>11</sup> It seems nonetheless fitting to my background as a performance thinker and maker that I approach the construction of the archive from a position of assemblage, of curatorial practice within a visual framework, by negotiating the compilation of archival materials through a dramaturgical lens; a lens that is concerned with the structuring and sequencing of material in order to 'describe the composition of a work' (Turner & Behrndt, 2008: 4). Building on the legitimisation of practice as a research method in the field of performance,<sup>12</sup> this study aims to discover the knowing of archiving performance through a doing. Archival pedagogy has always foregrounded practice, which is monitored by the Archives and Records Association, the national body of archival practices in the UK. Accredited archivists in the UK have to undertake a recognised postgraduate qualification in order to enter the profession. As I am an untrained archivist, or (as I term myself) an amateur archivist, the validity of my creating a queer archive of performance material might be called into question

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<sup>11</sup> I achieved this practice by undertaking archival work with the Centre for Performance Research's collections, under the guidance of Dr. Amy Staniforth. I was responsible for archiving the Giving Voice Festival's Audio Collection and creating an archive for *Performance Studies international's* conference: "Here be Dragons" that was hosted by University of Wales, Aberystwyth in 1999.

<sup>12</sup> For a thorough discussion of the background to the legitimisation of Practice as Research, please see Nelson (2013).

within the legitimising framework of such professional accreditation. The role of amateurism is considered, within a context of performance. Kear (2005) examines the notion of the amateur through the optic of mimesis and capitalism. Nicholas Ridout furthers these discussions by considering the professional and the amateur spectator:

In both cases, clear distinctions between amateur and professional activity are hard to make, and it is vital to the formation of both categories – the professional spectator and the passionate amateur – that this should be the case.

Ridout, 2013: 140

Whilst this thesis is framed by my engagement with archival standards, I wish to propose that approaching the act of archiving through a ‘layman’s’ position opens up new perspectives on the rules that govern archival practice because I do not have to adhere to professional rules and regulations. One of the advantages to my lack of formal archival training is that as an amateur archivist I am able to question the validity of the archival tenets and principles that underpin the practice. Furthermore, my role as amateur archivist means that my engagements with archival material are necessarily fleeting, thereby helping to highlight that the archivist’s work always occurs over time as an ephemeral event. The fleeting encounters that emerge from this research result in the production of a methodology that foregrounds eventful and transitory interactions. Complimenting my amateur status is the use of an archival collection (Eddie Ladd’s personal papers) that exists outside of an official archival institution. This means that I am able to conduct interventions into the collection outside of standardised archival conditions.

## **PERFORMING HISTORY: Eddie Ladd**

This thesis conducts its research by examining a collection of performance that belongs to Welsh performer and maker Eddie Ladd and queering the application of archival standards in doing so. Ladd's collection exists on multiple sites: at her home in Adamsdown, an area of Cardiff; in a warehouse behind Chapter Arts Centre; and on her family's farm, Maesglâs, near Aberporth in southern Ceredigion. Further archival items relating to Ladd's practice are also found in collections housed at the National Library of Wales in Aberystwyth. Ladd's mixed-media collection consists of archival items such as administrative documents and working notebooks, as well as numerous born-digital items that are stored on external hard drives, and items that might enter into museological discussions such as set pieces and costumes.<sup>13</sup> A collection such as this is oftentimes referred to as a 'hybrid archive,' meaning an archive that mixes digital and paper formats rather than separating materials according to the media on which they were created. By using Ladd's archive as a case study, this thesis hopes to highlight challenges that are posed by tackling a hybrid archive of performance. In its current state the collection does not have a formal acquisitions policy in place, and Ladd's approach to saving and retaining items resembles similar grassroots archives of forming collections that have a tendency to attempt to keep everything. A grassroots archive is one that does not formally exist in an institutional setting. This, for Cvetkovich means that 'principles of legal entitlement and viability for research and the need for funding that govern the

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<sup>13</sup> Born-digital items are archival items that 'are recognized and processed by programs and software through the use of various encoding schemes' (Trace, 2011: 23). Understandably, following the rise of computers and digital technologies, archival practice has been reconsidered; as '[t]he arrival of born-digital content into archives has dictated both innovations in archival practice, and promises to bring significant change to research methodologies' (Carroll et al., 2011: 62).

acquisition process in many traditional archives' are challenged through an archive's grassroots status (2003, 250).<sup>14</sup>

Ladd is the primary carer and collector of this collection given that she has been responsible for its initial construction – it is her retention of these items that has resulted in the material being available for this research. This ownership means that she is adopting the role of artist as archivist.<sup>15</sup> The affiliation of Ladd to save and retain performance documents perhaps connects to the work of TRACE installation artspace which operated out of the home that she shares with André Stitt, himself a performance artist and painter. This location, unsurprisingly given that it is Ladd's home, is where most of her collection is housed. The work of the TRACE sought to stage live performance art works and then exhibited the traces as an installation. Whilst Ladd's work with TRACE demonstrates an on-going interest in the detritus that performance leaves behind and the marks it makes on a site, Ladd's own solo theatre practice serves to make available a relationship with other histories and narratives.

Archives' roles in the historiographical operation are well documented: Paul Ricoeur's schema (2004) for archives considers them as 'the moment of entry into writing of the historiographical operation' (166). Whilst Ricoeur's specific argument regards archives as repositories of objects and items, it is my hope that performance is considered as another way in which the historiographical operation might also

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<sup>14</sup> For an examination of grassroots archives and the well documented discussion of queer archives' status and formulation as being grassroots, please see Chapter I. Additionally, see Cvetkovich (2003), who explores the institutionalisation of grassroots queer archives based on the collections of private collectors because queer archives and lives 'might otherwise disappear' (243).

<sup>15</sup> R Justin Hunt (2013) proposes the term 'the artist as archivist' to examine 'a functional collapse in the subject positions artist and archivist' (51) and presents issues 'of propriety, access and preservation' to the artist as archivist (104).



begin. This does not mean that I seek to loosen the definition of an archive that I advocate for retaining, but rather to acknowledge and explore how performance might be considered 'archival' by using Ladd's practice. In this instance, doing performance is regarded here – with an analysis of Ladd's theatre work – as a practice that enables history to be made present and visible (in the present-ness of performance) to its audience. The analyses of Eddie Ladd's work that follow seek to demonstrate that histories are made available both in her practice and her archive. In providing these analyses I seek to not create a separation between archives and performance but my intention is to argue that they are different ways in which histories can be encountered. These analyses serve to build on Judith Halberstam's proposition that archives, in this instance documenting queer subcultural lives, need to 'extend beyond the image of a place to collect material or hold documents' (2005: 169). In emphasising that performance, as a practice, is a historiographical operation resists the essentialising of performance as an object to be archived.

Eddie Ladd graduated from the University of Wales, Aberystwyth in 1985. In the years that followed her graduation she worked with performance companies Hijinx, Moving Being and Volcano; three companies that were part of an emergent physical theatre in Wales during the 1980s. The companies' work placed the body of the performer and physical material at the fore of their practice.<sup>16</sup> Following a successful audition, Ladd joined Welsh theatre company Brith Gof and became one

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<sup>16</sup> The work of these companies would now be most probably classed as physical theatre, a form or genre that gained increasing visibility during the 1980s. Murray and Keefe (2007) pinpoint that '[i]n Britain, the term "physical theatre" first came to public attention through the emergence of *DV8 Physical Theatre* in 1986' (14, emphasis in original), even though performance companies were already working on this dance-theatre hybrid before the term became widely used.

of the company's key performers, working on numerous productions in the 1990s.<sup>17</sup> Whilst Brith Gof were pioneers of a new emergent genre known now as site-specific performance, this company, like the ones with whom Ladd had previously worked, also foregrounded the performer's body and movement. Her professional experience with these companies led to her solo practice which centralises her body as a key component, as well as her on-going articulation and explorations of site in performance. As identified by Pearson (2010), Roms (2010a) and Rothkirch (2003, 2007), Ladd's practice draws on her personal history and experience, interweaving these narratives with other citations and references to representations of marginalised identities relating to globalisation and colonisation. Ladd's experience of growing up in rural Wales directly influences her performance material and often acts as a stimulus for her work. For example, in *Unglücklicherweise* (1994) she performed site-specifically on Maesglâs, her family farm, and in *Scarface\** (2000) she projected filmed footage of the same site into the performance space using green screen technology. Her practice 'is an example of how a sensitive individual reacts to the world around her and translates this awareness into performance' (Rothkirch, 2003: 77), placing Ladd's experience as a marginalised Welsh woman at the centre of the dramaturgical construction of her performances.

Running parallel to her work in the aforementioned performance companies Ladd also had a brief presenting career on Welsh television fronting programmes such as S4C's *Fideo 9* (1988-1992), a Welsh language music television programme, and BBC2 Wales' English language arts programme *The Slate* (1993). During her time as a television presenter her interest in incorporating and experimenting with

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<sup>17</sup> Ladd performed in *Los Angeles* (1990) and various articulations of *PAX* (1990-2).

different media began and ‘taught her how important frames are in the creation of fictional space’ (Rothkirch, 2003: 71). This experience has undoubtedly informed her performance practice as she uses digital and analogue technologies in her performance work. The incorporation of and experimentation with digital technologies in her works saw Ladd awarded a National Endowment for Science, Technology and the Arts (NESTA) prize in 2002 that resulted in the support and generation of three performance projects known as the *Stafell Series* (2002-6). The combination of different technologies, dance and physical theatre, and song in Ladd’s work has led Rothkirch (2003) to propose that her practice is ‘hard to categorise’ (71) mainly because Ladd draws on and uses multiple sources, theatrical traditions and references in her performances. What emerges from her work is a complex relationship between her personal politics, mostly regarding the lack of visibility for the Welsh language, which is further evidenced in her affiliation with the Welsh language visibility campaign group Cymdeithas yr Iaith Gymraeg, and wider histories of marginalisation. Ladd’s politics become embedded in her performance practice as she explores the political implications of her national identity. Rather than focusing on existing categorisations for Ladd’s practice, I seek to consider that it is the specific manifestation and exploration of a marginalised politics that characterises her work and draws parallels with a queer politics of histories of marginalisation. Although Ladd directly uses her own experience in performance, her performances are not explicitly autobiographical, as she juxtaposes material drawn from different sources: a dramaturgical decision that allows multiple reference points for her audience. For example, in *Once Upon a Time in the West* (1996), performed in collaboration with Cliff McLucas, one of Brith Gof’s artistic directors, at

St. Fagans, part of the National Museum of Wales, Ladd combined elements of the Western film *Shane* (Stevens, 1953) with a recounting of ‘accusations levelled in 1994 against her aunt for mismanagement of farmland resulting in a landslip’ (Pearson, 2010: 67). These seemingly disparate sources of inspiration come together as ‘[b]oth narratives deal with justice and revenge and the show reformulates Hollywood iconography for a West Wales setting’ (Ladd, 2015).

Central to the logic of doing history in Ladd’s practice is her on-going integration of and dependence on site in her work. It is not only her site-specific performances that involve interrogations of location in performance, her studio-based work also attempts to negotiate this aspect. In *Cof y Corff* (2007), Ladd ‘addresses auditorium as site’ (Pearson, 2010: 165).<sup>18</sup> Additionally, Ladd’s work, *Gaza/Blaenannarch* (2012), performed in a black-box studio, attempts to draw a connection between the seemingly disparate territories mentioned in its title, making explicit the points of connection between these two locales. As the performance progresses it becomes apparent that there are more connections between these two places than first realised; this is achieved through geographical and political comparisons; for example, both areas have become testing grounds for the use of surveillance drones. Although not explicitly site-specific, Ladd’s studio work still foregrounds issues relating to place and her work continues to negotiate the political nature of sites in Wales as well as her marginalised status within them.

Whilst existing analyses of Ladd’s work root themselves in considerations of site with good reasons, I seek to argue that considerations of temporality and

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<sup>18</sup> The exploration of site in this performance work is because Ladd’s ‘stage [...] resembled a film set. The audience sees her moving and being filmed as she appears and disappears in the wooden structure’ (Pearson, 2010: 165).

historiography in her work are equally required in order to understand how Ladd's performances operate as a doing of history. This follows Ricoeur's suggestion that there is an 'inseparable tie between the problematics of time and space' (2004: 41).<sup>19</sup> In considering her performance work as a historiographical practice, I do not wish to suggest that Ladd seeks to replicate or mimic historical events, which is what Freddie Rokem (2000) refers to as 'performing history,' in the sense of a 'redoing something which has already been done in the past' (6) Rather, she utilises different historical references to create work and material. The aforementioned performances enable the consideration of performance as a historiographic method because, as Kear indicates,

the theatre event is seen as exposing the inevitable theatricality of the historiographic operation as a procedure of representation, linking its happening to another form of micro-historical occurrence and displacing its mobilisation of the appearance of reality into the reality of its status as an *apparatus of appearance*.

Kear, 2013: 17, emphasis in original

Ladd's performance practice renders specific histories visible to audiences and, through performance's '*apparatus of appearance*' she allows them to be made available. I began discussing Ladd's practice by outlining Ricoeur's proposition that the moment of the archive is the beginning of the writing of history. Whilst this is true, performance can also be seen as the beginning of the writing of history, in allowing its appearance on stage in front of spectators.

I aim to give a more thorough and specific account of Ladd's performance practice by exploring three concerns that exemplify Ladd's performance work as

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<sup>19</sup> Another example of the interrelationship between site and history is Pearson's *Marking Time* (2013) which provides a history of performance taking place in the specific locale of Cardiff to produce 'a lesser theatre historiography within a single urban milieu' (12) demonstrating an interdependence between history and space in this particular study.

historiographical, framed by my use of contemporary debates surrounding performance as historiographical. My concern with performance historiography is epistemological: namely, how can a spectator know past events through them being made available in performance? The analyses that follow are not concerned with Ladd's performances as historical events themselves, but rather how she makes available a multiplicity of historical narratives and practices and how she allows these to be brought into relation with her personal biography. The three performances that I will be using in this analysis are *Scarface\** (2000), *Ras Goffa Bobby Sands / The Bobby Sands Memorial Race* (2009) and *Dawns Ysbrydion / Ghost Dance* (2013). *Scarface\** (2000) is used to consider Ladd's on-going interrogation of space and her use of different technologies, drawing on video documents to construct her performance. The technology used in this performance allows Ladd to overlay her own biography onto that of Tony Montana in the Brian De Palma film of the same name (1983). This technology facilitates Ladd in negotiating issues relating to site. *Ras Goffa Bobby Sands / The Bobby Sands Memorial Race* (2009) is used to consider the gender politics at play in Ladd's practice and explores a recurrent theme in her work of embodying and imitating historical characters. My analysis of this performance seeks to explore the intricate relationship that Ladd constructs between her own biography and wider concerns of globalisation and minoritarianism that her practice makes available. Finally, a discussion and analysis of *Dawns Ysbrydion / Ghost Dance* (2013) focuses on marginal histories in considering Ladd's work as a doing of history, as she uses the Lakota Sioux Ghost Dance (from around 1889-90) and juxtaposes it with the bombing of the Tryweryn reservoir dam near Bala on February 9, 1963.

### ***Scarface\** (2000)**

In *Scarface\** (2000), her 'most successful work' (Rothkirch, 2003: 73), Ladd uses multimedia and digital technologies as a way to reimagine and reinterpret Brian de Palma's 1983 film of the same title. In this performance multiple locations and places are represented using film and green-screen technology. The spectator is greeted with images of Ladd's family farm, Maesglâs, on the screen before the live choreography is superimposed over the film. The "here and now" of this performance, as argued by Roms (2010a), is called into question as Maesglâs was used to stand in for the multiple sites that are represented in the live performance of de Palma's film. The displacement of location in this example – at once Maesglâs, Miami and the performance studio – exposes the representational artifice of site in Ladd's work. *Scarface\** marked a change in Ladd's practice as her works began to move away from site-specific performances that were an earlier concern, instead adopting a studio space as a space that is able to represent the multiple sites to which Ladd is making reference.

The juxtaposition between the different filmed sources - the pre-filmed footage of Maesglâs and the superimposed body of Ladd on this backdrop doing Al Pacino playing Tony Montana - produced a 'disconcerting contrast between live performance and film, a simultaneous closeness and distance, which proved to be the main structural element of the performance' (Rothkirch, 2007: 169). Within the joint reference to Miami and Maesglâs, realised through technologies, Ladd is creating a world in which her local and personal history interweaves with the fictional plight of Tony Montana and wider discussions of immigrant communities and globalisation:

The plot of the film *Scarface*, which is about the struggles within a Spanish-American community, is literally transposed to Eddie Ladd's parents' house in West Wales. The performance-text was spoken in both English and Welsh, with a measure of overlap, so that, although bilingual speakers were clearly privileged, monolingual speakers of English were still able to follow. In this way, the struggle between Spanish as a minority language in America was shifted to the often problematic relationship between Welsh and English in West Wales.

Rothkirch, 2007: 170

By drawing on a fictionalised account of the status of minority language in the Spanish-American community of Tony Montana's, Ladd is able to provide a parallel narrative to her own biography. I suggested earlier that this work is not strictly autobiographical because of the way Ladd juxtaposes her own personal narrative with wider narratives of marginalisation. This produces an alienation effect, not in a truly Brechtian way, but in a way that prevents the work from becoming purely autobiographical.<sup>20</sup> By rooting her own experience in wider globalised experiences, Ladd is able to provide an understanding of existing as a marginalised subject that connects to other communities. It is to this end that Ladd, through her incorporation of multiple technologies and the use of seemingly disparate sources, makes available her specific politics to her audience, and finds a way in which her work and personal experiences become entwined with wider experiences of minoritarianism. In her use and representation of subjects and ideas, Ladd produces a 'record' in performance of these different accounts and sources. This is how, in the case of *Scarface\**, Ladd 'does' history; as a means of relating her experiences to those of another experience

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<sup>20</sup> In her discussion of *Scarface\**, Rothkirch (2007) notes that '[t]he performance quite consciously created a double-vision: Eddie Ladd imitated Al Pacino's *gestus* (gesture, deportment) perfectly and the suit she wore and her closely cropped hair gave her character an androgynous look. At the same time, the audience remained conscious of her gender and was not able to lose itself in the creation of a perfect illusion' (italics in original, 169).



of minoritarianism, and is one of the ways in which Ladd's practice, in my analysis, can be considered as historiographical.

### ***Ras Goffa Bobby Sands / The Bobby Sands Memorial Race (2009)***

Ladd's practice regularly draws on fictional and real biographies.<sup>21</sup> Whilst *Scarface\** (2000) uses the fictional character of Tony Montana (played by Al Pacino), *The Bobby Sands Memorial Race* draws on the biography of Bobby Sands, a member of the Irish Republican Army who in 1981, following his incarceration, led a group of prisoners in a series of hunger strikes in order to appeal the removal of their Special Category Status.<sup>22</sup> Whilst in *Scarface\** Ladd used exaggerated 'gestus' to make the audience aware that she was 'playing' Tony Montana (she directly borrowed gestures from the film), in this performance Sands' biography is realised through the performance's dramaturgical structure.

Described as '[a] dance piece on a running machine' (Ladd, 2009), the physical material, choreographed by Sarah Williams, is overlaid with a soundtrack, designed by Giles Parbery, Nick Rothwell and Guto Puw, that contains details about Sands, including accounts of the sixty-six day long hunger strike that he led and that cost him his life. This dramaturgical decision – to overlay the physical material with the pre-recorded biographical accounts – brings Ladd's body in relation to Sands' personal history. As the performance goes on, Ladd's body becomes tired as the

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<sup>21</sup> In one of her earlier solo performances, Ladd drew on the opera singer Maria Callas as a stimulus for *Callas sings Mad Songs* (1993). Additionally, in *Unglücklicherweise* (1994) Ladd used the biography of Leni Riefenstahl who most famously directed the Nazi propaganda film *Triumph of the Will* (*Triumph des Willens*) (1935).

<sup>22</sup> The Special Category Status enabled prisoners to have Prisoner of War status meaning that they were entitled to being exempt from undertaking prison work or wearing uniforms, were permitted extra visits and additional food.

physical exertion of the task of running and dancing over a fifty-minute period takes its toll. Her body becomes a metaphor, I wish to suggest, for Sands' body being placed in extremis through the hunger strikes. Although this is not the same exertion, Ladd's tired body comes to stand in for Sands: she is not attempting to imitate him, like she did with Tony Montana in *Scarface\**, rather she allows the use of the narrative to provide a layer in her dramaturgical structure, producing what Jill Dolan (1996) would refer to as 'a coalitional politics' (15) and drawing a connection between her own experience and Sands' history.<sup>23</sup>

The way in which Ladd structures her performances is similar to Brith Gof's approach. In his work with archaeologist Michael Shanks, Brith Gof's director Mike Pearson suggest that:

We might regard the dramatic structure of devised performance as constituting a kind of **stratigraphy** of layers: of text, physical action, music and/or soundtrack, scenography and/or architecture (and their subordinate moments). [...] Any one layer may also provide a carrier frequency or continuum against which other material is arranged.

Pearson and Shanks, 2001, 24-5, emphasis in original

In the case of *Ras Goffa Bobby Sands/The Bobby Sands Memorial Race*, Ladd arranges her material in the following way: the physical material (what Ladd is physically doing on stage), the music and soundtrack (triggered by Ladd's movements and the narrative of Bobby Sands) and the scenography (the running machine).

The appropriation of Sands' biography and a coalitional politics that draws parallels to Ladd's biography can be problematic. Whilst Sands' biography is used by

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<sup>23</sup> Dolan suggests that a coalitional politics 'allows lesbians – white and of color – and welfare mothers – white and of color – to build a coalitional politics based on their similar experience of oppressive social structures, rather than on the basis of neatly mirrored, shared identities' (1996: 15).

Ladd to allow comparisons to be made with her own marginalised experiences, there is a danger that the cultural-political appropriations homogenise the specificities of their separate plights. Whilst her use of equivalences and narratives of others, serve to strengthen Ladd's political motivations by highlighting that the issues to which her performances refer are experienced elsewhere, the subtle differences between the various causes risk getting lost.

Whilst the appropriation could be seen as a criticism of her work, Ladd uses her practice to allow other histories of marginalisation to be realised, reaching out beyond the very specific locale of her politics and making points of contact with other. In the use of real biographies, Ladd's is fully aware of the fictionality of the stage and the frames within which the work is situated. By not prescribing too much focus on a single narrative, in this case that of Sands, Ladd enables a multiplicity of meanings to be discerned by her spectators, and allows performance to represent Bobby Sands' history in relation to her own experiences. In adopting biographies, such as Sands, Ladd makes available another history for performance and is one of the ways in which her performance practice can be viewed as historiographical.

### ***Dawns Ysbrydion / Ghost Dance (2013)***

In 2013 Ladd, in collaboration with Rhodri Davies, Lee Paterson and Roger Owen, staged and performed *Ghost Dance / Dawns Ysbrydion*. The performance

explored the concurrence of two events during 1962-3: the three-month winter freeze and the bombing of the site of Tryweryn reservoir dam near Bala on February 9 1963. It also drew on the history of the Lakota Sioux Ghost Dance around 1889-90 as an ecstatic physical response to catastrophic loss.

Owen, 2013: 92

Contained by a raised ridge and a pool of water along one side of the performance arena, Ladd appeared dressed in white, poised in tension, eyes maniacally forced open: extra-ordinary, otherworldly, grotesquely ethereal. Beneath her feet were masses of bleached pure flour. The movement of her body and the performance's choreography disturbed the flour that covered the floor. As the particles of flour blew up into the air Ladd emerged between the realm of appearance and disappearance. The haze that was produced enveloped her, producing an effect that interrupted the appearance of her body, allowing her to become a spectral figure in the *mise-en-scène*. Ladd proceeded to leave traces in the flour. The indentations that remained on the floor following the performance produced a trace of her dance. In the immediate aftermath, as the spectators left the room, the flour bore the indentations of Ladd's body. I sat and surveyed the uneven surface, as a harp made from ice melted in the corner of the performance studio.

In her use of historical events, Ladd's performance practice makes available other histories to the spectators. She combines the Lakota Sioux Ghost Dance with the history and narrative of the Tryweryn dam. In this performance, the Ghost Dance formed a stimulus for the choreography of the performance, whilst, from the side of the performance space, Roger Owen gave an account of the narrative of Tryweryn and Capel Celyn, a small Welsh-speaking village located north west of Bala, in the Afon Tryweryn valley, which was flooded in 1965 by Liverpool City Council in order to make way for a reservoir that would provide water for the cities of Liverpool and Birmingham – an event of major impact on Welsh politics.

There is a point of connection given the subject matter that emerges from Ladd's practice: it is one of a kinship of minoritarianism, which signals an awareness

and sensibility in relation to Ladd's nationalist Welsh politics. Her performance allows the Ghost Dance and the Tryweryn bombings to come into relation with one another, connecting the two narratives of cultural minoritarianism and serving to bring different spatialities and different temporalities of histories of marginalisation into a relationship with one another. For the spectator at her performance though, the Lakota Sioux Ghost Dance and the bombing of Capel Celyn were removed from their specific social and historical context and represented in the present time of the performance. Again, as with *Ras Goffa Bobby Sands / The Bobby Sands Memorial Race*, a counterargument could be made against such a cultural appropriation of the dance. What Ladd makes available, however, is a connection, in the year 2013, between the potentially 'lost' narratives of the Lakota Sioux Ghost Dance and of the flooding of Capel Celyn, rendering them as citations and making them visible in her *mise-en-scène*.

### **EDDIE LADD'S HISTORIOGRAPHICAL PRACTICE**

This thesis tests its hypothesis that an archive can act as a space for creative potential when conceived through a queer epistemological frame by engaging with Eddie Ladd's archive. It proposes that the generation of knowledge can be derived through handling materials and creating, as well as queering, archival collections. But, it is important to note that performance itself can also be an operation in a historiographical process. It is to this end that performance can be viewed as archival precisely because it engages in strategies of arranging and making available, through its dramaturgical structures, past practices and historical reflections. Ladd's work serves to exemplify this because of the clarity in which her dramaturgy functions,

using clear layers, an approach that she has derived from her days with Brith Gof. I wish to suggest that historical knowledge can be facilitated between performance and archives, admittedly, however, in different operational and ontological frames.

Ladd's performance works also demonstrate a way in which they might align with a queer politics. In an interview that I conducted with Ladd before I began my archival interventions into her collection, she stated that:

I wonder sometimes, the idea of Welsh identity having something very much to do with queer identity. They both have to survive in a world that was not supportive of them, or regarded them as so marginalised and ridiculous that they had to insist on themselves as much as life as in art – that there was no break for them.

Ladd, 2012a<sup>24</sup>

Here, Ladd is drawing a connection between queer subjects and their experience of marginalisation and her own experience of marginalisation in her Welsh identity. At the most basic level, this is where a queer politics can be applied to her work. However, the appropriation of other marginalised narratives that she draws on in her practice might also serve to produce a homogenising effect – one that veils over difference when realised in performance. This in itself is a long-standing criticism of a queer social category that attempts to encompass multiple subjects. As Sue-Ellen

Case notes, queer

reinstates the dominant social structures, lending its power to those who are already vested in the system, with the exception of their sexual identification. Not surprisingly, then, white middle-class men form the constituency.

Case, 2009: 62-3

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<sup>24</sup> Conducted in the Parry-Williams Building, Aberystwyth University on 9<sup>th</sup> July 2012. For a full transcription of the interview, please see Appendix 1.

In drawing attention to historical practices and events and the appropriation of biographies of people, Ladd's work might prove to be problematic as equivalences are drawn between her own personal experience and those of others. I think that Ladd's work is particularly successful in connecting her own local experience and wider globalised concerns of marginalisation that is complicated by the juxtaposition between other sources that she uses and a clear dramaturgical decision in regards to how her performance material is structured. Her practice does not equate, for example, the experience of Cuban-American immigrants with her marginalised Welsh identity. Rather, she brings them in conversation with one another in order to highlight potential similarities. Performance scholars Janelle Reinelt and Marvin Carlson reflect on this in relation to Roms' essay (2010a) on Ladd's *Scarface\**, whereby 'the local is not in simple opposition to the global but where the local itself needs to be reworked and reproblematised given the incursion of the global' (2010: 193). For Reinelt, Ladd 'moves beyond [an analogous relationship], it will not make a perfect analogy' (ibid.). In the clear layering of her dramaturgical construction of her works and the centralisation of her own body in her performance works' construction, Ladd is not equating her own experiences to those of others, but is in fact bringing them in relation to one another to enable them to enter into a conversation, whereby her experience of marginalisation, in relation to herself, is emphasised.

Further to the discussion regarding the historiographical use of marginalised histories in performance, Ladd's collection has also been chosen because it is dispersed over a number of sites. Additionally, the mixed-media nature of her archive serves to elucidate issues regarding the problematic

nature that can be presented to an archivist attempting to archive performance. As will be discussed throughout the thesis, this collection allows the very limits of an archive to be tested and explored.

Ladd ‘became aware of documentation [...] in the late 80s and early 90s’ (Ladd, 2012a), through her work with Brith Gof. From then, she considers the act of documenting and saving her work as ‘the mark of the work for the future’ (ibid.). As I have argued, her performance practice regularly draws on other histories and makes these available. Furthermore, her work with TRACE collective also serves to demonstrate that Ladd is very much concerned with the traces that remain from performance. The role of artist as archivist that I have previously ascribed to Ladd can also be seen in her performance works as well as the way in which she cares for her collection. This concern further serves to justify the focus of this study on the work of Eddie Ladd. Since her early career, there has always been an orientation towards the production of archival materials and how her performance is documented.

## **THESIS STRUCTURE**

This thesis is split into three parts. **Part 1: Archiving Performance / Queer Archiving** is comprised of two chapters. *Chapter I: Archiving Performance* examines existing critical literature that focuses on the relationship between performance and the archive. It seeks to assert that the archive is not fixed or stable, but is rather unfixed and subject to transformation by the archivist and the user. I will argue that its unfixed nature facilitates an archive’s creative potential. *Chapter II: Methodologically Queer: Queering Performance and Archives* advocates for and



outlines the development of emergent methodologies that are influenced by queer theory, as well as giving detailed attention to studies concerned with queer(ing) archives of performance (most notably, Danbolt, Rowley & Wolthers (2010) and Halberstam (2003 & 2005)). It will argue that these studies are characterised by a lack in considering practical approaches to a queer archive: Danbolt, Rowley and Wolthers examine the representation of queer identities in archival exhibitory practices and Halberstam conceptualises what a queer archive should be, but neither engage with the practicalities of creating a queer archive. The chapter goes on to apply a queer epistemological approach to the practicalities of archiving, with the argument focusing on the archivist's agency in the construction of an archive.

**Part 2: Practising the Queer Archive** forms the main body of the thesis, through which I explore the stages involved in producing a queer archive of Eddie Ladd's collected performance materials. *Chapter III: Towards a Queer Archival Arrangement* seeks to analyse the productiveness of adopting a queer archival arrangement for the organising and ordering of Ladd's material. I will argue that the 'failure' of this queer organisation to function according to standardised archival practice produces creativity and forges new ways of structuring archives of performance. The importance of site to archiving and the nature of a dispersed archive are explored in *Chapter IV: Ladd's Dispersed Storehouses*. The individual items and objects that make up Ladd's archive are the basis for a discussion of the concept of evidence in *Chapter V: Towards Queer Typologies of Performance Documents and Objects*. This chapter attempts to bring poststructuralist strategies in conversation with the structuralist practice of archiving.

Finally, **Part 3: Encounter and Futurity** consists of one chapter, *Chapter VI: Encounters in Ladd's Archive*, which considers how to reconceptualise the notion of the 'user' of archives through ideas of emancipation and temporality. I argue that the encounter with archives is as ephemeral as performance. I also examine the epistemological, ontological and historiographical operations that the user undertakes in their examination of archival material, in an attempt to address the lack of existing scholarship pertaining to the conceptualisation of the user in archival contexts.

By queering archival notions such as site, arrangement, evidence and encounter, this thesis aims to demonstrate that archiving performance, by foregrounding practice, enables archives' creative potential to be realised. Performance studies' fascination with archives stems from its focus on an ontology founded on disappearance, and although this debate is important to this project, I seek to move away from discussions surrounding ontology in order to investigate the actual stages of creating an archive of performance. Michel de Certeau writes that "[m]aking history" is a practice' (1988: 69) – I wish to suggest that the practices of archiving and performance are two ways in which histories are made available.

## **Part 1: Archiving Performance / Queer Archiving**

## Chapter I: Archiving Performance

*The archive is a fiction.*

José-Esteban Muñoz, 2005: 108

José-Esteban Muñoz's quotation first appeared in Gavin Butt's collection of essays entitled *After Criticism: New Responses to Art and Performance* (2005).<sup>25</sup> In his introduction, 'The Paradoxes of Criticism', Butt signals that queer theory harbours 'ways of accessing culture which might *critique* the normativizing procedures and protocols of critical consumption' (14, emphasis in original). As I explore the systems and processes involved in the creation of an archive, it is my hope and aim that the normativising procedures that have developed over decades of archival practice, and performance theories and criticisms' relationship with archives, are queered, so that the archive can be considered as equally precarious as performance. The assertion that Muñoz provides with understanding the fictionality of the archive goes against most archival scholarship whereby 'records should have qualities of authenticity, integrity, usability and reliability' (Shepherd & Yeo, 2003: 11). If the archive is a fiction, as Muñoz proposes, can we speak of qualities such as authenticity being attributed to records and archiving?

Over the past two decades performance practice and scholarship has become increasingly concerned with archives: from the creative performance interventions with archival material of the Performance Re-enactment Society to Heike Roms' project *It was forty years ago today...* that staged oral history interviews with

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<sup>25</sup> Muñoz's essay is a precursory manifestation of his 2009 publication *Cruising Utopia: The Then and There of Queer Futurity*, which includes the chapter, 'Utopia's Seating Chart: Ray Johnson, Jill Johnston, and Queer Intermedia as System', that was originally produced in Butt's collection, from which the above quotation is taken.

archival items. This chapter seeks to explore canonical debates within contemporary performance scholarship concerned with the relationship between the practices of performance and archiving. It argues that these debates have established a dichotomy between both practices, and aims to renegotiate this dichotomy by suggesting that both are ephemeral and that both are creative acts. Archiving is usually associated with issues of institutionalisation and exists in an economic context of reproduction, whereas it is often assumed that '[p]erformance clogs the smooth machinery of reproductive representation necessary to the circulation of capital' (Phelan, 1993: 148). Both practices are predicated on notions of accessibility and making available their material to a wide variety of users, in archives' case, and audiences, in theatre's case, albeit within different specific contexts of accessibility. As I will argue, there is a lack of engagement with and understanding of the actual practice of archiving performance. As a consequence of this, the practical approach to archiving allows the realisation that handling an archive reveals its creative potential.

One of the key points of connection between the terms 'performance' and 'archive' is their susceptibility to poaching from other disciplines that often results in the terms' distortion or reappropriation.<sup>26</sup> In terms of archives this is partly because no one official definition exists of what an archive is. In its multi-definitional nature, archive is 'a verb, an adjective and a noun; action, description and location' (Dorney,

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<sup>26</sup> Richard Schechner discusses the multi-faceted nature of 'to perform' which I would argue is why performance has become susceptible to disciplinary poaching. He suggests that '[i]n business, sports, and sex, "to perform" is to do something up to a standard – to succeed, to excel. In the arts "to perform" is to put on a show, a play, a dance, a concert. In everyday life, "to perform" is to show off, to go to extremes, to underline an action for those who are watching' (2013b: 28).

2013: 7).<sup>27</sup> The word archive comes to stand in for a multiplicity of definitions, practice, and documents. As Derrida indicates, '[n]othing is less reliable, nothing is less clear today than the word "archive"' (1996: 90). This has not always been the case. In 1922, the advent of the modern era of archives and archival practice, Sir Hilary Jenkinson, Deputy Keeper of Public Records in England, produced *A Manual of Archive Administration* that came to define the field in the early and mid-twentieth century and whose teachings continue in the profession today. Jenkinson proposed the widely used definition of archives in 1948 as:

Documents accumulated by a natural process in the course of the Conduct of Affairs of any kind, Public or Private, at any date; and preserved thereafter for Reference, in their own Custody, by the persons responsible for the affairs in question or their successors.

Cited in Ellis, 1993: 4, capitalisation in original

Stemming from his definition of archives, Jenkinson's manual also attempted to standardise the practice of the archivist, with the archivist becoming defined as 'unobtrusive, passive, invisible, disinterested, neutral, tacit, objective and innocent, [in] his or her role [as] servant, guardian and custodian (Lane & Hill in Hill, 2011: 4). Jenkinson's contribution to the archival profession is characterised as objective with the archivist considered as impartial in its creation.

Jenkinson's description of archives has long been upheld in archival studies as the authoritative definition of archival practice.<sup>28</sup> However, this definition is losing its hold due to contemporary critical engagements that traverse disciplines in the wake of the postmodernist agendas that emerged from the mid-twentieth century. Lane

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<sup>27</sup> Although, I would argue that archival is the adjective, the use of Dorney is to demonstrate that the term archive is multi-definitional.

<sup>28</sup> This is evidenced by the numerous publications dedicated to the managing and practising of archives (see Williams, 2006; Shepherd & Yeo, 2003 amongst many others).

and Hill note the impact of postmodernism on Jenkinson's positivist viewpoint. They suggest that:

Seen through the lens of postmodernism, Jenkinson's "Truth" becomes a series of contingent "truths". His view of archives as a place where meaning can be found, becomes a contested space where meanings are hidden, subverted, altered and absent. It takes what was once regarded as a "fixed", stable entity and questions its reality and even its singularity.

Jenkinson, 2011: 7-8

As the archive has become more prominent in debates outside of its disciplinary boundary, the discussions have also impacted on the definition that Jenkinson provided. The positivistic legacy that Jenkinson has left is one that conceives of the archive as 'simple, stable and uncontested' (Harris, 1997: 133). I will aim to deconstruct these attributes in the following writing as I aim to unveil the precarious nature of archives.

Changes to the definition of archives

have coincided, on the one hand, with huge technological developments, which have brought profound social, political and epistemological changes in their wake and, on the other, with a significant shift in the role of archives in cultural and heritage contexts.

Craven, 2008: 1

Contemporary definitions of archives have therefore loosened from Jenkinson's reference to a body of materials or a collection of records to an actual site of 'archives, record offices and manuscript libraries of the public sector, open to all' (Craven, 2008: 7), emphasising a shift from privately housed collections to publically accessible spaces. The archive as a physical site is indicative of the way in which it is commonly perceived by society. Increasingly, archives have sought to be seen as a

social space with current debates focusing on accessibility and the role that archives have in the formation of communities.<sup>29</sup>

There are several archives that specialise in archiving and saving performance located in the United Kingdom. However, these are not the only places that one finds records concerned with performance. Records of performance might exist in other collections too, which are not designated as performance archives, but would have belonged to an individual whose collection has entered an archive and so these records remain. One of the reasons that theatre collections and archival records appear in different collections is that '[w]hilst the nineteenth century witnessed the birth of the modern, public museum, theatre collections languished in private hands well into the twentieth century' (Macintosh, 2013: 270). This results in the dispersal of theatre archives as they exist in multiple custodianships. Macintosh also writes that the

absence of central collections [of theatre] was also due to the fact that "Theatre has no home": few companies or managements have owned the theatres they occupy, putting space at a premium

Macintosh, 2013: 270<sup>30</sup>

I would also add that the historical lack of the acquisitions of theatre collections is also because theatre is a collaborative act and art form that sees an automatic dissemination of documents and records between collaborators and commissioners, which occurs prior to the commitment of the records to archives, further complicating and delaying the inclusion of theatrical records in archives as notions of

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<sup>29</sup> See Cook (2013) who argues that archival paradigms have gone through four phases: 'from juridical legacy to cultural memory to societal engagement to community archiving' (116).

<sup>30</sup> Additionally, Macintosh identifies that 'the widely held assumption that theatrical memory is something that should be enshrined in the practitioner's art: inscribed in the bodily memory and then passed on over the generations through practice' is another reason why theatre collections existed privately at the beginning of the twentieth century (2013: 270).



custodial authorship and ownership are questioned.<sup>31</sup> To create an overview of all performance related collections, or collections that contain performance related ephemera, would be an impossible task.

What is of interest, however, are the ties that performance archives currently have with drama and theatre departments in the United Kingdom because it demonstrates a direct use of performance archives in scholarship and pedagogy.<sup>32</sup> There has been a shift in how researchers of performance use and discuss archives. Before the advent of performance studies and the emphasis on one of performance's qualities being ephemerality, archives served to produce historical readings and analyses in wider disciplinary alliances with history and theatre history.<sup>33</sup> As a central component in the generation of cultural activity, performance's ephemera have appeared in numerous archives. However, this inclusion demonstrates a bias in the kind of collections that are retained, preferring performance companies that have embedded themselves most visibly in the production of mainstream and academic culture and come to typify or homogenise a field in performance. Archives have acquired collections surrounding performance companies, such as the Brith Gof/Cliff McLucas Collection (housed at the National Library of Wales); theatre venues, such as the Saddler's Wells theatre archive (housed at the Islington Local History Centre); performance organisations, such as the National Review of Live Art Archive (housed at the University of Bristol's Theatre

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<sup>31</sup> For an examination of ownership and authorship of archival items, please see Chapter VI.

<sup>32</sup> I am referring to University Departments that focus on the teaching and researching of theatre, drama and performance studies. Three examples are The University of Bristol's Theatre Collection, The Centre for Performance Research's collection, housed at the University of Falmouth, and The Scottish Theatre archive at the University of Glasgow Library.

<sup>33</sup> For a discussion of theatre history, please see Wiles and Dymkowski (2013), who 'sense that our students are disempowered by their lack of appropriate maps of the past' and 'find it difficult to endorse standard accounts of the theatrical past' because theatre history 'books do not explain why the past should matter to us, in the here and now' (Wiles, 2013: 3).

Collection), and personal collectors, such as the James Inglis collection (housed at the University of Glasgow library). Whilst there has been an increase in critical and practical concerns of performance archives and archiving performance over the past two decades, it is important to remember that archiving performance and theatre is not a new development. In her 1957 address, 'Theatrical Records' historian Muriel St Clare Byrne examined the delay in the acquisition of theatre collections.<sup>34</sup>

The Theatre and Performance collection, housed at the Victoria and Albert Museum in London was established in the 1920s. The Victoria and Albert Theatre Archives, as part of the Museum, have archived a collection that spans 'performing arts companies and other organisations, as well as from individuals such as performers, stage designers and private collectors' (Victoria & Albert Museum, The, 2014).<sup>35</sup> However, the acquisition of contemporary performance archives has only occurred over the last few years. One of the pioneering institutions in the archiving of contemporary theatre and performance is the University of Bristol's Theatre Collection. Central to this archive is The Live Art Archives under which fall a number of collections: the Record of Live Art Practice, the National Review of Live Art Archive, the Digital Performance Archive, the Arts Council England Live Art and Performance Archive, the Franko B Archive, *Performance* magazine Archive, the David Hughes Live Art Archive, the Alastair Snow Archive, the Greenroom Archive and the Bodies in Flight Archive. The Live Art Archive saves contemporary theatre forms and practices but it is important to note that these archives also contain

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<sup>34</sup> Cited in Macintosh (2013), and based on unpublished notes from Claire Hudson's lecture for The Society for Theatre Research, March 2008, entitled 'Sixty Years of Collecting' (n.18: 278).

<sup>35</sup> Papers contained in this archive date back to 1600 in the Leacroft collection. Richard Leacroft (1914-1986) was a stage architect and the majority of this collection deals with the development of theatre architecture, with the majority of this collection donated to the V & A in 1996.

collections that are associated with more historical forms of theatre, such as the John Phillips Archive, which focuses on materials collected by the actor over his career or the Mander and Mitchenson archive.

One way in which performance practices might make use of archives is through re-enactment. This writing will consider the strategy of re-enactment as a way in which a historiographical turn is being undertaken in performance practice and will raise questions about a lack of consideration in existing scholarship concerning an explicit understanding of how archival objects and materials (accessed in archives) might manifest themselves within this artistic paradigm. This chapter is organised into three sections (Histories, Unfixing Archives and Practising the Archive) as I seek to orientate the key debates in relation to the points of connection between performance and archiving.

## **HISTORIES**

This section seeks to provide an overview of a contemporary and critical fixation with the archive that stems from performance theories and practice, as ‘at present we have a burning desire to return to the origins of performance through [documents and archives]’ (Clarke & Warren, 2009: 48). It will examine why performance has become preoccupied with what Heike Roms, referencing Jacques Derrida, refers to as ‘an acute case of [...] “archive fever”’ (2007: 8). I will suggest that it is a result of performance practices that have a reliance on archives so that their ephemera can be preserved as proof that the event took place.

In 2005 the Arts and Humanities Research Council (AHRC) launched its Museums and Galleries Research Program with the aim to ensure that industries

that fall under this rubric, of which archives is one, maintain visibility and high quality services as '[r]esearch in many areas of the arts and humanities relies heavily on the expertise' of such institutions (AHRC, 2012).<sup>36</sup> The relationship forged with the industry of preserving the past and making it available to users highlighted a trend that was already being undertaken in performance studies to critically consider the institutionalisation of performance remains.<sup>37</sup> As part of this scheme, increased funding was allocated to create, maintain and examine archives (as well as museums, galleries and libraries) of performance.<sup>38</sup> Over the past decade the AHRC, the Museums and Galleries Research Program and other funding bodies,<sup>39</sup> have financed numerous projects to explore the interrelationship that performance has with archives. I now aim to give an overview of three of these projects as they each demonstrate different interests with this relationship within wider concerns of theatre historiography.<sup>40</sup> The three-year project *Performing Documents* (2010-2013), awarded over £400,000 by the AHRC, sought to consider creative engagements with archival collections primarily held at the University of Bristol in the Theatre

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<sup>36</sup> Other funding bodies have also supported research into performance and archives. For example, the Leverhulme trust has provided funding for the project *What remains? The Archive in German Memory Culture* (2012-2015) awarded to Dora Osborne in the form of an early career research fellowship, of which an examination of performance and memory forms a constituent part. For more information on this project, please see: <http://www.ed.ac.uk/schools-departments/literatures-languages-cultures/research/current-projects/osborne-what-remains>

<sup>37</sup> I use the term performance remains as a noun in this instance to refer to a number of items, documents, records and objects that remain following the live event. A discussion of Rebecca Schneider's notion of performance remains will follow in the subsequent part of this chapter.

<sup>38</sup> Additionally, the AHRC accredited sixteen Museum, Archive and Gallery institutions as Independent Research Organisations commissioned with producing and disseminating their own research.

<sup>39</sup> These other schemes include Collaborative Doctoral Awards, Early Career Researcher and Standard Research Grants.

<sup>40</sup> I use historiography 'to designate the very operation in which historical knowing is grasped at work' (Ricoeur, 2004: 138).

Collection's Live Art Archives and the Arnolfini.<sup>41</sup> Central to this enquiry were notions of creative and performance-based interactions with archival material which explored the relationship between performance and its documents.<sup>42</sup> This project was conducted in relation to documents left behind by Live Art practice with Live Art referring to 'a self-sufficient sector of performance, multimedia and time-based art' (Johnson, 2012: 5).

The AHRC, in 2006, awarded funding to the *Siobhan Davies Archive*, an online archive dedicated to the dance work and choreography of Siobhan Davies and her company.<sup>43</sup> This collection enables users to access the material from Davies' repertoire, with materials ranging from working notebooks to video documentation (transferred onto digital formats) of performance, whilst addressing issues presented by

Constructing a dance archive, particularly dance that is still in process, still living in the case of the Davies archive (Davies continues to be a very active choreographer), calls into question what it means to preserve and transmit what is an ephemeral form.

Whatley, 2008: 250

A point of connection between Ladd's collection and Whatley's construction of Davies' archive that will be explored throughout this thesis is that both archives are still being added to as both practitioners are still making work rendering them unfixed.

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<sup>41</sup> This project was led by Professor Simon Jones, Dr. Paul Clarke and Professor Nick Kaye in collaboration with Exeter University, University of Bristol, the Arnolfini and In Between Time Productions.

<sup>42</sup> The project asked the following questions: 'What are the stories performance tells about itself, and what can these tell us about its wider cultural context? How can performance remain a source for critical intervention while many of its practitioners are increasingly embraced by established institutions, and how can performance theorists resist notions of definitive histories and final words? How can new generations of artists draw on the marks and traces that earlier works have left behind?' (University of Bristol, 2012)

<sup>43</sup> Led by Professor Sarah Whatley at Coventry University.

Thirdly, the research project *“It was forty years ago today...”: Locating the early history of performance art in Wales 1965-1979 (2009-2011)*,<sup>44</sup> led by Professor Heike Roms, was an AHRC funded study that sought to explore the history of performance art in Wales (not necessarily by Welsh artists).<sup>45</sup> The project used oral history techniques with archival material and placed the interviews in front of a live audience.<sup>46</sup>

The fact that many of these funded studies focus on marginal theatre practices is significant and befitting to the ‘archive fever’ that has concerned performance studies and wider performance practices. There are two reasons why these forms of theatre and performance are lending themselves to concerns of archiving. The first is that, because they are not predicated on or preceded by a dramatic text in a traditional theatrical sense, there is a need for a record to be retained of the performance events. This has fed into wider concerns about these forms’ inclusion in the archive, given their marginalised status as a cultural form in relation to dominant theatre culture along with ‘a disciplinary anxiety around disappearing legacies’ (Clarke & Warren, 2009: 46).<sup>47</sup> This anxiety is a symptom of the current concern around the legitimisation of marginal performance practices evidenced by the archival projects listed above. These marginalised performance practices in question were conceived in the 1960s and 1970s, with artists now

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<sup>44</sup> Project website: <http://www.performance-wales.org/it-was-40-years-ago-today/introduction.htm>

<sup>45</sup> In the UK, performance art ‘[e]merg[ed] some ten years after its counterpart in the US and continental Europe’ and was ‘not only shadowed by the strength of the politically radical and largely text-based alternative British theatre, but shared some of its practices and concerns’ (Kaye, 1994: 2).

<sup>46</sup> In these interviews, the documentation was projected whilst Roms interviewed artists in front of an audience, some of whom may have seen the original work and were able to participate and contribute to these interviews.

<sup>47</sup> Performance art ‘has been the genre of choice for artists of marginalized cultures who have found the strategy of radical critique necessary to aestheticize issues surrounding, ethnicity, sexual orientation, gender, race and class distinctions’ (Garoian, 1999: 18-9).

reaching a critical age. In order to address the disappearing legacies, these archival-based projects seek to offer various strategies to ensure that these performance legacies live on. Secondly, the archival drive, as a sub-section and key part of the historiographical operation, demonstrates that there is increasing concern over how performance practice is saved and, subsequently, how its documentation can be accessed.<sup>48</sup> The projects are not historical analyses of performance, per se, but rather are part of a historiographical operation conducted in relation to materials of the past, where the onus is placed on the process of encounter and creation rather than analysis, demonstrating a shift in how contemporary performance theories engage with archives. What emerge are methodologically focused studies borrowing performance practices and theories in order to examine the archive.<sup>49</sup> These interventions and enquiries attempt to animate an archive of material through human interaction.

As a precursor to the *Performing Documents* project, Clarke and Warren ask the question: ‘[h]ow do documents perform and are archives performative’ (2009: 45, emphasis in original)?<sup>50</sup> It is to this end, through this project and its predecessor, *Performing the Archive: The Future of the Past*,<sup>51</sup> that Clarke comes to the following conclusion:

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<sup>48</sup> I borrow the phrase historiographical operation from Paul Ricoeur’s work (2004) as a ‘theoretical practice’ (57) that is formed of three phases: ‘from the stage of witnessing and of the archives, it [the historiographical operation] passes through the usages of “because” in the figures of explanation and understanding; it ends on the scriptural level of the historian’s representation of the past’ (xvi).

<sup>49</sup> By focusing on performance interventions with archival material, *Performing Documents* brings performance directly into the archive and looks at strategies to ‘animate’ the item; “*It was forty years ago today...*” uses live audiences in the conducting of oral histories; *Siobhan Davies Archive Project* considers appropriate ways to record performance and allow it to be accessible to users online.

<sup>50</sup> Additionally, Clarke and Warren also asked themselves: ‘[h]ow do performances remain? How do they produce traces or document themselves’ (2009: 45)?

<sup>51</sup> *Performing the Archive: The Future of the Past* was a project run by Paul Clarke and Julian Warren (2006-2010) in partnership with the University of Bristol and Exeter University’s Drama department

The stable fixity of the place of the archive, with everything in its place for perpetuity, is called into question when we start to consider an archive's eventhood: its relationship with continually mobile historical narratives and values and its interrelationship with personal and cultural memory.

Clarke, 2013: 379

The subsequent focus of this chapter will take up the invitation from Clarke to consider archiving and archival encounter through eventhood, in terms of it occurring over time; however, it will shift focus from performative interventions that call into question the archive's fixity, to considering the act of archiving as an event itself, in my attempts to explore the relationship between performance and archiving. Admittedly, archiving is an event that occurs behind closed doors, away from a public, but still as an event of trawling through past objects, documents, manuscripts, VHS tapes, lighting plans, set-designs, stages and costumes. *Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* continues in the same trajectory: it is not concerned with analysing a history of Ladd's performance practice, but its focus is placed on how histories can be made accessible through the process of constructing an archive and making that archive available to users, and thus constructing a strand in performance's historiographical operation.

The use of such archives of performance has shifted beyond traditional historical analyses in theatre scholarship to be incorporated into performance practice.<sup>52</sup> There appears to be a greater concern with historiographical methods of making, which I will expand upon. This turn in artistic practice has seen a greater

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and funded by Great Western Research. It concerned examining the Arnolfini's archive and the University of Bristol's Live Art Archive (housed in the University of Bristol's Theatre Collection) in order to think consider the usability of performance documents and incorporate them into current academic and artistic practices.

<sup>52</sup> Please see Wiles & Dymkowski (2013), amongst others.



reliance on performance documents, some of which are to be found in archives.

Most evidently, the historical turn in performance is seen in re-enactment amongst other forms.<sup>53</sup> Performance theorist, Rebecca Schneider acknowledges that:

“Reenactment” is a term that has entered into increase circulation in the twentieth- and early twenty-first-century art, theatre, and performance circles. [...] In many ways, reenactment has become the popular and practice-based wing of what has been called the twentieth-century academic “memory industry.”<sup>54</sup>

Schneider, 2011: 2

Whilst the paradigm of re-enactment sees more scrutiny placed on historical performance practices it does not necessarily mean that archives become the place in which archival items are accessed. As Schneider indicates,

I went to Civil War. I did not go to an archive, though that would have been the most legitimate path to set for myself as a scholar interested in history. Instead, I went to witness battles mounted in the *again* of a time out of joint, as a scholar interested in history’s theatrical returns.

Schneider, 2011: 1

Schneider’s thinking problematises the role that archives have in a practice of re-enactment. Archives, then, might serve one function in allowing this practice to be manifested. The impetus for re-enactment comes from the notion of ‘history as incomplete’ (Santone, 2008: 147),<sup>55</sup> and can be characterised, as proposed by Hal Foster writing in 2004, as an ‘archival impulse’ in art. The ‘pervasive’ archival impulse that Foster proposes ‘seek[s] to make historical information, often lost or displaced,

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<sup>53</sup> Including documentary / verbatim theatre (see Forsyth & Megson, 2009) and applied theatre (see Prendergast & Saxton, 2009 pp. 153-166 for a discussion of museum theatre as applied theatre and the use of archival documents).

<sup>54</sup> Klein (2000) recognises that the “Memory Industry” emerged in the 1980s through ‘two literary studies events: Yosef Yershalmi’s *Zakhor: Jewish History and Jewish Memory* (1982) and Pierre Nora’s “Between Memory and History” (1984)’ (127). For Klein, ‘[t]he most obvious [“items adduced as memory”] are archives and monuments from statues to museums’ (135).

<sup>55</sup> Santone also suggests that the ‘production of materials is not archival in the sense of creating an ordering or logic to a set or collection, but instead comprises work that repeats and multiplies an historical idea, inflecting its image through a nostalgic lens’ (2008: 147).

physically present' (4).<sup>56</sup> What remains unclear in Foster's ascription of an archival impulse is the relationship that his case studies have with an archive as I have previously explored. The archival impulse refers to a description of practices that are concerned with examining and re-appropriating past artworks.<sup>57</sup> Critiquing Foster, Lepecki argues that 're-enacting is an affective mode of historicity that harnesses futurities by releasing pastness away from its many archival "domiciliations"' (2010: 35). He suggests that re-enactment desires a process of de-institutionalisation away from an archive and archival materials, but does not acknowledge that it may return to an archive in the future as the re-enactment produces potentially new archival documents and records. The examination of re-enactment in performance (following on from Foster's proposition that an archival impulse is not new and was evident in pre-war and post-war practices) often concerns itself with Marina Abramović's *Seven Easy Pieces* (2005), performed at the Guggenheim Museum in New York. This performance work produced several critical engagements, such as Jones (2011), Santone (2008) amongst others. Abramović is not alone in these pursuits, as other artists have also used performance re-enactment.<sup>58</sup>

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<sup>56</sup> Foster suggests that the current archival impulse, of which re-enactment forms a constitutive part, is not new as 'it was variously active in the prewar period when the repertoire of sources was extended both politically and technologically (e.g., in the photofiles of Alexander Rodchenko and the photomontages of John Heartfield), and it was even more variously active in the postwar period, especially as appropriated images and serial format became common idioms (e.g., in the pinboard aesthetic of the Independent Group, remediated representations from Robert Rauschenberg through Richard Prince, and the informational structures of Conceptual art, institutional critique, and feminist art)' (2004: 3).

<sup>57</sup> Foster's argument relies on examining the following artists: Thomas Hirschhorn, Tacita Dean and Sam Durant.

<sup>58</sup> Other performance makers engaging in re-enactment are: Yoko Ono, who re-enacted her own *Cut Piece* (1965 and 2002); Lilibeth Cuenca Rasmussen who re-enacted Yves Klein's *Anthropometries of the Blue Period* (1960) role-reversing the genders of the bodies in a piece entitled *A Void* (2008); and Eva and Franco Mattes who re-enact canonical pieces of performance art, such as Abramović and Ulay's *Imponderabilia* (1977) and Gilbert and George's *The Singing Sculptures* (1970) in second life in a series of performances entitled *Synthetic Performance in Second Life* (2007).

In *Seven Easy Pieces* Abramović re-enacted six pieces of performance art from the 1970s and performed a new piece of work.<sup>59</sup> The reliance on performance documentation in Abramović's re-enactment is clear as she 'relied upon existing documents to generate her performances' (Shalson, 2013: 434); however, how she accessed the original works and their documents remains obscure. In the process of creating the re-enactments, she 'interpreted them [the original performances] as one would a musical score' (Abramović, 2007: 11). The original documentation was brought in direct relation to the re-enactments by staging alongside the performances '[e]vidence of four decades of production – traces captured in videos, notes, objects, photographs' (Bennett, 2013: 1), demonstrating an engagement with potential archival items at these events. The emergence of re-enactment in contemporary performance practice demonstrates that there is an interest in bringing past events into the present. Whilst this study is not explicitly concerned with the application of documents as scores, I seek to acknowledge that archives can serve a function in this practice and so render archives as a site of creative potential.

Deirdre Heddon's re-enactment (2002) of Mike Pearson's *Bubbling Tom* (2000) makes explicit the creative role that documentation has in this pursuit.<sup>60</sup>

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<sup>59</sup> Abramović re-enacted Vito Acconci's *Seedbed* (1972); Joseph Beuys' *How to Explain Pictures to a Dead Hare* (1965); Valie Export's *Action Pants: Genital Panic* (1969); Bruce Nauman's *Body Pressure* (1974); Gina Pane's *The Conditioning* (1973); her own *Lips of Thomas* (1975); and a new work, *Entering the Other Side* (2005).

<sup>60</sup> Heddon does not explicitly refer to the act as reenactment; however, the work can be characterised as such because of the way that Heddon has attempted to refer to and re-stage Pearson's performance and Pearson discussing Heddon's work says 'she developed a series of strategies to re-enact *Bubbling Tom*' (2006: 56). She refers to her process as 'auto-topography' as a combination between 'performance, autobiography and landscape' (2002: 66) and 'renders the self of place, and the place of self, transparent' (Heddon, 2007: 15).

Heddon had 'not seen *Bubbling Tom*' but she had "'seen" its documentation'

(Heddon, 2002: 67-8),<sup>61</sup> building on Pearson and Shanks' notion that:

The object of documentation [...] is to devise models for the recontextualization of performance as text and as second-order performance, as a creative process in the present and not as a speculation of past meaning.

Pearson & Shanks, 2001: 59

Heddon's methodological approach, however, is not limited to interpreting the documentation of Pearson's process. She interviewed spectators who were from the village of Hilbaldstow, Lincolnshire, where Pearson's *Bubbling Tom* was performed, spectators who were not from the village and Pearson himself, as well as relying upon and examining Pearson's documentation of the event. Heddon's combination of an oral history, in the use of interviews as a way to access Pearson's *Bubbling Tom*, and documentation served to produce a way in which she could retrieve and reconstitute an ephemeral event.<sup>62</sup> Heddon acknowledges that '[w]hilst Pearson's *Bubbling Tom* was a temporal, live performance, its passing does not mean that it is gone, that it is over and done with, that it is not still alive' (2002: 77). The method of re-enactment, therefore, through its combination of documentation and oral history style interviews in this instance, demonstrates that performance can remain beyond the fixed temporal markers of an original event. In this example, there is a collision between potential archival material (the documentation that was produced by Pearson from the original event and has yet to enter into an archive) and the

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<sup>61</sup> In body art criticism, Amelia Jones' analysis proves that one does not have to have witnessed the events in order to write about them, demonstrating that this is not just a creative issue but also a critical one: 'I began to experience performance or body art from this explosive and important period [1960s-1970s], entirely through its documentation' (1997: 11).

<sup>62</sup> Echoing Pearson and Shanks' notion of performance archaeology that is synthesised in *In Comes I*, as it concerns the 'retrieval and reconstitution of ephemeral events' (Pearson, 2006: 15).

performance with which Heddon animates such records in her re-enactment of *Bubbling Tom*.<sup>63</sup>

Re-enactment, in relation to notions of authorship and performance's ephemeral ontology and specific temporal markers, is explored further in the Performance Re-enactment Society's exhibition *Untitled Performance Stills* (2009) which formed part of the symposium *The Pigs of Today are the Hams of Tomorrow* held at Plymouth Arts Centre in January 2010. This exhibition sought to ask 'questions about originality, intellectual property rights, derivation, and where authorship lies' (Clarke, 2013: 365). The exhibition included photographs by Hugo Glendinning depicting participants from the symposium re-enacting moments from memory of performance art.<sup>64</sup> Clarke makes explicit the reliance that this mode of re-enactment has on documentation and how it brings archival material and the ephemeral nature of performance into direct conversation with one another, following the logic proposed by Rebecca Schneider (2011) that 'performance remains.' Acknowledging the increase in re-enactment performance projects, Clarke asserts that:

Re-performances, re-makes, and re-creations are proliferating and have significant cultural currency; the use, re-use, and re-purposing of archival documents in new compositions is a practice employed across both popular and more marginal art forms, from Hollywood movies to documentaries, from artists' essay films to book works and performance

Clarke, 2013: 372<sup>65</sup>

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<sup>63</sup> Additionally, Random Theatre Company re-enacted Heddon's event producing a re-re-enactment, where they visited the performance sites in Hibaldstow and used Heddon's documentation.

<sup>64</sup> Additionally the participants were interviewed about their memories of the original moments that they were re-enacting for photography.

<sup>65</sup> I use re-enactment as an umbrella term to include re-performances, re-makes, and re-creations that Clarke describes. Although there might be subtle differences between each of the terms, these exist beyond the remit of this study. In the foreword to her book, Schneider also uses the terms interchangeably as she describes existing examples of such forms (2011: 3).

Re-enactment demonstrates a reliance on documents of performance that might be items from archives. The ascription of the term 'archival' onto these documents indicates that such items have the opportunity to become archival; they may not have come from an official archive in the sense of a recognised institution that is committed to preserve traces of the past, but have been concerned with recording past performance events.

The trend of re-enactment can be characterised as part of the wider memory industry that is currently occupying contemporary thought and attention by the academy. Klein (2000) suggests that this is a concern with how cultures and communities 'construct history and the past' (128), where memory comes to stand in for a number of methodologies in the historiographical operation:

For years, specialists have dealt with such well-known phenomena as oral history, autobiography and commemorative rituals without ever pasting together into something called *memory*. Where we once spoke of folk history or popular history or oral history or public history or even myth we now employ memory as a metahistorical category that subsumes all these various terms.

Klein, 2000: 128

Re-enactment, therefore, is one of the forms in which performance's memory industry might operate. The relationship that documents of performance have with re-enactment allows a way in which interaction occurs between the one consulting the document (maybe in archives, maybe not) and its subsequent manifestation in the performance event. This sees the document released from its fixity and complicates the ontology of archives as being upheld as fixed, demonstrating how performance (re-enactment) disrupts the potentially static nature of archives. The use of re-enactment serves as a particular example of a form of performance that has a widely discussed relationship with archives, but it should be noted that the

fixity of archives is also called into question by performance practices that engage with archival material.

Archival material cannot be considered in a performance studies context without examining the discourse of documentation. Discourse around documentation concerns the theoretical exploration of a wide range of documents of performance and documents that purport to record performance. The relationship between archiving and wider concerns of documentation, whereby documentation (outside of performance theories) refers to a collection of documents that record activity, is thus:

The Archive is made from selected and consciously chosen documentation from the past [...] and also from the mad fragmentations that no one intended to preserve and that just ended up there

Steedman, 2001: 68

Central to Steedman's logic is the notion that an archive is made of consciously chosen documentation, as well as chance remains, most notably selected through an archivist's decision over what is worth keeping in order to be accessed by a public. The relationship between archiving and documentation is complex with both involving different stages in their creation and manifestation, as will subsequently be discussed. As I have previously acknowledged, there is a trend within performance thinking regarding these debates that '[t]o archive is synonym[ous] with to document; to archive is to do documentation' (Reason, 2006: 31), given that both practices can be concerned with saving and recording instances of performance and its wider contextual activity. However, Reason's attempt at synthesising this complex relationship between archives and documentations, or archiving and documenting, does not take into account the differences between the practices. Documenting

often exists outside of an institutional context, whereas archiving is predicated on working within guidelines and based on the archivist's expertise. Suffice to say, anyone can document, however archiving limits and maintains a hold over who can construct and make accessible remains of the past.

One of the central concerns of performance documentation has traditionally been assumed to be to 'provide evidence that [the event] actually occurred' (Auslander, 2006: 1).<sup>66</sup> The multiple debates on performance documentation tend to be concerned with the recording of a live event (see McAuley, 1994), which is slightly different from archival thinking that prefers to record and make available 'the whole body or group of records of continuing value of an organisation or individual' (McKemmish, 1993: 2).<sup>67</sup> In this definition, archives are seen as a collection of documents, but these documents might not be what performance commonly refers to in debates around documentation. Documentation, therefore, as performance scholars, students and academics use and encounter it, might only form a small part of an archive. In order to explicate the relationship between documentation and archives further, I seek to consider the notion of records as individual items that form an archive and that might not record a live performance, outlining a difference between the two definitions.

Performance studies' concern with documentation may differ from Steedman's description of archives being formed of documentation that I outlined above. Documentation, in performance criticism, regularly refers to the way that

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<sup>66</sup> This is problematised by Auslander's category of theatrical documentation, which will be explored in Chapter V in relation to evidence.

<sup>67</sup> For a more thorough discussion and analysis of the term value, and on what grounds value of records are ascertained, please see Chapters III and V.



Performance is present and represented in various media and activity that, although not the thing itself, reflect upon, remember, evoke and retain something of the performance

Reason, 2006: 1

The emphasis that Reason places on the retention of something of the performance does not account for documents and documentations, in the wider sense of the terms as Steedman intended, that are created through the activity of being a practitioner or having a career in making performance and that invariably extend beyond the live performance, such as contracts, financial and legal documents. The discourse of performance documentation privileges the record that records the actual live event. Archives, however, are much more concerned with items that record the administrative activity that surrounds the making of performance and the evidential qualities that they possess. As the establishment of archives concerns numerous processes in order to make available records, the documents themselves are removed from the specific contexts from which they emerge.<sup>68</sup> The definition of records, for Schellenberg, is:

All books, papers, maps, photographs, or other documentary materials, regardless of physical form or characteristics, made or received by any public or private institution in pursuance of its legal obligations or in connection with the transaction of its proper business and preserved or appropriate for preservation by that institution or its legitimate successor as evidence of its functions, policies, decisions, procedures, operations, or other activities or because of the informational value of the data contained therein.

Schellenberg, 2003 [1956]: 16

There seems to be a difference, then, between records and documentation that needs to be addressed in relation to performance theory's discussion of

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<sup>68</sup> These archival processes will be explored in further detail in Chapter III.

documentation. Performance documentation tends to focus on a wide range of items across a number of media that directly prioritise and attempt to record the live event as opposed to surrounding contexts of information related to the performance maker's profession that archives record. Records, however, are a category of archival items under which documentation can be found. The important concern to highlight is that archives of arts institutions and companies may not necessarily contain performance documentation, in the sense of documentation that is created from and of performance as events. Rather, archives contain records that relate to the business functioning of a performance maker or company, and items found in an archive can be everyday items that evidence transactional encounters, such as receipts, that resist any attempts at documenting the live event. The perception of an archive holding or allowing access to documentation of the live performance event, by existing performance theories, results in

Our archival hopes and expectations [...] constituted in values of truth and in the possibility of being able to achieve an adequate (or as complete as possible) and plausible (as accurate as possible) reconstruction of the past and past events.

Reason, 2006: 33

The potential to reconstruct and the function of evidence in examining the pieces of material in an archive is an archive's promise: that from encountering its records and documents, the user of archives will be able to access a past event. This promise can never be fully achieved because the items that reside in an archive do not attempt to replicate the event, which would allow for its accurate reconstruction.

What is sometimes at stake or in question is whether the item that one is consulting in archives came from an actual performance event. This leads to the

archiving of performance being misleading if this is not recorded in metadata or provenance, as indicated by Sarah Jones, Daisy Abbott and Seamus Ross:

it is not always clear, for example, if they [the documents] stem from rehearsals or a specific performance, or even if they simply reflect ideas that were discounted. These records though provide an access point, albeit only from a very narrow perspective as each reproduces one aspect of the performance. Inevitably, they also incorporate multiple losses and additions – the translation from performance to representation is never 1:1. Arguably, if we create multiple representations, as a whole, they will bring us closer to the elusive truth. However, if the representations simply reflect specifics – the costumes, the script, details of the venue, and time period – to what extent does this actually reflect the performance?

Jones, Abbott & Ross, 2009: 167

The above quotation signals that a shift needs to occur in how one discusses archival items of performance. The abundance of theories in relation to performance and archives seems to demonstrate that performance holds a special relationship with this institution, that it is unique to the discipline and practice mainly because of the concerns with performance's ephemerality and, as Reason astutely acknowledges, as providing 'contradictory, twin discourses' (2006: 1) between documentation and performance debates. Negotiating this twin discourse presents a difficulty due to the oppositional relationship that has been established over the years, following Peggy Phelan's succinct formulation (1993) of performance's ontology being predicated on disappearance. Central to understanding this logic is that by considering archiving in practice, also as an ephemeral event, that occurs over time. This study seeks to highlight how some of the thinking regarding archives, as wider storehouses for documentation, is misplaced and ill-considered because of the way that archives not only record performances but also the artist or company as a business, and so, thinking oppositionally might be counter-productive to the acquisition of the

visibility of performance remains in archives. It is my hope that the examination of re-enactments as one of the contemporary performance methods through which an archive might have a use, begins to unpick the perceived stasis of archival practice and archive as institution. Performance archives provide contextual information regarding a practitioner, company or venue's administrative and organisational functioning and extends beyond the specific time frame of a performance event that the documentation debate is concerned with.

### **UNFIXING ARCHIVES**

If performance is seen as ephemeral, as fleeting, as live, then archives, in the wider sense of the term and as previously discussed, have come to stand in for the fixed, the remaining, the static and the untouched. For Jones (1997), performance's 'dependence on documentation [attains] symbolic status within the realm of culture' (13) because of documentation's ability to be easily distributed and enters into notions of commodification and circulation. Whilst my previous assertion about archives not necessarily containing documents of live performance events might call into question Jones' statement, a performance company's appearance in an archive contributes to a perceived importance that their work needs saving and enter into an archival institution. Part of what is at stake, here, is the socially constructed notion of power in relation to archives, or what Reason terms, the authority of archives.<sup>69</sup> He suggests that

the archive is often constructed as the most "proper" storehouse of performance afterlife: claiming characteristics and values of authority and

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<sup>69</sup> Please see Chapter III for my discussion as to how items in archives, following a Foucaultian logic, attain a socially constructed power.

legitimacy, frequently asserted according to its unique and national or even international status.

Reason, 2006: 31

Following the logic of the authority of archives, perhaps a performance maker's records in an archive garners even more significant status, given Reason's attribute of uniqueness and how an appearance in an archive signals a national, or furthermore, international value of significance.

The common belief that archives come to represent everything that is fixed and non-perishable is incorrect. An archive is susceptible to editing and the removing of records. Within archival practice records and documents are ascribed with having a life cycle. Williams states that:

[t]he life-cycle concept is based on the notion that any record has a life, and that like an organic being once it has been generated it has an active life in maturity, a less active life in old age, and in the end is discarded (it 'dies') and either destroyed (hell) or transferred to archives (heaven)

Williams, 2006: 10

Archival items can be discarded at any time, destroyed, or decay. What is important though is the preservation that occurs in archives. Adapting heating and humidity controls, amongst other preservation techniques, allows the records to have a longer life span, compared with records that exist outside of archival collections. The archive is governed by its own temporality, through acts of preservation; it does exist in and of our temporality, but due to the deceleration of decay that occurs it appears to become static.

The expected behaviours of the user accessing archival records produce a different experience of temporality. This is because the user does not have direct access to the material, but must go through the process of examining finding aids,

allowing time for the archivist to locate the record, before being able to encounter it. This illuminates the way that archives decelerate experiences of time on their own terms; they are not out of their own time, but rather they command and mediate our sense of temporality. In doing so, archives seem somewhat more static than our temporalities, but due to their organisational structures they insist that our temporality be shifted in order to align ourselves with them. Due to their lack of stasis and their fluid nature archives are always in a state of becoming.

Building on her exploration of performance remains (2001), Schneider questions the logic of performance in relation to the archive. She asks:

if we consider performance as “of” disappearance, if we think of the ephemeral as that which “vanishes,” and if we think of performance as the antithesis of “saving,” do we limit ourselves to an understanding of performance predetermined by a cultural habituation to the patrilineal, west-identified (arguably white-cultural) logic of the Archive?

Schneider, 2013: 138<sup>70</sup>

Schneider’s provocation regarding performance remains seeks to destabilise the binary logic of performance and saving and begins a dialogue between the two practices to emerge. Just like performance, the archive is predicated on notions of encounter and it is important to note that encountering performance’s remains, documentation or other forms, is equally ephemeral and occurs across and over time. A further point of connection between performance and its documents is that of disappearance. It is through disappearance that performance’s ontology emerges:

disappearance is not antithetical to remains. And indeed, it is one of the primary insights of poststructuralism that disappearance is that which marks

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<sup>70</sup> Please note that I will be referencing this essay in its most recent manifestation, as it appears in *Perform, Repeat, Record* (2013). There are some changes to the original essay as it first appeared in *Performance Research* 6: 1 in order to incorporate ‘modifications that bear the marks of the [original] essay’s promiscuous afterlife, including references to texts that post-date 2001’ (2013: 137).

all documents, all records, and all material remains. Indeed, remains become themselves through disappearance as well.

Schneider, 2013: 143

The continuation of the performance event as remaining over its specific temporal markers, albeit in a different form, is reliant on user interaction. This project justifies itself following the logic that a

performance takes place through the dissemination of its performative documents, our time-based encounters with them in archives or beholding them in displays; the work continues through oral accounts, rumours, hearsay, reviews, and reinterpretations in print.

Clarke, 2013: 378

The archive allows this to be potentially realised, however, if the item is never consulted or circulates through other mediums, then the performance may remain differently. I wish to make explicit that the archive allows for the possibility for performance to remain, but there is no guarantee that it will. It demonstrates that an analysis of the live performance is not limited to attendance at the event. The relationship between performance and archives needs to extend beyond considering archives as coming after the performance event. As various engagement strategies demonstrate, archival material can be used as a stimulus to create performance, which in itself then produces new documents that may end up in archives.

The invitation offered by Schneider (2013) to consider 'the ways in which the archive performs' (140) leads to a reconceptualisation of the fixity of the archive, especially given that

the twentieth-century was famous for, among other things, criticizing the concept of historical facticity [which] has not resulted in the end of our particular investments in the logic of the archive.

Schneider, 2013: 140

Whilst positivistic attributes of the archive, such as objectiveness and evidence, were challenged by the criticism that can be predominantly characterised as postmodernity and poststructuralism, the pivotal role of the archive in Western culture was not attacked and maintained its authority.<sup>71</sup> Now, with the contemporary performance debates and historiographical methods, this fixity is being challenged.

The role of the archivist in the construction of archives should also be taken into account because of the impact that their decisions have on what material is retained in an archive. Within the archival discipline, archivists Terry Cook and Joan M. Schwartz have considered the role of the archivist through the optic of performativity in their article 'Archives, Records, and Power: From (Postmodern) Theory to (Archival) Performance' (2002). They highlight the performativity of the practice of archiving by suggesting that is:

a script formed by the "social magic" of now-unquestioned, "naturalized" norms. These norms are themselves generalized from past performances (practices) that archivists have collectively anticipated, over generations, would confer on them appropriate legitimacy, authority, and approval.

Cook & Schwartz, 2002: 173

Cook and Schwartz enter issues of performativity through feminist scholar Judith Butler.<sup>72</sup> The role of the archivist has become saturated in expected behaviours and this results in their practices being considered performative. In the United Kingdom best practice is adhered to through The National Archives Standards for Record

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<sup>71</sup> This thesis will implicitly discuss how power is constructed and cultured in the establishment of the archive coming to stand as the authoritative voice in the historical operation.

<sup>72</sup> Their engagement with Butler is a little superficial and takes canonical arguments from *Gender Trouble* (1990) with reliance on reiteration of practices. The complexity of performativity is explored in the subsequent chapter which traces a genealogy of an anti-essentialist logic that pre-governs queer theory's emergence.



Repositories. The National Archives is the UK government's official archive, which has produced best practice guides relating to the expectation of archive maintenance. This has established norms within which archives are expected to operate, and contributes to the consolidation of their practices into a performative act, as explored by Cook and Schwartz. What Cook and Schwartz fail to take into account is the agency of the archivist as a person who makes these decisions of what to save and make available for the public, as a way of improvisation within norms.

It is not only the role of the archivist that we can consider through the optic of performativity. If we take the archive, at its most basic level, as a storehouse of documents, then Auslander's notion of documentation's performativity is appropriate.<sup>73</sup> Auslander (2006) discerns that there are two types of performance documentation (documentary and theatrical). Put simply, Auslander proposes that documentary documentation occurs after the performance event to 'provide both a record of it [...] and evidence that it actually occurred' (1). The theatrical category serves to provide a record for an event that is staged for camera and may not have occurred. Ontologically these two categories are different, in that an event bore the document and the theatrical was manipulated in order to be created, Auslander proposes that the two categories might not differ and, through J. L. Austin's performative *Speech Acts*, comes to the conclusion that '*the act of documenting an event as a performance is what constitutes it as such*' (5, emphasis in original). The thinking behind Auslander's argument progresses the investment of the one encountering the performance document: namely that the performance continues in the moment of that encounter. He proposes that 'our sense of the presence, power,

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<sup>73</sup> Auslander bases his argument around examples of photography.

and authenticity of these pieces derives [...] from perceiving the document itself *as a performance*' (9).<sup>74</sup> His examples are inevitably photographs of the body, given his focus on body art, and feed into the notion that '[a]ll portrait photography is fundamentally performative' (Phelan, 1993: 35). The relationship between body art and photography is deeply reciprocal because '[t]he body art event needs the photograph to confirm its having happened; the photograph needs the body art event as an ontological 'anchor' to its indexicality' (Jones, 1997: 16). Archives house a number of documents that may not contain a portrait of the artist. More importantly, performance archives do not promise to record individual performance events. They instead focus on an individual or company's breadth of work or an institution's organisation records. This means that in the archive the documentation might not be performative in Auslander's sense given that emphasis is placed on context rather than documentation lifted from a specific performance event. The processes that documents undergo in order to become present in an archive could also further remove the document from the event that established its existence.<sup>75</sup>

## **PRACTISING THE ARCHIVE**

Craven (2008) proposes, in the light of such prolific changes in the archive field, that students of postgraduate archiving courses need to incorporate 'an archive-ography' in order to

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<sup>74</sup> Auslander predominantly draws on Chris Burden's *Shoot* (1971) as an example of documentary documentation, Yves Klein's *Leap into the Void* (1960) as an example of theatrical documentation and Vito Acconci's *Photo-Piece* (1969) to form the basis of his argument that the two forms are not as dissimilar as first thought and that the document becomes the performance.

<sup>75</sup> These processes are fully explored in Chapter III.

incorporate archives and the activity of archiving as a whole, and the study of how archives have been understood throughout history, of how views and understanding of archives have changed and are changing.

Craven, 2008: 25

This indicates a current lack in the pedagogy of archiving, with its concerns often focused solely on the practical skills of creating an archive of material.<sup>76</sup> This thesis seeks to incorporate an 'archive-ography', a historiography of archive studies, that maintains a balance between critical perspectives and the practice of constructing an archive of performance. As a consequence of the multi-definitional nature of archives, this thesis will shift between the archive as site, the archive as a term that stands for a collection of documents and the archive as practice.

In the United Kingdom training to be a recognised archivist requires the individual to undertake a postgraduate qualification in archiving. In his public lecture, *The English Archivist: A New Profession*, Jenkinson explored the subject of trained and untrained archivists.<sup>77</sup> He asserts that '[w]e have been speaking of the Complete Archivist, of the training he must undergo and the qualification he must display to merit that title' (capitalisation in original, 1980: 256). Evidencing a close relationship with accredited qualifications and the archivist, he states that '[w]e must not let down the qualifications demanded of the full-time professional Archivist who is to take charge of an important Repository' (capitalisation in original, 257). In the process of constructing and analysing Ladd's archive, I am adopting the position

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<sup>76</sup> Becoming an archives professional is only achieved through postgraduate study. As it stands, six universities offer Postgraduate degrees in archive studies that are Archives and Records Association accredited (the UK's archives professional body). These are: Aberystwyth University, University of Dublin, University of Dundee, University of Glasgow, University of Liverpool and University College London (National Archives, The, 2012). The hold that the ARA has over the training of future archivists means that training can be maintained and an industry-wide standardisation can occur in terms of what they are taught.

<sup>77</sup> Delivered on 14<sup>th</sup> October 1947 as the inaugural lecture for University College London's new Diploma in Archive Administration.

of amateur archivist. I am untrained, in the sense that I do not have an accredited postgraduate degree in archiving. My disciplinary background is performance studies. However, like archiving, this discipline is predicated on notions of practice. This may be a criticism of such a project, a project that focuses on the practice of archiving coming from an expertise and a skill that has been nurtured. Having said that, archivists who archive performance related collections might not have a strong awareness of performance. The justification and legitimisation of me conducting this project come from constructing an archive from a knowledge and training of performance.

## **CONCLUSION**

In conclusion, the examination of literature concerning archiving and performance, from a performance studies perspective, has intended to highlight the unfixed nature of archives. This questions performance's reliance on the archive as a stable entity in opposition to which performance's ontology is defined. The project seeks to progress the saturation of theories regarding performance and the archive away from the disciplinary focus on Performance Art by focusing on a case study of contemporary theatre practice. It addresses conceptual issues that will be applied and considered in the practice of archiving, progressing the argument that through a queering of archival practices, a closer relationship between archiving and performance is forged. This chapter has unfixed the perceived fixity and positivism often attributed to archives. In doing so, it advocates for the opening up of the discussion of performance's ontology by arguing that unfixing archives and considering archiving as an 'eventhood' suggests that both archiving and

performance are equally precarious. By foregrounding practice, both through archiving and performance interventions with archival material (such as re-enactment), I aim to have shown that archiving produces the archive as a site of creative potential, which further leads to its aforementioned precarity. The incorporation of archival-based performance projects strove to demonstrate that there is interest in this mode of performance history but there is a move, within the discipline, away from producing historical analyses of past performance and is much more concerned with the way in which archival material is encountered.

## Chapter II: Methodologically Queer: Queering Performance and Archives

*The queer unsettles the norm – or asks the norm to “come out” from behind the veil of its dreamscaped secretions. When the familiar is made strange, when the norm is recognized as queer (or when the queer can become the norm), then “gender” as a foundational way of knowing loses a good deal of its exchange value.*

Rebecca Schneider, 1997: 45

Discussing the theoretical concept of queer, as an inquiry through performance, Rebecca Schneider alludes to the power that the category of queer has to disrupt prescribed meanings and questions identity as a foundational and essentialist concept. In this instance, Schneider’s use of queer has been used to destabilise the finiteness of gender, with its application on Carolee Schneemann’s *Vesper Stampede to My Holy Mouth* (1991), but, more broadly, as a strategy to combat ‘compulsory heterosexuality as a foundational base’ (45). Whilst tied to identity-driven concerns within theatre, Schneider’s formulation demonstrates the potential of what queer can do: namely, to allow pre-given and existing categories to be questioned. The use of queer theory in theatre and performance studies, traditionally, has been a tool to analyse performance practices that represent queer identities (Case, 2009; Greer, 2012); however, outside of performance and theatre studies, there has been a rise in considering queer methodologies (notably Browne and Nash, 2010), where the focus has been not on analysing queer identities, but on asking what are the consequences of applying queer theory as a deconstructionist strategy.

To get the practices of archiving and queer theory to converse is a challenge. Queer theory resists normative modes of categorisation and aims to interrogate and negotiate existing categorical definitions. On the other hand, the practice of archiving relies on records to be ordered in categories so that they become usable, facilitating 'identification and interpretation' by both the archivist and the user (Mbembe, 2002: 20). This chapter aims to consider the specific integration of queer theory into this research project in relation to a reconsideration of the categorical distinctions that are applied in the practice of archiving. This project is not concerned with exploring queer identities, but rather, with modes of 'doing queer', or put more precisely: doing the queer archive, which is achieved through establishing and implementing queer methodologies. This chapter will explore some of the key discussions about queer methodologies: an emergent field in queer studies that seeks to articulate and understand what it means to be using queer lenses and frameworks. This will then be applied to the practice of archiving. The notion of performativity is central to the relationship between queer theory and queer modes of archiving, foregrounding this activity as a practice through which archives are made available to users. I will then be applying this methodology to four key archival principles: arrangement and description, sites, evidence and encounter.

There has been a rise in queer scholarship over the last twenty years, stemming from a discourse in feminist and women's studies, and lending itself to phenomenological readings and philosophies of ontological understandings of the self. In short, queer theory has become a key discursive and deconstructionist approach that seeks to analyse a number of normative practices. Within the remit of performance and theatre studies, queer theory has been applied to practices that

call into question the fixed and naturalised identity categories of gender, sex, and their representations on stage. There are two concurrent lines of enquiry that occupy both queer theory and performance, as well as queer theory and archive studies: the first concerns visibility and resistance, and the second concerns the representation of historical and fictional queer subjects.

There is a danger in producing a queer methodology in that by attempting to lay bare and create a formulation of a queer methodology, that methodology becomes *the* queer methodology, homogenising other queer methodologies. Noreen Giffney has written about the challenges that face the queer theorist. In her introduction to an anthology of queer essays, she suggests that:

Queer theory is often difficult to read (and write). There is a valuing of difficulty because of the concerted effort made by theorists not to make things easy or palatable but to challenge the reader to work through concepts with the same expenditure of energy exerted by the write; to use the text as a tool to open up and provoke further thinking about the theme in question.

Giffney, 2009: 9

I do not think that there is a definitive answer to the complex question of what is queer. It does not always necessarily provide a solution to one's answers. Rather, it creates a proposition that might be the beginnings of applying a queer methodology and offers a potentiality that one might hope to imagine.

In archive studies, critical examinations have risen over the last decade regarding archives and collections that label themselves as queer and purport to document and record queer lives. In Autumn 2009, *Archivaria*, a journal dedicated to archive studies, released their first special issue on queer collections and archives. In their introduction the editors, Marcel Barriault and Rebecka Sheffield, suggest three ways in which they mobilise and use the term queer. Firstly, there is a politics of



reclamation occurring in the adoption of a term that has acted as a pejorative and has caused so much pain over history. For them, '[r]e-appropriating a pejorative word to recast it in a positive light is a politically empowering act' (2009: 120). This builds on Judith Butler's discursive examination of the term as she asks 'how is it that a term that signalled degradation has been turned – "refunctioned" in the Brechtian sense – to signify a new and affirmative set of meanings?' (1993: 224).<sup>78</sup>

Secondly, Barriault and Sheffield's reason for using this term to describe the collection of essays in this special issue 'is a matter of convenience' (2009: 120) as '[u]sing the word "queer" as an umbrella word to designate all people whose sexuality is generally considered non-heteronormative is both a more inclusive and a more practical choice' (ibid.).<sup>79</sup>

Thirdly, there is the notion of queer as a verb: to queer something or, in this thesis' case, to queer archival principles, which the authors note as 'looking beyond the use of the word as *identity*' (ibid., emphasis in original). For them,

"To queer" an object has come to mean to consider it beyond what is considered normal. In a sense, it is like following Alice through the looking-glass to look at an object from the other side, beyond its surface level, and to reveal what had been previously overlooked.

Barriault & Sheffield, 2009: 120

This offer to consider the term queer as a verb, as an activity, as a deconstructionist strategy, in the reading of archives is precisely one that I wish to take up. This notion

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<sup>78</sup> Butler is specifically concerned with the naming of the subject as queer and how, in the naming of the subject, '[t]he term "queer" has operated as one linguistic practice whose purpose has been the shaming of the subject it names or, rather, the producing of a subject *through* that shaming interpellation' (1993: 226).

<sup>79</sup> The homogenisation effect of using queer as an umbrella term will be examined later in this chapter, as I argue that queer veils over difference and exercises dominance of and preference for primarily white, male, middle-class identities.

builds on Halperin in his examination of Foucault's thinking in relation to contributing to the formation of queer theory. Halperin states that:

Queer is by definition *whatever* is at odds with the normal, the legitimate, the dominant. *There is nothing in particular to which it necessarily refers*. It is an identity without an essence. "Queer" then, demarcates not a positivity but a positionality *vis-à-vis* the normative.

Halperin, 1995: 62

Following Halperin's logic, queer possibilities open up in heterogeneous relation to the normative and also contribute to bringing into question archives' positivist attributes.

There has already been a body of work conducted on queer archives of performance and this thesis does not seek to look at creative interventions in performance archives that queer them; rather, it foregrounds a queer approach to the very construction of performance archives as such. R Justin Hunt's *Carrying Queerness: Queerness, Performance and the Archive* (2013) and Mathias Danbolt's *Touching History* (2013) both examine work by queer artists, with the former asking '[h]ow might we archive queerness? What is queer about the archive?' (8), and the latter being 'an interdisciplinary project comprised of a series of close readings of art, performance and exhibition projects that *theorize* the temporality of politics and the politics of temporality' (383, emphasis in original). The primary focus in both these studies remains on performance and an open possibility of what an archive might be. Rather than constructing an archive, or examining a collection of archival materials, there is a preference in these studies to examine performance in relation to a queer politics of being (Hunt) and of queer times and history (Danbolt). What is demonstrated by these two studies is a plurality of queer approaches that can be

adopted in academic study. This study moves away from the loose definition of archives that form the basis of Hunt and Danbolt's studies preferring to use the practice of archiving in order to make its claims. In Danbolt's argument, the emphasis is placed on the affective exchange between the user and archival items; something that he refers to as the touching of history, which disturbs the sensation of the present. In contrast to these studies, this project develops a new set of queer optics that are applied in the construction of performance archives – it is not a queer reading of an existing archive but reflections that emerge in practice.

This chapter sets out many of the debates in relation to queer theory, rooting its consideration in a renegotiation and reconfiguration of gender identity. Following on from outlining these discussions, I intend to explore the specific arguments of relevance in queer theory, most notably in relation to the tension that underlies the formation of a category designated as queer. The main purpose of this chapter is to incorporate and examine existing discourses around queer approaches to archiving. It intends to build on the emerging field of queer methodologies and seeks to distance itself from historically oriented research into queer beings. It is my intention that the argument presented here will contribute to a shift that is happening within queer scholarship; a shift moving to opening the possibilities for the application of queer theory across disciplinary boundaries.

The increase in the number of official archives of queer people is predicated on a need to address the absence of queer histories and documents. The politics of archiving stems from what is included and what is not included, giving rise to the governing of a potentiality of what can and cannot be written in the future. Ann Cvetkovich's work (2003) on exploring trauma, sexuality and lesbian public cultures

in the wake of the AIDS epidemic establishes an archive of feelings and traces the path of the recent acquisition of queer archives by national archives.<sup>80</sup> In this genealogy, she locates the AIDS crisis as a primary reason for the appearance and rise of queer archives in institutions as it produced 'a form of archive fever, an urgent effort toward preservation in order to grapple with loss' (210-11). This fever and impulsion to save came from the 'specter of death' (210) as '[t]he temporality of AIDS offers, if not time to live a full life, then possibly time to record some part of it' (211). She also explores the role that lesbians had in this process. She states that:

As the years passed, I found that the deaths of my friends stayed with me and my own experience of AIDS activism made me want to document it before it was lost or misrepresented. As a way of continuing to combine activism and mourning, I turned to the task of preserving the archive by conducting oral histories with lesbian AIDS activists.

Cvetkovich, 2003: 6

Cvetkovich notes that queer collections often existed at a grassroots level, and '[t]he creators of grassroots gay and lesbian archives have frequently turned their houses into safe havens of history' (244), problematising the relationship between private and public spaces. Cvetkovich terms the lesbians who retained and saved items of their comrades who died of AIDS as caretakers. Central to this important role in saving items that might have been discarded, Cvetkovich suggests that:

Rooted in the physical and material, the tasks of caretaking involve many forms of touch, and these lesbian caretakers introduce a tenderness to this manual labor that expands an understanding of the erotic to encompass the queer love between lesbians and gay men that AIDS so frequently produces.

Cvetkovich, 2003: 214

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<sup>80</sup> The term 'archive of feelings' has its roots in Raymond Williams' *Structures of Feelings*, where he advocates 'thought as felt and feeling as thought' (1977: 132) and 'that characterizes the lived experience of capitalism' (Cvetkovich, 2003: 17).

One of the observations that emerges from queer archives that are constructed in this way is the role of the caretakers who temporarily become amateur archivists. Writing in 2013, Diana Wakimoto, Christine Bruce and Helen Partridge explore the role of the archivist in three queer community archives: ONE National Gay & Lesbian Archives (Los Angeles), GLBT Historical Society (San Francisco) and the Lavender Library, Archives and Cultural Exchange of Sacramento. Through focusing on these three case studies, the authors make clear the role of archivist as activist. They consider the archivist of queer community archives as synonymous with being an activist within the community. Seen as an active agent (rather than a passive presence) the archivist's role has transformed over the last century. Part of this is the archivist being an active agent aware of his or her own prejudices in the construction of an archive,

the archivist must reflect on his/her work [in order to] construct archives and archival programs that reflect these multiple understandings and needs of the communities [and to ensure that they] are self-conscious about their decisions in what to collect and preserve in the archives.

Wakimoto et al., 2013: 309-10

The debate surrounding queer archives within the archival profession has seen a shift in one of the ways in which the archivist has moved from a positivist situation that would see them as being passive and impartial in the construction of an archive, to the post-positivist position of fully acknowledging their agency in an archive's construction. Undertaking an analysis of the archival training in the USA, the authors note that:

archival education programs in the United States are offering or beginning to offer courses aimed at a more activist role for the archivist through exposing students to a plurality of modes of understanding archives.

Wakimoto et al, 2013: 297

By consigning documents to archives, the politics of what is and is not included makes possible what can be said of histories of the queer subject. The authors 'combined archival research with oral history interviews in order to collect the information necessary to construct the histories of three queer community archives' (Wakimoto et al., 2013: 299). The purpose of using oral history techniques combined with archival research was threefold. Firstly, using both these methods allows archives to 'fill in the documentary gaps' (308) in the collections. Secondly, it allows the archivist to 'work with community members to collect and describe the materials that are of importance to the group' (ibid.). This collaborative approach to constructing archives allowed the archivist to fully engage and build a queer community. Furthermore, the physical sites of these archives provide 'social spaces and safe places to study one's community' (309). I will use this strategies when archiving Eddie Ladd's collection. By interviewing Ladd, I will provide a documentary record that will attempt to fill in the gaps of the archival records, allow collaboration to occur between the archivist and the artist, and enable the artist to assist in the construction, labelling and arrangement of the archival records. Following the discussion of archivist as activist in relation to the queer archive case studies, my role as an amateur archivist attempting to create an archive of performance needs to be fully addressed. I will be using this notion of archivist as active agent in the construction of an archive by offering reflections on the work that is undertaken in archiving Eddie Ladd's collection and laying bare this process.

All of the concerns discussed above are based on queer identities and communities. What I intend to do is borrow key discussions within issues surrounding queer archives and apply them to the construction of an archive of performance. The focus on community is very much a contemporary concern of archival studies and practices, but as archivist Terry Cook notes, is 'not yet a fully formed paradigm' (2013: 113) and focusing on participatory exchanges, such as 'sharing expertise and knowledge [and] participatory description of mainstream archival holdings' adds 'valuable information that archivists would not have the time or contacts or knowledge to unearth' (115). The mix of historiographical and collaborative methods, such as combining archival practice with oral history techniques, is something that I will use in order to pursue this research. One way in which these approaches might be considered as queer is by allowing the archivist to 'acknowledge, embrace and include multiplicity of voices and competing narratives in the archives' (Wakimoto et al., 2013: 295).

### **QUEER ARCHIVES: QUESTIONS OF INSTITUTIONALISATION**

The institutionalisation of documents belonging to queer subjects might go against the marginal nature of a queer politics. I seek to negotiate this contradiction through a deconstructionist strategy named 'disidentification' proposed by José-Esteban Muñoz (1999) as an analytical tool in his reception of queer performance. Muñoz defines 'disidentification' as a 'mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it; rather, disidentification is a strategy that works on and against dominant ideology' (11). This is a strategy that emerges through the complexity of examining a queer politics that

is predicated on marginalisation. Whilst queer collections and queer beings gain greater visibility by being included in archival institutions, the process of institutionalisation can produce a tension.

Between May 20<sup>th</sup> and August 2<sup>nd</sup> 2009, The Nikolaj Copenhagen Contemporary Art Center played host to an exhibition entitled *Lost and Found: Queering the Archive*. The exhibition set out to present a series of art works that question normative history and generate new narratives based on private memories and experiences beyond gender and sexuality norms' (Danbolt, Rowley & Wolthers, 2010: 9), whilst being inspired and influenced by Butler's *Gender Trouble* (1990) and Derrida's *Archive Fever* (1996). In their selection of the works to be included in their exhibition, the curators focused on those 'that document the experiences of gender and sexual minorities, address the traumas and crises of queer lives, and deconstruct both the private and public archives of memory' (Danbolt, Rowley & Wolthers, 2010: 9). The curators of this exhibition focused on the work of art in relation to, what they term, 'an archival impulse,'<sup>81</sup> and argue that 'a queer perspective on the archive can open up new understandings' in relation to 'questions of gender, sexuality and race' (Danbolt, 2010: 31). The way that the curators focus on art works opens up museological discussions as they suggest that 'in the art world' the museum functions 'as an archive for storing and presenting works to the public' (30). Tensions between museum artefact and archival record arise in *Lost and Found: Queering the Archive*.

Discussions of gay and lesbian, and moreover, queer subjects and their relationship with archives has become a contemporary issue to be explored. Due to

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<sup>81</sup> The term 'archival impulse' in this instance is borrowed from Hal Foster's essay of the same title that was explored in Chapter I.



archives' relationships with governments, there is a 'deep-rooted mistrust of public archival institutions' because '[t]here are endless stories of archives lost or destroyed due to historical or contemporary homophobia' (Danbolt, 2010: 31). The omitting of archival records documenting gay and lesbian lives led to several grassroots archives opening throughout North America and Europe in the 1970s '[a]s a reaction to heterosexist and patriarchal state institutions' (32). There is a point of connection between queer archives that are discussed above and archives of performance. Ladd's collection typifies many performance collections as they exist on a grassroots level and are oftentimes not committed or bequeathed to an institution until the death of the individual. In its current state, it is a grassroots collection, meaning that it is not institutionally housed or self-archived. The grassroots nature of queer archives and the grassroots nature of performance archives, such as Ladd's, permits a thorough examination and analysis of archives existing outside of an institution, by examining what this status, of the pre-institutionalised archive, can offer.<sup>82</sup>

## **METHODOLOGICALLY QUEER**

An explicit focus on queer methodologies primarily emerges from historical studies that have been produced in the academy over the past few years. Doan (2013) outlines criticism of the 'queer appropriation of concepts such as the "archive" or "historiography"' that 'strike some professionally trained historians as unsettling and pointless' (8). However, 'the history of sexuality is a site where these two pasts – the historical and the practical – collide, crisscross and blur' (10). This

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<sup>82</sup> Please see Chapter IV, where the inclusion of the National Library of Wales as an archival institution is fully examined in relation to Ladd's storehouses.

project exists at the points of contact between the practical and historiographical in its examination of how an archive is formed through practice.

Whilst it might be argued that queer methodologies have existed as long as queer theory has been employed as a deconstructionist strategy, there has been a lack in existing scholarship to make explicit the way in which this deconstruction occurs. Writing in 2006 queer theorist Thomas Piontek critiques lesbian and gay studies' lack of interrogating and integrating queer approaches to its discipline warning of the danger of simply renaming lesbian and gay studies with queer studies: 'changing gay and lesbian studies to queer studies would risk reducing queer's potential for critical innovation' (2). In the subsequent critical thinking, Piontek employs queer 'to refer not to an identity but to a questioning stance, a cluster of methodologies that lets us explore the taken for granted and the familiar from new vantage points' (ibid). This is perhaps a symptom of queer theory as it resists categorisation and allows for a plurality of readings to occur, producing multiple processes.

In their discussion and formulation of queer methodologies, Browne and Nash note that:

A major impetus for producing this book [on queer methodologies] was our own awareness of how often we ignored or skimmed over thinking about how some methodologies and methods might not neatly fit the "queer" conceptual frames we use in our research. Queer researchers [...] consciously [seek] to articulate their ontologies and epistemologies but [...] are seemingly less inclined to consider the implications of these approaches to methodologies and methods.

Browne & Nash, 2010: 1

Evidencing a lack in current queer theory scholarship of reflecting on methods, this study seeks to take up Browne and Nash's offer to consider reflecting on a queer methodology. Boellstorff (2010) also notes that a queer methodology

has profound implications [...] because it destabilizes the often implicit definition of “queer studies” as either the study of “queer persons,” or as the study of texts and other cultural artefacts produced by and about “queer persons.”

Boellstorff, 2010: 215

The use of a queer methodology will progress this debate as its focus is not solely on queer persons or subjects, but is much more concerned with applying queer theory as a deconstructionist strategy. Another reason as to why discussing and establishing queer methodologies might present difficulty is because ‘[q]ueerness is often transmitted covertly’ (Muñoz, 1996: 6). Historical research, under the rubric of queer historical studies, foregrounds a notion of what Laura Doan terms, ‘queerness-as-being’ (2013: viii), whereby historical research is conducted and constituted through an ontologically concerned politics, with its primacy focusing on considerations of lives of the past through identity-driven motivations.<sup>83</sup> Doan’s thinking marks a shift from the ontologically concerned queer historical research to queer, or queerness, as a methodology, and this project follows along these lines. Therefore, this approach to archiving, with its emphasis on a queer methodology, seeks not only to focus on historiography as an activity as opposed to an analysis, a historically driven excavation of the past, but also to reconsider the archivist and user of archives as part of the writing and production of histories, a *historiographic process*.

Whilst the ontologically driven agenda of queer historical research is fruitful and productive, and is predicated on a politics of making those hidden from history visible, the status of an archive as its key methodological tool is problematic because of the de-authoring process that occurs in an archive, whereby the authorial voice of the items and the subject’s history are lost even though the archival concept of

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<sup>83</sup> Doan builds on Edelman’s provocation that ‘queerness can never define an identity; it can only disturb one’ (2004: 17).

provenance attempts to address this. Additionally, this queer approach to historical research emerges from a contemporary field of study, and, in its impulse to name itself queer, applies the current socio-political contexts of its terms onto historical identities.

There is a queer impulse at stake in the moment of encounter in an archive that concerns itself with temporality and history, most notably, a queer

impulse toward making connections across time, between, on the one hand, lives, texts, and other cultural phenomena left out of sexual categories back then and, on the other, those left out of current sexual categories now. Such an impulse extends the resources for self- and community building into even the distant past.

Dinshaw, 1999: 1

If these queer ontological encounters, by users of archives, are attempting to make a connection across time, then the archive “speaks” to the individual user’s present context producing affects and sensations.

In theatre studies, analyses of queer performance, most notably in the work of Greer (2012) and Case (2009), have focused on works that deal with queer practitioners, characters or issues, and are not necessarily characterised by a queering of normative practices, although these might be implicitly deconstructed. In order to achieve visibility in the academy, queer methodologies need to be applied to a critique of normative practices. This means that ‘anyone, regardless of sexual orientation, can queer – or “que(e)ry” – almost anything’ (Barriault & Sheffield, 2009: 120). This move away from a necessary concern with the limitation of only examining queer subjects or objects of queer studies sees a transferability of queer logics and a move towards a more mainstream deconstructionist politics and agenda. This study seeks to move beyond the queer subject and considers the

queering of the normative practices of archiving. In doing so, it seeks to consider a queering of qualities that are inherent in the conventional construction and production of archives. Moving forward, I will be adopting queering as a deconstructionist strategy that seeks to create 'a historiographic method that would admit the flesh, that would avow that history is written on and felt with the body, and that would let eroticism into the notion of historical thought itself' (Freeman, 2007: 165), by establishing archival practices that are deconstructed through practice.

Following my previous discussions, queer will be understood as a doing, following the logic of gender performativity as something that is done. It will look at the archive from a queer perspective in order to align the practice with creativity, and deconstruct the oppositional logic of performance and archiving. As previously mentioned, the main point of connection between institutional archives of queer identities and archives of performance that I seek to make explicit and reflect upon is their grassroots status. Rather than thinking that a performance archive's grassroots status somehow diminishes its ability compared with institutional archives, I want to argue that this difference allows various aspects of Ladd's collection through its archiving to be queered.

### **BETWEEN BEING AND DOING: PERFORMATIVITY**

Similar to the archive's function as a verb, noun and adjective, queer poses questions around the relationship between being and doing. The establishment of queer as something that is done stems from Judith Butler's work on performativity and gender construction. The latter half of last century's thought was preoccupied

by a need to trouble the presumed fixity and normalisation of gender, sex and identity. Central to the beginning of this canon is Simone de Beauvoir's dictum that 'one is not born, but rather becomes a woman' (1997 [1949]: 281), thus initiating reconsiderations of identity. Following this, gender 'emerges as something which is done rather than that which one merely is' (Greer, 2012: 9), thereby situating subjective identity (in relation to one's gender) amongst an intricately constructed 'historical situation' (Butler, 1990: 122). The gendered body and its perceived identity are 'constituted in time – [...] through a *stylized repetition of acts*' (Butler, 1990: 120, emphasis in original). It is important to consider gender performance, not out of time, but in time, thereby providing a sociocultural context through which gender is mobilised, with the body always 'an embodying of possibilities both conditioned and circumscribed by historical convention' (Butler, 1990: 122, emphasis in original). Similarly, gender is not a fact, but rather 'a construction that regularly conceals its genesis' through a history of gendered (enacted) acts (Butler, 1990: 123). It is the establishment and consolidation of acts that contribute to the formation and construction of gender. Traversing issues of temporality and realisation, '[g]ender is a complexity whose totality is permanently deferred, [it is] never fully what it is at any given juncture in time' (Butler, 1990: 22). Gender is always in a state of becoming and, at the same time, always in a state of deferral. However, it is always in the present that gender can be considered as a reiterated act. According to Butler, the normative 'fixedness' of gender and gender acts is critiqued and disrupted through parodic gendered acts, such as drag. For Butler, 'the inner truth of gender is a fabrication' which is 'only produced as the truth effects of a discourse of primary and stable identity' (1990: 186), suggesting that parodic practices play 'upon the

distinction between the anatomy of the performer and the gender that is being performed' (1990: 187), therefore highlighting the performative functioning of gender.<sup>84</sup>

The pluralisation of gender possibilities that Butler presents both re- and de-constructs the notion of the gendered body. By highlighting the performative nature of gender, Butler establishes the corporeal site as fluid and unfixed, suggesting that the interpretation of gender in the present, as perceived, is based on its historicity.

Butler argues that

a split is introduced in the feminist subject by the distinction between sex and gender [which] serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex.

Butler, 1990: 8

Butler's blurring of the distinctions, in this thinking, between sex and gender permits a reconsideration of the binaries of masculine and feminine. Indeed, Butler continues by problematizing sex as potentially culturally constructed:

perhaps this construct called "sex" is as culturally constructed as gender; indeed, perhaps it was already gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all.

Butler, 1990: 9-10

The problem that Butler identifies is down to the construction of language – it is linguistic structures that determine the sex of male and female, thereby producing a binary that has a historicity; but, more importantly, it is the relationship that this linguistic application has with expected behaviours that should be considered.

Similarly, it is precisely linguistic structures that provide the designation of

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<sup>84</sup> Performativity, as defined by Butler, is 'not a singular "act," for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act like status *in the present*, it conceals or dissimulates the conventions of which it is a repetition' (1993: 12, emphasis added).

heterosexual, homosexual and bisexual; and that these terms for orientations and practices are constituted in 'historically and culturally specific ways' (Sullivan, 2003: 2) whereby '[s]exuality must not be thought of as a kind of natural given' but rather as 'the name that can be given to a historical construct' (Foucault, 1998 [1978]: 105). The historical situation of these terms, in relation to the present, identifies categories for sexual practices and identity markers but David Halperin argues that it does more than this. He asserts that sexuality has transformed from 'an object of knowledge into a cumulative effect of power' (Halperin, 1995: 41).

Discourse is mobilised in space and time, and highlights the potential redundancy of terms through their continued trajectory and transformation of meaning through their utterances. In relation to archives that term themselves LGBT and Queer, this can be problematic. Examining the implications of describing a transgender archive, K. J. Rawson (2009) notes that '[d]espite the broad trend to standardize archival descriptive systems, the language that is used for archival description is still highly adaptable and political' (130), and that:

a gay and lesbian archive is predicated on a particular concept of individual and collective identity [designated by linguistic structures]. Will this sense of a common identity based on sexual orientation endure indefinitely? It seems unlikely. If this is the case, how will a gay and lesbian archive be viewed and read in a hundred years from now?

Hamilton et al., 2002: 12

The fluidity of discourse and language may mean that the names that denote archives might prove redundant in the future.

In one of the earliest scholarly explorations of queer theory Case notes that:

In contrast to the gender-based construction of the lesbian in representation, queer theory, as I will construct it here, works not at the site of gender, but at



the site of ontology, to shift the ground of being itself, thus challenging the Platonic parameters of Being – the borders of life and death.

Case, 2009: 68<sup>85</sup>

The questioning of the relationship between queer and gender, as proposed by Case, is refreshing, but as subsequent studies show, and by this I am specifically referring to the work of Judith Butler, the relationship between queer theory, gender construction, sex and sexuality, is extremely slippery and complex. Conventional queer theory is based on the assumption that the formation of an identity is necessary in the queer operation, but 'Queer Theory, as a deconstructive strategy, aims to denaturalise heteronormative understandings of sex, gender, sexuality, sociality, and the relations between them' (Sullivan, 2003: 81), including binaries and fixed gender identities and categories. The disruption of these relations is part of queer theory's aim:

Although in some disciplines such as history and sociology the term queer is often used as a kind of shorthand for "lesbian, gay, bisexual, and transgendered," queer studies understands the term somewhat differently. For scholars influenced by queer theory, "queer" names or describes identities and practices that foreground the instability inherent in the supposedly stable relationship between anatomical sex, gender, and sexual desire.

Corber & Valocchi, 2003: 1

In her article 'Performative Acts and Gender Constitution' (2002),<sup>86</sup> Butler explores the notion of queer through a critical optic of power and discourse. Examining its etymological roots as a slur, Butler reiterates some of her earlier concerns regarding feminism, as 'feminists run the risk of rendering visible a category which may or may

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<sup>85</sup> Case originally wrote and published 'Tracking the Vampire' in 1990 before it was included in her collection *Feminist and Queer Performance* in 2009.

<sup>86</sup> First published in 1988 for *Theatre Journal* 40: 4.

not be representative of the concrete lives of women' (2002: 125). In relation to queer subjects, a review is required in order for the '*democratization of queer politics*,' arguing that there needs to be a 'critique of the exclusionary operations of their own production' (Butler, 1993: 227, emphasis in original), most notably in terms of queer activism, where queer subjects are determined and identified by those who are 'out' and visible. Embedded within this argument, as in many of Butler's arguments, is the relationship between being and doing, and in this instance being queer is always already a form of doing queer. Butler argues that gender is something that one does, rather than something that one is. These assertions can be located in a discourse of performativity, where Butler is arguing that performativity consists

in a reiteration of norms which precede, constrain, and exceed the performer [and] in that sense cannot be taken as the fabrication of the performer's "will" or "choice". [...] The reduction of performativity to performance would be a mistake

Butler, 1993: 234

Butler's thinking contributes to queer theory's fluid ontological status, through which multiple deconstructions of gender identity can exist in relation to (and not in opposition to) culturally formed binaries, such as male and female, masculine and feminine.

One of the problems of categorising queer subjects can be found in Eve Sedgwick's comments on the homogenizing effect of limited sexual orientation categories, linking to Butler's notion of the problematic nature of the formation of a queer group of subjects, whose very visibility determines a logic that speaks for the entire group that it seeks to represent:

It is a rather amazing fact that, of the very many dimensions along which genital activity of one person can be differentiated from that of another (dimensions that include preference for certain acts, certain zones or sensations, certain physical types, a certain frequency, certain symbolic investments, certain relations of age or power, a certain species, a certain number of participants, and so on) precisely one, the gender of the object choice, emerged from the turn of the [20<sup>th</sup>] century, and has remained, as *the* dimension denoted by the now ubiquitous category of 'sexual orientation.'

Sedgwick, 1990: 8

The counter-hegemonic thinking behind Sedgwick's ideas calls into question a queer theoretical formation based on the notion of non-heterosexual orientation. Instead of this homogenising system, exclusively based on sexual activity, "'Queer" is a catalyst for theorizing gender and sexuality, which prevents singular or rigid markers' (Johnson, 2008: 168). Accordingly, queer's very referent may be

the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or *can't be* made) to signify monolithically

Sedgwick, 1994: 8

Sedgwick acknowledges the potential futurity of queer theory in its ability to spin

outward along dimensions that can't be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these and other identity-constituting, identity-fracturing discourses.

Sedgwick, 1994: 9

However, in the assemblage of a queer group, the term queer comes to signify 'only *when attached to the first person*' (ibid., emphasis in original), something which enables Sedgwick to make the claim that a possible legitimisation of mobilising the term queer 'a true one is the impulsion to use it in the first person' (ibid.). The utterance of 'I am queer' relies on a number of factors. By declaring this to be so,

one is locating the self in a linguistic structure that both produces and maintains the notion of queer. But there appears to be a tension here between the notion of 'I am' as a notion of being and the notion 'I do' as doing queer, and following Butler's logic, it seems that in the declarative utterance of 'I am queer' a question of doing is always already embedded. In terms of archives, it is the archivist or the archival institution that has the ultimate say in how a collection in their archives is named and described. To this end, the custodian of an archive might not have any agency as to whether or not an archive becomes labelled as queer.

In its oxymoronic tendencies, queer both attempts to resist categorisation and, in doing so, forms a category in itself: it is a non-categorical category. My use of the prefix 'non-' does not imply a lack, or a dilution, of queer, but my intention is to highlight that in its attempts to resist categorisation it fails. Gabriel Rotello, former editor of *Out Week*, acknowledges the unification of a queer classification:

When you're trying to describe the community, and you have to list gays, lesbians, bisexuals, drag queens, transsexuals (post-op and pre), it gets unwieldy. Queer says it all.

Cited in Sullivan, 2003: 44

Queer does indeed say it all, but, in Rotello's assertions, he says it in relation to non-heterosexuals. Following these assertions, Sullivan notes that 'queer does function, at least at times, as a new, and less wordy, label for an old box' (2003: 44). In the act of attaching this label and smoothing over the nuances of the individual, queer

veils over the difference between, for example, lesbianism and gayness, between "women", between transsexualism and cross-dressing, and ignores differences of class, race, age and so on, once again positing sexuality as a unified and unifying factor.

Sullivan, 2003: 44

Whilst this is a concern and a criticism of queer discourse, Sullivan focuses on the specificity of sexuality, and, in doing so, permits a discussion of the relationship between queer and sexuality.

In early discussions of the unifying effects of queer, Gloria Anzaldúa (1991) also noted the problem that:

Queer is used as a false unifying umbrella which all “queers” of all races, ethnicities and classes are shoved under. At times we need this umbrella to solidify our ranks against outsiders. But even when we seek shelter under it we must not forget that it homogenizes, erases our differences.

Anzaldúa, 1991: 250

Conversely, in this wide-ranging criticism of queer theory’s unifying tendencies,

Halperin considers queer’s lack of specificity its chief advantage:

More critically, “queer’s” very lack of specificity, which I consider its chief advantage, has also become its most serious drawback, and for several reasons. First, as the term is used, it sometimes gives a false impression of inclusiveness, of embracing in equal measure all species of sexual outlaws.

Halperin, 1995: 64

Halperin also considers the political power of the deconstructive strategy of queer.

Namely, that queer destabilises the essentialist, ‘rigidly defined, specifically sexual (namely, *lesbian* or *gay*) identity’ (65), and to establish sexual identity ‘not as a thing but as a resistance to the norm’ (66). Halperin goes some way to rejecting definitive ideas of sexuality, but encourages a resistance to normativity, encouraging a ‘positive, dynamic and creative’ exploration of queer (66). It is at this point of positivity, dynamism and creativity that *Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* locates itself. In my utilisation of queer theory I intend to question and disrupt the archive’s reliance on categorisation as I

move towards creative ways in which archival categories and categorisation of performance can be reconsidered.

The arguably reductive and essentialist nature of the terms 'lesbian' and 'gay' has enabled the questioning of archives that operate under a queer rubric: '[t]he politics of identity central to the archival logic of lesbian and gay archives have been challenged by queer theory's critique of sexual identities and categories' (Danbolt, 2010: 33). Danbolt proposes that queer archives should consider '[h]ow the archive [is] organized?' (Danbolt, 2010: 33), and this is an offer that this thesis takes up: to do a queer archival arrangement, or to consider the archival arrangement of a performance archive from a different perspective.

Danbolt's *Lost and Found* exhibition and its recodification as a queer 'archive' opens up pertinent and complex issues in relation to Lesbian and Gay archives:

A queer understanding of the heterogeneous and fundamentally indeterminate characteristics of sexuality challenges the traditional gay and lesbian archive, where history and material have been included and identified according to categories of sexual identity. A queer archive may in this sense almost seem like a contradiction in terms because if we understand identity to be essential for an archival order, the strength of queer theory is the continual pushing and troubling of such categories and definitions.

Danbolt, 2010: 34

Referring to Halberstam (2005) and Muñoz (2005), Danbolt is able to introduce possibilities as to what a queer archive might be, which will be built on and incorporated into the following section on Queering Archival Practices. Halberstam argues that an historical examination of queer communities 'requires a nuanced theory of archives and archiving' (2003: 325) suggesting that such an archive of queer identities

would merge ethnographic interviews with performers and fans with research in the multiple archives that already exist online and in other unofficial sites. Queer zines, posters, guerrilla art, and other temporary artifacts would make up some of the paper archives and descriptions of shows along with the self-understandings of cultural producers, which would provide supplementary materials.

Halberstam, 2003: 326

Halberstam's attempt at reconceiving the potential of what a queer archive might be is admirable, yet slightly utopic in practice because the operation that she describes is hypothetical in nature.

Writing in 2008, Paul Clarke proposes that we

imagine an archive that is not located outside the frame of practice, not an exterior place, where selected records of works appraised to be canonical are cited, beyond the body of performance. Let's found an archive within the interior of the field that is collectively and collaboratively embodied.

Clarke, 2008: 171

Terms such as embodiment and collaboration are regularly used in performance studies – one that foregrounds a notion of community as well as revisiting archival items for not only historical research but also for creative means. Clarke's radical proposition of an archive of material that foregrounds notions of collaboration and dynamic social interactions is what I intend to create with Ladd's collection and perhaps presents a queer way of looking at archives. Important, however, is Clarke's foregrounding of an archive that focuses on dynamic social interactions and exchanges that removes the notion of fixity and positivistic attributes of archives governed by a temporal logic that seeks to think about archives as inanimate institutions. The primary concern of Clarke's approach to consider archives through a performative lens is based on creative interactions with archival material. This does feed into some of my thinking about potential future encounters that users may

have with archival material and Ladd's archive in particular, but my primary concern is the performativity of the amateur archivist.

The notion of performativity that Clarke adopts to consider archives stems from a performance studies tradition. Reinelt and Roach (2010) note that Butler's notion of performativity was 'the germ of the proliferating use of [Butler's] theories in work that looked at gender in performance and related representations' (313). Performativity is a concept that links both performance studies and queer theory; however, very little discussion exists in relation to the archivist's performativity during the construction of an archive. Post-positivist thinking in relation to archives has seen the archivist move from a passive presence in the creation of an archive to an active agent whose subjectivity is involved in the construction, arrangement and destruction of archival records. In addition to queering archival concepts and principles in the fieldwork, I will also be examining how the amateur archivist's performativity is at play. Through reflecting on the process of archiving and acknowledging the role that the archivist plays in this construction, I aim to shed light on how the archivist's subjective decisions inform the construction of an archive.

## **ARCHIVAL CONCEPTS**

Archives are formed on the interplay between arrangement of items, architectural containers (be they physical or online), archival items as evidence and encounters with an archive. One of the key tenets of archiving is the notion of provenance; a concept that is directly related to the arrangement of archival material in an archive. The principle of provenance 'emphasizes the importance of



respecting the individual, family or organization that created or received the items that make up a unit of archival materials' (Millar, 2010: 98). In order to ensure the integrity of a collection and allow it to be archival, 'the archivist does not reorganize groups of archives by subject chronology, geographic division or other criteria' (ibid.). Integral to the notion of provenance is maintaining what is referred to in the archival profession as original order. Original order is 'the organization and sequence of records [as] established by the creator of the records' (Millar, 2010: 100).

Together, the application of the principles of original order and provenance on an archive of material produce the concept of *respect des fonds*. This concept ensures that 'the external integrity of archives – their provenance – and their internal integrity – original order' are maintained (Millar, 2010: 101). Whilst these concepts emerged from a positivist approach to archiving, following Jenkinson's schema for the profession, notions of provenance, original order and *respect des fonds* have been challenged in a post-positivist landscape, where pre-given meanings are questioned and the role of the archivist as an active agent in the construction of an archive is considered. Post-positivism in relation to archiving has meant that:

Archivists today are considering more fluid interpretations of creation, ownership and use, reinterpreting provenance, original order and the *fonds* not just in relation to what has been left behind in a storage box but also in light of how those archives were used, by whom and why.

Millar, 2010: 104

The archivist has gone from being a passive presence who 'acquire[s], preserve[s] and make[s] archives available for use' (145), to being a presence in an archive who must be aware of their own decisions.

Arranging archives ‘support[s] the task of making archives available by organizing, identifying and explaining the content, context and structure of archives’ (ibid.). Without arrangement of archives, the user would be unable to navigate the collection. Archival arrangement, for Millar, is founded on three principles:

1. Provenance and original order reflect the functions and activities performed by the creator of the records and support the archive as evidence.
2. Arrangement must reflect provenance and original order in order to preserve the evidential nature of archives.
3. Description must reflect arrangement in order to illuminate the content, context and structure of archives.

Millar, 2010: 146

In my fieldwork, I will be examining the concept of archival arrangement and explore the challenges that are posed to this core principle and activity by an archive of performance. By looking at the activity of arrangement, through a queer logic, I will be challenging the limitations of concepts such as original order and provenance; especially as I am considering a collection of performance, an art form that is predicated on collaboration and ephemerality. Furthermore, my role as amateur archivist will be discussed as an active agent in the construction of an archive; one who undoubtedly alters the order of items.

As discussed in Chapter I, ‘[t]he term archives refers to both the place where archival material is stored as well as the collections themselves’ (Brown, 2011: 121). This is another aspect of Ladd’s collection that this thesis examines. I will be exploring what the repercussions are of having an archival collection existing across multiple sites. Ladd’s collection is housed in four different locations and types of building. As Millar proposes, archival collections need to be located in one place in order for the items to have a relationship with one another and create provenance.

In the case of Ladd's archive, the items are not located in one place. The effects of not housing an archive in a single site are considered. It is not my intention to be arguing for a shift away from the official archives and archival institution where appropriate environmental controls are put in place: as Williams (2006) states: '[a]rchives may be housed in a variety of locations, whether purpose-built, an adapted building or a room in a cellar' (180). What is of interest, here, in the case of Ladd is the site-specific work that she has produced both as a former member of Brith Gof as well as a solo artist and practitioner. These sites are not only connected because they store Ladd's collection; moreover, they are sites that have been used site-specifically in her performances.

Within archival studies, the term and concept of evidence is paramount to maintaining an archive's integrity: archives and, by extension, archival items have come to signify evidence in common discourse. This follows Jenkinson's logic 'that archives were kept as evidence of the transactions of which they formed a part' (in Williams, 2006: 53). One of the functions of performance documentation, as previously discussed, is that it 'provide[s] evidence that it [the event] actually occurred' (Auslander, 2006: 1). This builds on archival theory and practice, whereby 'the first focus of appraisal should be on the value of the archives as evidence of the functions and duties of whoever created them, whether an individual or an organization' (Millar, 2010: 123). One of the principles of archival practice is to examine evidence and to record the function of a business, person or activity. For performance archives, this means providing records of performance works as the business activity of performance. The synonymous relationship between archival

items and evidence needs to be unpicked. I will be queering this notion and asking how and what archives of performance evidence.

The final and, arguably, most important function of archives is making historical documents available to users. Increasingly, '[g]overnment drivers for access [...] have forced the archival community to focus more clearly on identifying user's needs' (Williams, 2006: 133). In traditional archives, whereby an archive has been bequeathed to an institution, an archivist makes available (or not, depending on legal implications) archival items to be consulted by users in an encounter. In the case of Ladd's archive, the collection is still growing as she is still making performance. In this sense, a user might not be able to encounter all the archival items of Ladd's performance practice, as her archive will remain incomplete.

Discussing transgender users and encounters with transgender archives, K. J. Rawson (2009) seeks to propose a queering of archival logics. Rawson states that:

If a traditional archival logic responds to a researcher's desire to find archival materials in a satisfactory way, queer logics can flip that idea by embracing a different kind of satisfaction that recognizes that collections can have desires and want to be touched too.

Rawson, 2009: 137

Rawson's approach to examining queer archival logics utilises a similar approach that I seek to make use of in this thesis. By examining Freeman's formulation of a queer temporality, Rawson makes use of queer theory and then applies it to the specificities of users navigating an archive recording transgender people's lives. Rawson fully acknowledges the effect that a queer logic of archival principles might have:

I am not advocating for a widespread embrace of this [queer] approach. Instead, my goal is to complicate what it might mean for a researcher to have satisfaction, pleasure, touch and affect in archives.

Rawson, 2009: 140

In using the term 'complicate,' Rawson is suggesting that queer approaches to archiving might critique and disrupt pre-given assumptions of archival work. It is this space that my work occupies. Whilst I am not advocating for all collections to be queered, I seek to use queer theory in order to question assumed concepts and meanings in relation to archiving performance. I will be examining the concept of the archival encounter in relation to Ladd as an artist who regularly accesses her collection, to myself as an amateur archivist, and to potential archival encounters in the future.

By applying queer theory to archival concepts, it is my aim that the pre-assumed meanings and principles that govern standardised archival practices are rethought in relation to an archive of performance. In order to maintain a practical transferability between the incorporation of queer theory and the practice of archiving, a balance needs to be maintained between attending to the practicalities of adopting queer strategies in practice and reflecting on their applicability. The structure of the subsequent chapters on the fieldwork seeks to queer the relevant archival principles, before applying these in practice. Central to understanding the implications of a queer methodology is my reflections on the role of the amateur archivist in understanding the role that the archivist plays in constructing an archive.

## **Part 2: Practising the Queer Archive**

### Chapter III: Towards a Queer Archival Arrangement

*More than the spirited acquisition of treasures, the archivist now practise[s] “the fine art of destruction.”<sup>87</sup>*

W. Kaye Lamb in Terry Cook, 2004: 186

What are the processes involved in the creation of an archive and how does performance queer such processes? This chapter aims to queer archival practices and considers an archive’s relationship with performance, invigorated by the previous discussions in relation to Mathias Danbolt’s assertion that users of queer archives need to question ‘[h]ow [they are] organized’ (2010: 33). In this chapter, I will trace the numerous processes involved in archiving a collection of material and records, from the acquisition of the collection by archives to the making available the records for consultation by users of the service.<sup>88</sup> Central to this is the beginnings of practising a performance archive that will allow me to test the theoretical hypotheses that this thesis is proposing. The theoretical apparatuses that these discussions produce will then be applied to Eddie Ladd’s collection. It will ask how, if performance resists being an object, can one arrange its archival records? Similarly, I will advocate that users of these archives need to consider how they are organised because of the way that the organisation of documents in archives are inherent in meanings being made for and by the user. In the theoretical application to Ladd’s

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<sup>87</sup> The fine art of destruction refers to ‘the appraisal and selection of archives’ (Ketelaar, 2011: 89) and is taken from W. Kaye Lamb’s chapter, “The Fine Art of Destruction” (1962).

<sup>88</sup> My archival practice has been informed by consulting the numerous practical guides available to students of the records discipline and those undertaking archive administration diplomas and postgraduate qualifications.

collection, I will be arguing that its lack of existing structure and formal organisation encourages creativity through a lens of performance practice.

Issues surrounding organisation and the beginning of the archival operation draws on the notion of provenance, which first entered into discussions following Jenkinson's introduction of *A Manual of Archive Administration* (1922). Provenance is:

traditionally understood as referring to the administrative origin of records [and] is now often reinterpreted to include an understanding of the functions and activities that underlie records creation and maintenance.

Shepherd & Yeo, 2003: 11

Consequently, '[a]rchival theory emphasizes the need to preserve *provenance* and *original order*' (ibid.). I will argue that performance queers these two attributes of archives. It queers provenance because, through a performance career, a whole body of work cannot be accounted for given that there are many materials and records produced that enter into different custodians' care. It queers original order because '*original order* relates to records in the paper world: it preserves context by protecting their original structure' (ibid.), asking whether this is possible with a performance collection. If performance produces collections that are mixed media, and in the case of Ladd, exist over multiple sites and in multiple forms like many other performance collections, can the notion of original order, as described above, still be applied to such collections? Ladd's collection is in flux, primarily used by the artist, and as such the current original order that is applied might not be in place should the collection be acquired by an institutional archive. The discussions and decisions made by the archivist in the construction of an archive will allow archiving to be considered as a creative act, drawing connections between the practices of



archiving and performance, and further disestablishing archiving as antithetical to performance and contributing to the main argumentation of the thesis that practising the archive releases its creative potential. The reflections on archiving a performance collection will also feed into the provenance of the collection as they are recorded in this thesis. Archival organisational systems 'tend to be slow to adapt to linguistic and categorical change' (Rawson, 2009: 125), and, as previously mentioned, the naming of archival descriptions is 'highly adaptable and political' (130). Emerging from a context of queer archives, these discussions are also integral to performance archives as we need to pay attention to the limitations that are presented by language. As Derrida reminds us, the naming of items requires titles:

there could be no archiving without titles (hence without names and without the archontic principle of legitimization, without laws, without criteria of classification and of hierarchization, without order and without order, in the double sense of the word).

Derrida, 1996: 40

How can one name items, or provide titles, without delimiting the multiplicity of readings that could occur, whilst at the same time allowing a user to navigate and select groups of related items for consultation? These are questions that will be this chapter's overarching concern. This writing will also ask whether we limit ourselves in how we order performance material by applying an order that foregrounds 'either chronologically, geographically, or alphabetical' arrangements (Schellenberg, 2003 [1956]: 170). Can we expect users of archives to be able to navigate and request items that are not arranged as above, but are arranged in a way that reflects the performance of which the items record?

Central to understanding archival records and collections is the principle of *respect de fonds*. This is the notion that ‘all records which originated with any particular institution [...] were to be grouped together and were to be considered the *fonds* of that particular institution’ (italicisation in original, Schellenberg, 2003 [1956]: 170). This definition means that archival records are derived from the complex interplay between different agencies that come into contact with the generation, encounter or assemblage of the archive, producing a network between the different stakeholders involved in its creation and access:

It is a basic tenet of archival science that individual items within an archive take their meaning in part from their relationship with the other items with that archive and that that relationship is defined by the original creators and by the users of the records, not the archivist.

Buchanan, 2011: 43

As a consequence of this, archiving can be viewed as practice and process of assemblage. Deleuze and Guattari have become central figures in the exploration of assemblage and its affects that, particularly, desiring machines produce.<sup>89</sup> For them an assemblage is the ‘increase in dimensions of a multiplicity that necessarily changes in nature as it expands its connections’ (2004b: 9). In the creation of an archive, the archivist’s task is to go through the scope of the collection and to organise and catalogue materials so that potential users of the service may identify them. It is from this assemblage that a new text emerges: an archive.

Deleuze and Guattari’s concept of the rhizome may be of use here in order to understand the relationship between the presentation of the live performance and items providing contextual information that then appear in an archive. Central to

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<sup>89</sup> For Deleuze and Guattari, affects ‘are no longer feelings or affections; they go beyond the strength of those who undergo them’ (1994: 164). Desiring machines are ‘binary machines, obeying binary law or set of rules governing associations: one machine is always coupled with another’ (2004a: 5).

this concern is the relationality of the rhizome as it 'ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles' (2004b: 8). In the making of performance, especially performance that might be characterised as postdramatic, different materials are brought into conversation with one another, to form constitutive parts of a performance text presented in the frame of the theatre.<sup>90</sup>

Hans-Thies Lehmann (2006) refers to this as the bringing together of threads. He states:

Whilst it is justified to dissect the density of the performance methodologically into levels of signification, it has to be remembered that a texture is not composed like a wall out of bricks but like a fabric out of threads. Consequently the significance of all individual elements ultimately depends on the way the whole is viewed rather than constituting this overall effect as a sum of the individual parts.

Lehmann, 2006: 85

This attribute contributes to the notion of the rhizome because of the threads that become manifested in the performance text of the event as whole. To discern different elements and attempt to single out their origins would be an impossible task because they may not render themselves visible in the spectator's experience of the performance due to them being cumulative and time-based. Lehmann's preference for considering all the constituent parts of performance as a whole that is encountered in the live event metaphorically aligns itself with archiving because the archivist considers how the multiplicity of records in a fonds work with one another.

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<sup>90</sup> De-hierarchical concerns can be a further point of connection between postdramatic theatre and Deleuze and Guattari's philosophies. Lehmann argues that 'de-hierarchization of theatrical means is a universal principle of postdramatic theatre. This non-hierarchical structure blatantly contradicts tradition, which has preferred a hypotactical way of connection that governs the super- and subordination elements, in order to avoid confusion and to produce harmony and comprehensibility' (2006: 86). Deleuze and Guattari's rhizome allows a plethora of entry and exit points, rendering it non-hierarchical in a sense, with a key concern being the shift from a series of affects over time (2004b: 3-25).

Performance brings together numerous sources, without necessarily recording provenance, in its assemblage, to create a new text, which through the process and practice of archiving then becomes another new text. Performance, then, as it appears through documents in an archive has gone through two processes that have created new texts: the first, the process of assemblage as performance, and the second the process of assemblage of documents: process, event and context in an archive, with other potential processes in between, ones that remain potentially unknown to the archivist once they acquire the collection.

Deleuze and Guattari list several characteristics of the rhizome. For the sake of argument, I shall focus on one of these, cartography.<sup>91</sup> They explore the difference between a tracing, which they identify as not being a rhizome, and a mapping, which is the rhizome. They urge one to '[m]ake a map, [and] not a tracing' (2004: 13). They articulate that the map differs from the tracing because:

it is entirely oriented toward an experimentation with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. [...] The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification.<sup>92</sup> It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived as a work of art, constructed as a political action or as a meditation.

Deleuze & Guattari, 2004: 13-4

As I begin to explore archival structures, through best practice guidelines provided by the Archive and Records Association (ARA), which would be affiliated with Deleuze and Guattari's notion of tracing, I seek to establish and consider a queerer

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<sup>91</sup> Deleuze and Guattari (2004b) list the following characteristics: 1 and 2: Principles of connection and heterogeneity (7), 3: Principle of multiplicity (8), 4: Principle of assignifying rupture (10), and 5 and 6: Principle of cartography and decalcomania (13).

<sup>92</sup> A Derridean logic would confirm this, as he argues that '[t]he archivist produces more archive and that is why the archive is never closed' (1996: 68).

archival logic of arrangement that would align itself more directly to their notion of a map, as outlined above. Eddie Ladd's series of performances entitled *Stafell*, the Welsh for room, will now be used to consider how her performance material is assembled across these three articulations of a project.

### Questioning Origins

*Stafell A...* A woman constructs a 3-room wooden set. She has watched Roman Polanski's *Repulsion* (1965).

*Stafell B...* Occurs in my study, in the frame of my computer. Is this performance?

*Stafell C...* A woman interacts with the digital environment in front of a live audience. It changes.

The *Stafell* series, comprised of the three projects above, was a National Endowment for Science Technology and Art (NESTA\*) funded project that began (if we can talk of such things as origins, following my discussion of Deleuze and Guattari) in 2004, and continues to manifest itself in the present day, by existing on a website. Immediately, this website platform queers the nature of performance and questions the distinction between performance and documentation, as a requirement to have someone watching someone else do something.<sup>93</sup> The existence of records surrounding the *Stafell* series would easily form a category within the structure of Ladd's collection.

First, I seek to consider the dramaturgy of the series as a whole. Dramaturgy refers to

the techniques/theory governing the composition of the performance- as-text (*testo spettacolare*); it is: the set of techniques/theories governing the

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<sup>93</sup> This thought process stems back to: '[a] man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged' (Brook, 1990 [1968]: 11), Brook's conception of theatre in its most reductive form.

composition of signs/expressive means/actions which are woven together to create the texture of the performance, the performance text.

Marinis & Dwyer, 1987: 100

The decision to consider the dramaturgy of the *Stafell* series, as a series of works intended to work together, queers the principle of examining one of the individual constituent performances that form the series. In Ladd's collection, ephemera and records relating to this project are not separated out from one another, and as such it can be difficult to discern which records belong to which manifestation of the *Stafell* series. Given that Ladd's process involved experimentation across the three performances and was not seen as being finite in the production of one of the works, the final manifestation *Stafell C*, brings together aspects of *Stafell A* and *Stafell B* into one performance. This is interesting because of the notion of origins that Deleuze and Guattari question, and the symptom of an archive fever that Derrida describes as 'an irrepressible desire to return to the origin' (1996: 91). If we follow this will to return to an origin, we find the notion of an origin called into question in the *Stafell* series because if one was to examine *Stafell C* in its own right, then one needs to consider *Stafell A* and *Stafell B*, as the materials produced from these processes are manifested in *Stafell C*, but the tracing of origins and provenance may be a little more difficult. The question stands, then, as we consider a career in performance or a performance oeuvre and explore whether it is productive to organise materials based on individual projects and performances. Part of the reason I ask this is because of the way in which a career of performance has many origins and the live performance might be an end point for some, but might be the beginning point for the next process, as was the case with the *Stafell* series. I will return to consider

archiving the *Stafell* series in the latter part of this chapter, where questions about origins and about producing a collection predicated on organising documents in relation to specific performances is further called into question.<sup>94</sup>

Thinking about the relationship between theatre and aesthetics might offer a way in which to consider the organisation of Ladd's archive. Given that theatre is an aesthetic medium, would it not be productive to consider aesthetics of archival items in their organisation?<sup>95</sup> How does one begin to organise an archive based on the aesthetics of items? If I were to consider the aesthetic nature of the records then this would impact on provenance because it would betray original order but would not necessarily take into account the information quality of the items. Additionally, if archives serve an artistic practice of re-enactment for example, can there be a way in which we adopt a structure to aid in the development of this paradigm, with the production of scores for creative re-use oriented towards the future.

Whilst the decision to examine and re-evaluate the way in which performance is archived and the structures that are placed on it might seem an act of destruction, complying with W. Kaye Lamb's articulation that the practice of the archive is 'the fine art of destruction' (cited in Cook, 2004: 186), it seems that archives are 'always already being refigured' (Hamilton et al., 2002: 7). For Hamilton and others, this is because of its relationship with a physical location, its ability for records to be added to or subtracted from the collection, and the impact of

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<sup>94</sup> Especially if, as argued earlier in the thesis, performances resist being an object and what appears in an archive is the contextual information and records that allow the performance to be made. If the performance is not in an archive, then why should we adopt performances as an organisational category of an archive's structure?

<sup>95</sup> Rancière discusses the complex relationship between aesthetics and politics, arguing that it 'is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience. Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time' (2004:13).

technological advancements (both on preservation techniques as well as record creation) (ibid.). The refiguring of archives, by these factors, points to their slippery and precariously unstable nature.<sup>96</sup>

Even though the archive is perceived to be in a state of non-fixity certain archival principles and practices remain standardised. These have been established through years of implementation, reflection, and consolidation. This study intend considers these standards by seeking to offer a queer reconfiguration of them. This will be done by taking into account the stages of creating and formulating an archive from a collection of material. In the production of a queer archival arrangement, archiving will be examined as a creative practice further cementing an affiliation with the cultural production of performance and its aftereffects and by handling the material, the archive's creative potential is realised.

Underpinning the practical concerns of archiving is my reference to Caroline Williams' *Managing Archives: Foundations, Principles and Practice* (2006). Offering a guide for the archivist, Williams presents 'practical guidance to those working specifically with archives' (1) but does not offer reflections on their users, embedding her advice in the practicalities of archival process.<sup>97</sup> Williams' study synthesises and surveys the terms inherent in archival practice, drawing on government legislature of best practice in relation to record keeping. Importantly, Williams considers the different use of archival terms in various countries, most

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<sup>96</sup> As previously mentioned by Derrida, where '[n]othing is less reliable' (1996: 90).

<sup>97</sup> Discussing the importance of archives, Williams also suggests that they 'provide individuals with a sense of identity and preserve the culture and history of people' (2006: 1). There are direct links, here, between the archive and its relationship with identity that will be discussed in previous and subsequent chapters. It will appear, most notably, in Chapter II: Methodologically Queer: Queering Performance and Archives.



notably Australia, Canada, the United Kingdom and the United States.<sup>98</sup> The choice of focus on these countries highlights a limited applicability of Williams' definitions. The emphasis placed on more developed countries establishes a particular specificity of archival practice and links to ideas of sovereignty and historical periods of colonisation because it is used as a standard worldwide.

This chapter will now map out the key processes of creating an archive, before establishing a theoretically informed queer archival arrangement. It also implements this archival arrangement in relation to Eddie Ladd's collection, and explores its subsequent failure, citing failure as a productive tool through which new archival models of arrangement can be established. By looking at the notion of failure productively, it raises wider issues regarding arrangement suggesting that archival structures will always fail. This chapter serves to bridge the gap between the theoretical thinking presented in 'Part 1: Archiving Performance / Queer Archiving,' and explores the limitations of the arguments presented in the completion of the fieldwork.

## **ARCHIVAL PROCESSES**

Upon receiving a collection the archivist begins a series of processes to make the collection available for archive users. The archival processes that are undertaken sees the items that are saved in a performance collection removed from the context through which they were created. In their attempt to implement strategies such as original order and provenance, archives and archivists seek to replicate the way in

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<sup>98</sup> She examines terms such as archives and records, noting that the United Kingdom includes a definition of records in their definition of archives, whereas the United States of America and Australia have separate definitions for archives and records (Williams, 2006: 5-6).

which items existed in relation to one another in their previous custodial setting. In my interaction with Ladd's collection, I seek to highlight how these processes transform the context of the items, arguing that they impact on how they are perceived by users and that they are transformed from everyday objects that exist to objects that are authenticated through archiving. The process of creating an archive, in Williams' schema, can be grouped into the following stages:

**Acquisition, Selection and Appraisal:** Acquisition and selection occurs before the collection enters into an archive. Traditionally, archives contain multiple collections. Acquisition concerns the procurement of a particular collection by an archive; each archive has an acquisitions policy, a kind of mission statement that outlines the overall area that an archive and their collections address. For example, The University of Bristol's Theatre Collection's acquisition policy

focuses on British theatre history, with particular strengths of theatre in the South West, Victorian theatre, Post-World War II theatre, Live and Performance Art, scenery and costume design and other related artwork.

The University of Bristol Theatre Collection, n.d.

This particular acquisition policy may seem over inclusive within a trajectory of Theatre Studies; however, it is clear what possible acquisitions adhere to the remit that is presented and this enables the archive's ability to maintain a sense of specificity. Similarly, The National Archives' (UK) Policy Statement

outlines certain themes which form the basis of The National Archives' appraisal and selection decisions. These themes relate to the major policy areas of government concern (e.g. defence, health, education, control of public expenditure).

The National Archives, 2005 [2003]: 7

The focus on government concern is indicative of Derrida's association of between government, power and the control of archives: '[t]here is no political power without control of the archive' (1996: 4 (footnote 1)). This notion also relates to Derrida's discussion of the archivist, given their role to 'interpret the archives' whereby 'these documents in effect speak the law' (1996: 2).

When considering the acquisition of a new collection the archivist determines its current condition. Noting the size of the collection, the adherence of the collection to an archive's acquisition policy and the estimated work that archiving the collection will entail, the collection's obtainment occurs. Within this stage, legal documents are drawn up explaining the ownership of the collection and detailing the expected care provided by the institution to the archival items. As noted, '[t]op-level selection decisions should comply with an *acquisition* or collection policy that has been drawn up in line with the organisation's mission' (Williams, 2006: 37).

Following these stages archiving begins. The archivist starts with the appraisal process. The appraisal process

is a core skill of the records professional, whether records manager or archivist. It is important because whether you are appraising for current operational or archival research purposes you are involved in making a judgement about what should be retained [in the collection] – and in the long term defining the future research resource and contributing to moulding the historical record.

Williams, 2006: 38

In her acknowledgment that the archivist contributes to making available the record for future users, Williams highlights the subjective process that the appraisal system involves and this is a concern that runs throughout the practice of archiving. It is up to the archivist to make decisions on what particular items to keep or discard and in

doing so they contribute to the 'moulding' of the historical record and its potential use. These judgements may be subjective or in line with policy, practice or conventions. In performance studies, Amelia Jones has explored the inter-subjective relationship between document and viewer in relation to performance documents. Jones states that whilst 'the live situation may enable the phenomenological relations of flesh-to-flesh engagement, the documentary exchange (viewer/reader <- > document) is equally intersubjective' (1997:12). Jones' discussions focus on performance documentation, but she negotiates a pertinent point regarding this subjective relationship between document and in my case archivist, one that inevitably informs the archivist's decisions in the appraisal process through an attachment formed with individual items, along with reference to local guidelines, policy and the archive's conventions.

The appraisal system has also been described as

The process of determining the value and thus the disposition of records based upon their current administrative, legal, and fiscal use; their evidential and informational or research value; their arrangement; and their relationship to other records.

Evans et al., 1974: 417

This description is vague, and hands the appraisal system over to the archivist to determine the record's applicability and adherence to these criteria in order for it to be included in an archive. The process of appraising is not an exact science, as

archivists throughout the world have sought to articulate some model or set of criteria that would guide them in the different task of determining which records, among the vast number produced each year, shall be preserved for posterity. To date no single model or set of guidelines has emerged.

Peace, 1984: 1

Indeed, each record necessitates an individual assessment, by the archivist, over its inclusion in the collection.

Following in-depth research, archivists are able to produce a collection that aims to evidence and give an account of the events that the collection purports to contain. The archival record is separated from other forms of documents by the qualities of 'authenticity, integrity, usability and readability' (in Williams, 2006: 9-10). Authenticity, for the archivist, is measured by a practical concern rather than a philosophical enquiry. The authentic records 'are what they claim to be, created or sent by the person claiming to have created them and at the time claimed' (Williams, 2006: 9-10). The emphasis that Williams places on the authentic record takes into account documents of correspondence and documents that were created by a named individual, where the point of origin of that document can be pinpointed. The relationship between authenticity and archival documents is achieved through a process of authentication. Authenticity is a largely contested field in performance, as well as other disciplines such as history, archaeology and philosophy, whilst it has largely remained uncontested within archival studies.<sup>99</sup>

Authenticity, as far as archival records are concerned, is intertwined with provenance. They are authentic, or as I prefer authenticated, signalling a process through which an archival record might be considered as authentic. For Carter (2007), authenticity can be ascribed to an archival item

as long as the chain of custody [of the record] remains unbroken, that is, as long as they remain under the control of the administrative body that created

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<sup>99</sup> Within performance studies, see Sayre (1999) for a discussion of authenticity, reality and autobiography in relation to Spalding Gray. Tomlin (2013) writes of the vexed 'relationship between theatre and the real' and how theatre is called into question 'through the appropriation of terms of reference such as performativity, theatricality and spectacle to describe social and political representations designed to offer the appearance of a reality that is now open to question' (7).

them, are transferred to a succeeding office and are given into the care of a “responsible person” (i.e. an archivist).

Carter, 2007: 77

The records themselves, following this logic, do not hold authentic qualities, but it is the human interaction and the careful recording of the transference of documents between different custodial agencies that establishes this quality and produces an authenticated record.<sup>100</sup>

Given that archives are predicated on notions of authenticity there might be a rupture in the archiving of performance because a copy of the original cannot be held. As previously articulated, performance is not an object that can be archived; the objects contained in performance archives are not the performance itself, but recordings, documents, and records surrounding the activity of making performance, or administrative documents that evidence the business activities of a performance company, maker or venue. The tension between performance and authenticity, and subsequently performance documents and authenticity is a way in which performance queers archives. By resisting the saving of performative actions that create the archival record, the item might be a fabrication and not be the result of actions that it purports to evidence; the event that it documents might not have taken place. As Auslander’s (2006) category of theatrical documentation illustrates, the documentation might be documenting a performance that never happened and documentary records might also have a fictional or partial relationship with the real event. In the same vein, an archival record, whilst promising to provide evidence for

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<sup>100</sup> Hunter and Bodor (2012) discuss authenticity in relation to Paul Schimmel’s curated exhibition (in a museum context) entitled *Out of Actions; Between Performance and the Object, 1949-1979* at the Museum of Contemporary Art, Los Angeles (1998), where ‘the premise of the exhibition was to gather together artefacts or objects derived from the actions of the artists’ (83), where the lack of an ‘authentic’ object ‘privileges discussion of the object over the [performance] action itself’ (84).

a transaction, might be referring to an activity that might never have taken place.<sup>101</sup>

This is extremely clear in performance when we think about all the different manifestations and processes that a maker undertakes. If we take Ladd, for example, performances such as *Scarface\** (2000) have been performed several times, in different locations and in different manifestations, questioning, where multiple versions are concerned, which is the original and authentic event? Discerning specific archival items pertaining to the recording of this performance making process presents difficulty, as it is unclear as to which manifestation these items refer to and as to whether the notations are of material from this specific performance. As an archivist, I cannot assume that the first staging of this performance is its first manifestation questioning which of the iterations of *Scarface\** is the authentic or original event.

If archives are interested in items such as working notebooks where Ladd's notations are to be found, then there is no evidence that says that the notes that were made in the working notebook did in fact manifest themselves in the final performance. Although archives discuss items as being authentic and through the process of archiving as authenticated, the item itself does not possess authentic qualities, but it is the interaction with the archivist and its appearance in archives that frames it as such. The process of authentication of items, as Williams suggests,

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<sup>101</sup> Carter (2007) examines the theft of archival items, in comparison to major art heists. He uses the case of John Drewe, who 'understood the authenticity of a work of art depends on an authentic archival record' (78), who commissioned art teacher John Myatt to create forgeries of works by artists such as Matisse to decorate his house and relied on archives to create false provenance for the fakes. Drewe 'recognized that his forged provenances would not be scrutinized if they were "found" in the archives of preeminent English art galleries and museums. Supported by seemingly authentic documentation, Myatt's paintings, in turn, would be deemed authentic' (80). This case demonstrates the manipulation that can be used in tampering with archival records and how the paintings were subsequently authenticated because of the appearance of records "evidencing" the forgeries as being produced by the original artists.

is clear through the process of being able to identify a name or a date so that the concept of provenance can be applied. This can be considered mainly for paper records, where items are often dated and signed. What is less clear, however, is when one considers items that are not confined to paper records, such as sets and costumes. Additionally, in Williams' definition of authentic(ated) records there is little discussion of what constitutes integrity, usability and readability. In the process of determining these qualities and decisions over their inclusion, the record is treated in its own individual right, and this contributes to the integrity of the collection as a whole. Similarly, the integrity of the documents and records gains greater clarity because the appraisal process sees the removal of duplicate records and different documents that replicate or reproduce information. A collection of material gets edited through the archival process by the archivist who decides which items remain: this process gains integrity as items are removed.

Acquisition, selection and appraisal are the first stages that an archivist working for an archival institution undertakes. Ladd's collection, however, is not yet present in an institution because of its grassroots status. This is the position of many performance archives, where the practitioner or performance maker to whom the collection belongs is still holding onto and retaining their items, because they are still making work and the collection is still being accumulated. In its attempt to adhere as closely as possible to the practice of industry standard archiving, this is one of the areas of the thesis that is compromised by examining Ladd's collection. Glen McGillivray would term a collection such as Ladd's an example of an 'illegitimate archive' (2011: 174) as it does not yet exist in an institution. In 'Techniques of



Forgetting', Hutchens (2007) adopts a post-anarchist analysis of the political act of archiving that results, through the process of institutionalisation, in

the gathering of the contents of cultural memory [and] consigns them to cultural oblivion in which no one "remembers," [rendering archives as] the result of an incessant historical violence – a violence it bears within itself in the form of preservation of cultural memories eradicated from culture itself.

Hutchens, 2007: 38

Given the importance of performance to the cultural fabric of society and, following Hutchens' point that institutionalising performance documents in official archives is a form of violence that removes cultural memories, there is an argument to be made regarding the negative effect of institutionalising performance documents, as it would remove them from cultural memory and from practical use and re-use by the artist.<sup>102</sup> In doing so, Hutchens is critical of the power that the archivist has in determining which collections the institution acquires and therefore what histories can be written in the future. This power might be redistributed at a grassroots level, such as my agency in relation to Ladd, where I am not working with an acquisitions policy, but rather I have selected her work and collection because it elucidates and highlights specific and pertinent issues in the queering of archival collections of performance.

There cannot be an archival institution without a collections policy, and there cannot be an archive without the archivist's selection and subsequent appraisal of potential collections. Performance collections currently exist and manifest themselves in both illegitimate archives and formal archives. The power of the agency of the archivist is demonstrated through their decision over what should be

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<sup>102</sup> This is further explored in Chapter IV, through Derrida's analysis of the Hélène Cixous Archive held at the Bibliothèque National de France, through the problems of archiving what Derrida terms a genius.

included and excluded from an archive. The beginning of appraising a collection is a process of authentication, which in turn produces authenticated records.

**Arrangement and Description:** Following the acquisition of a collection, the archivist then undertakes the process of arrangement and description. The main aim of this stage is to 'produce finding aids that will enable the user to access archives easily and effectively' (Williams, 2006: 71), and contribute to the readability and usability that Williams determines as a quality of the archival record, and more widely, the collection as a whole. Similar to the acquisition, selection and appraisal stage there are a number of processes that occur here. Firstly the archivist catalogues the collection. The cataloguing process begins based on the archivist's research outside of the archival material as they grasp the extent of the collection. In the case of the donator still being alive, the archivist may choose to interview that individual and get them to talk through any records that lack a determined function, if it is not wholly clear what purpose the document or record served in its original creation.

The archivist considers how to group together various documents following the appraisal process. This entails employing logical groupings in order to collate and relate the various documents. In theatre collections, productive ways to consider this may be in terms of specific festivals – a strategy that I used when I was archiving The Giving Voice Archive as part of my archival work at the Centre for Performance Research at Aberystwyth University. Focusing on materials in relation to this festival meant that there was a strategy to consider the limits of the collections and allowed me to categorise the archival items. Furthermore, the ascription of dates on many items meant that I was able to determine which specific festival with the Giving Voice Archive the materials related to. The Brith Gof collection housed at the

National Library of Wales provides another example of how to order and structure archival items. This collection is divided into four groups: 'site specific and theatre productions and projects; television productions; administrative papers; and general papers' (National Library of Wales, The, 2012). Following this stage, the archivist produces a collection description, a summary of the contents of the particular collection of material as well as the history of ownership of the material. The archivist allocates reference numbers to the physical boxes that house the records and matches this with the finding aid.

The process of naming items is equally political, as the archivist attempts to provide descriptions of items that will be easy to find and can help the user navigate and select the documents that they wish to consult. Archival items of performance, in this process, question the naming and attaching titles and authors to the items. This is because performance is a practice that is foregrounded by and predicated on notions of collaboration and discerning an author can fail to take into account the complex network of collaborators. In naming a collection after an individual or company, an archive potentially marks a multiplicity of authors as invisible. Whilst there are efforts undertaken by the archivist to acknowledge this, the recording of collaboration is down to how the collector makes this explicit. Ladd's custodial ownership of the items in her collection does not automatically mean that she is the author of such items: there is some investigative work that I need to undertake in order to ensure that the appropriate author and co-author is attached to the item. The collaborative process between Ladd and myself, as I explore her collection, means that she can help to identify the items and attribute the correct author to them. I am, in this instance, placing trust in Ladd to have the knowledge as to who

she collaborated with. In instances where the archivist and an archive acquire a collection following the death of an owner, there may not be an individual who can directly attribute an author to an item, calling into question Williams' notion of authentic(ated) records, where an author and a date produces a way in which items become archival.

The problematic nature of Ladd as author of the collection is that items pertaining to the recording of her works might exist in other locations and eventually end up being thrown away. A performance archive tends to be dispersed and housed over multiple collections in different spaces, existing in both grassroots and institutionalised settings.<sup>103</sup> The archivist works with the materials that are given to them, but in a form such as theatre, the custodianship of a collection oftentimes reflects the individual maker, director, writer or theatre company. Issues surrounding authorship, both through collaborative making processes queer the issue of authenticated records, and provide another instance in which performance queers archival practices.<sup>104</sup>

**Provision of Access and Reference Services:** Accredited archives need to ensure that they operate a user policy that allows access to all. This process enables users to gain access to documents contained in an archive and, as Williams indicates, previous processes inform this stage (2006: 117) through the production of finding aids and the collection description. There are two factors that influence provision of access: international and government policies. The international policy of public archives aims to ensure that all users, regardless of identity and social categories, have access

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<sup>103</sup> For a discussion of Ladd's dispersed archive, please see Chapter IV.

<sup>104</sup> Please note that this is fully explored in Chapter VI.

to them.<sup>105</sup> This is based on the assumption that users are able to travel to consult the records or have the correct IT facilities in order to consult digitised finding aids or items. The UK Government policy focuses on the

delivery of responsive, high quality public services which meet what customers [users] need and want regardless of organisational boundaries, using new (information age) technologies to improve accessibility and effectiveness.

In Williams, 2006: 120

This highlights that archives must be abreast of all current technological changes, evidencing a reason for the increase in digitised collections in recent years. The expected behaviour of the user in their encounter with the archival record perpetuates the items' status as important. Outlined by best practice standards, users should expect not to bring anything into their encounter that could damage the records and adhere to rules such as only making notes with pencil.

If we take Ladd's collection, access is provided directly through contacting the artist. As it stands, due to the collection's grassroots quality, limited number of people have access to its contents. Due to the collection not yet being institutionalised, the provision of access does not have to take the above legislature regarding access into account. Additionally, the different types of records that remain in performance archives means that accessing them, as one would paper records, is somewhat different. Whilst paper records, film recordings and websites lend themselves to being digitally archived and reproduced, larger performance

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<sup>105</sup> Although Rawson discusses the implications of being transgendered and the unease of entering archives and the environmental accessibility, taken to be "the feel" of a space and the way a person is treated in that space' (2009: 127). At the National Transgender Library and Archive at the University of Michigan, Rawson identifies that 'I was forced to argue for my right to use the bathroom on the special collections floor (and as an out-of-town researcher, the only one I knew to find), which obviously made me feel unwelcome in that space. In turn, these bathroom interactions increased my anxiety while doing research, and may have even changed the amount of time I was willing (or physically able) to research in the archives' (127-8).

remains, such as Ladd's running machine from *The Bobby Sands Memorial Race / Ras Goffa Bobby Sands* are unable to be disseminated digitally. Performance archives also impact on the provision of space for records, as they can often be too big to keep in specially made archival boxes.<sup>106</sup>

Items must be recorded correctly in order to provide the user with all the details that are required so that referencing can occur. Although primarily produced during the collection and item description stages, this ensures that the records are ready for user encounter.

**Storage and Maintenance of Archives:** The archivist considers how and where the collection will be stored. They also consider the physical conditions of the building where the collection will be housed.<sup>107</sup> Archive maintenance is inherently linked with the subsequent process of preservation and conservation, whereby the records need to be housed in specific containers that decelerate their deterioration. Paper-based archival items are often placed in archive boxes because 'the best protection for documents is a closed box' resulting in the documents stored in them being 'protected against atmospheric pollution, solar radiation and – to a large extent – fungus' (Duchain, 1988: 73).

**Preservation and Conservation:** This is an integral process that the archivist undertakes once all previous processes have been completed. As Williams suggests, preservation 'is intended to provide for the longevity of materials of future archives' (2006: 168). This process often involves cleaning the items and placing them in

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<sup>106</sup> Archival items are often kept in acid-free paper, specially constructed archival boxes and use brass paper clips in order to prevent rusting and damage to the record.

<sup>107</sup> For an exhaustive examination of storage standards please see the UK National Archives' *Standard for Record Repositories*: <http://www.nationalarchives.gov.uk/documents/information-management/standard2005.pdf> (2004: 14-18).

materials, such as acid free paper, and tends to occur before and during the appraisal process. Conservation has a slightly different function, and as Williams states, it 'refers to the specific hands-on techniques that set out to stabilise individual documents to prevent further deterioration' (2006: 168), and often occurs once the collection has been archived and encountered by users. Essentially, conservation is an attempt that ensures that the item's condition is sustained through its inclusion in an archive, whereas preservation is a process that is undertaken before the items become accessible to users.

My encounter with Ladd's items did not require me to begin cleaning. As it stands, they are in an appropriate state and they, for now, are relatively well cared for. For Ladd, there is an impulsion to retain items in case she should need to use them in performance practice again.<sup>108</sup> In an interview I conducted with Ladd, prior to encountering her collection, I asked her the following question:

James Woolley: So you're talking there about relearning – you're relearning choreography – do you go to the ephemera (the documentation in your notebooks) in order to redo the show again?

Eddie Ladd: Yes, yes I do. It stays in your body for quite a long time, especially if you've done the show a number of times, or many times, like *Scarface\** (getting on for fifty times), and I'm surprised at how quickly *Scarface\** comes back – of course, it's fading now, but there was a time that I was doing *Scarface\** for about a decade, when I would be pushing it to relearn in an afternoon – there was something wrong if I couldn't learn [the choreography] in an afternoon. I definitely go to the notes – I'm much fonder of poring over the notes, and thinking, right hand, elbow to up, oh that one! That sort of thing, you know...

Ladd, 2012a<sup>109</sup>

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<sup>108</sup> She states that she is reluctant to throw anything out, though, 'I did throw one pair of boots out from *Bonnie and Clyde*, but I've kept just about everything else. So costume I keep, I keep any notebooks that I've made pencil drawings of what I was doing or any thinking, I've kept posters, anything photos, posters, that kind of thing' (Ladd, 2012a).

<sup>109</sup> Conducted in the Parry-Williams Building, Aberystwyth University on 9<sup>th</sup> July 2012. For a full transcription of the interview, please see Appendix 1.

This emphasises the importance of the collection to Ladd in revisiting and restaging her work, and means that her collection is not fixed and untouched, demonstrating that the collection is still in use and that it is not separated from her practice distinguishing it from most other archives.<sup>110</sup> This is another difference between theatre practices and Live Art practices that have energised the discussion on archives within theatre and performance. Certain Live Art events, such as the aforementioned Chris Burden's *Shoot* (1971), are often explicit and demand a great deal from the performer's body, where the event may only be performed once. Theatre and dance events, however, are in constant circulation and, in Ladd's case, they are pulled out of their repertoire to be staged again. This is able to occur because of her collection's status as a self-archived and owned collection: Ladd has direct access to the materials in order to relearn the choreography, demonstrating a value to her collection existing in this state. Should it be institutionalised then Ladd's access to her collection would not be as readily available to her. In this instance, it is not a method of re-enactment that enables archives to be viewed as unfixed, but rather, it is the practical implications of Ladd's professional practice as she revisits documents for performance revivals that render it so.

A grassroots performance archive, such as Ladd's, impacts on the preservation and conservation strategies undertaken by the archivist. By existing in spare rooms, lofts, and other locations, there is no way to monitor the environmental factors and control the preservation of the records. Working in an archival institution would provide the records with an appropriate level of care in order to ensure that they decay at a slower rate than they would in other locations.

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<sup>110</sup> For a discussion of the working notebook, please see Chapter V. For a discussion of the user's of Ladd's collection, please see Chapter VI.



Preservation and conservation are integral to the endurance of archival items, allowing them to be consulted by a public in the future. However, in a grassroots setting, they do provide direct access for the custodian of the collection, allowing them to enter and consult what they want, which is one of its chief advantages. This produces a living, working archive that is still being used in practice.

**Advocacy and Outreach:** The user of archives is central to archival function. The processes of advocacy and outreach seek to engage publics in order to ensure that archives have an audience.<sup>111</sup> Both these processes attempt to increase user interaction with the collections. This could incorporate marketing or creative engagement strategies, amongst other activities, in order to make users aware of the significance of a collection. Contemporary discussions in relation to archives have seen a shift in focus towards accessibility through a number of initiatives and engagements. Funding pools, such as The ARA Research, Development and Advocacy Fund

supports projects within the archives and records sector that promote [...] standards guidance, accessibility, advocacy and awareness of recordkeeping issues.

ARA: Archives & Records Association: 2012 [2010]

This demonstrates a shift in publicly funded institutions where they seek to engage publics in their work in order to demonstrate worth, significance and impact. In their latest strategic plan, the National Library of Wales has sought to 'bring together as many people as possible to engage with our collections, and to do so in new ways for a wide variety of purposes' (2014: 2). This is a strategy that is directly related to funding. Taking the National Library of Wales as an example, their funding comes

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<sup>111</sup> Cook and Schwartz (2002) interchange user with audience in their consideration of performativity and archives.

from their sponsorship by the Welsh Assembly, through a Welsh Government Sponsored Body.<sup>112</sup> In 2010 their funding was cut by £1million and, in order to provide and evidence relevance to the public, the Library uses advocacy and outreach strategies in order to directly embed the service that it provides into society, and comply with their rhetorically driven engagement strategy of 'Knowledge for All.'

Writing in 1992, archivist John Grabowski identified that:

the archival profession has, for good reason, become obsessed with the issue of outreach [where outreach means] the matter of educating the public [...] about the purpose and importance of what we [archivists] do for a living.

Grabowski, 1992: 465

Grabowski's agenda for educating users so that they understand the role of the archivist and the labour that the archivist undertakes might be a little out-dated. Now, archives are also measured by recording the number of visitors to their service and the building, which has established archives as a social space, where they no longer seek to be seen on the outskirts or other to the production of culture. Performance and its methods can be one tool through which these aspects can be achieved, but runs counter to preservation strategies that might seek to limit access and use in order to conserve the archival record and prevent it from deterioration. The National Library of Wales has staged a number of events, including public presentation, exhibitions, film showings and round table discussions concerning the

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<sup>112</sup> Additional funding is also acquired through private donations and successful external funding and project applications. Welsh Government Sponsored Bodies refer to funded institutions that are directly funded by the Welsh Government. They also provide funding for the Welsh Arts Council and the National Museum of Wales, amongst many other organisations.

Brith Gof/Cliff McLucas Collection that it acquired in 2005.<sup>113</sup> I am now going to consider three performance related events and methods that seek to increase advocacy in using outreach methods in order to demonstrate the important role that performance can play in engaging users and societies in archival collections and thus demonstrate the creative potentiality of archives.

### **PERFORMING ENGAGEMENT, INCREASING ADVOCACY OF ARCHIVES**

In recent years users' engagement with archives has become a primary concern for archivists.<sup>114</sup> As Williams indicates, and as was the topic of the Archives, Records and Association UK & Ireland and the International Council on Archives Conference (Edinburgh, 2011) 'Advocating for Archives and Records: The Impact of the Profession in the 21<sup>st</sup> Century', advocacy has become an inherent consideration in archivists' practice. Williams states that

we know that government objectives to increase access to nations' archives are currently driving many agenda. [...] Adopting advocacy and marketing techniques can help achieve promotion of such access objectives as social inclusion and life-long learning in the archival sector.

Williams, 2006: 146

There are strategies that can be adopted from a perspective of creativity, strategies that aim to increase advocacy of archives, through increasing user engagement, awareness, and interaction. I will outline three examples below:

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<sup>113</sup> The collection was donated by Margaret Ames in June 2005 and March 2012, Gudrun Jones donated some additional material in September 2011, Amy Staniforth and Mike Pearson donated some more items in August 2012.

<sup>114</sup> As evidenced by my previous use of Grabowski.

## Strategy I: Study Room Guides

Since 2004, the Live Art Development Agency has produced study room guides created by artists, academics, and other users of their service.<sup>115</sup> Admittedly, the study room is a library; however a similar strategy can be adopted for archives. The authors of the study room guides are attempting to help navigate users through the resource, in this case the study room.<sup>116</sup> The breadth of these guides vary and are eclectic in the format that the authors choose. Some of the authors of the guides, such as Franko B whose guide focuses on 'The Body in Performance' (2004/5), have created a document around a particular topic and research area, whereas, others have seen it as a creative exercise, such as Gregg Whelan of performance duo Lone Twin. Whelan has created a study guide that pays homage to the thinkers and makers of performance who have informed Lone Twin's practice. Whelan's guide offers 'a selection of works by artists that attempt, however reliably or unreliably, to guide us' (2006: 2). Archives could increase advocacy by adopting a similar technique. They could record and produce collection guides as a means of encouraging other users to use their service. Part of the success and allure of this strategy is that they are using well-known artists and performance experts in order to produce the guides. These guides also serve to demonstrate the wide range of the materials that are owned by the collection on a given topic. They can be used as a promotional tool for those seeking an overview of the collection and serve as a way to introduce potential visitors of the service to the collection.

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<sup>115</sup> For a complete list of, and access to, study room guides please visit: [http://www.thisisliveart.co.uk/resources/Study\\_Room/guides/SRoom\\_Guides.html](http://www.thisisliveart.co.uk/resources/Study_Room/guides/SRoom_Guides.html) (accessed on 12/02/2012).

<sup>116</sup> The Siobhan Davies online archive has similar curated selections.

## **Strategy II: Artist in Residence: Responding to the Collection**

This strategy allows a consideration of an in-house artist's residency whereby artists engage with records that are housed in the collections. This has been trialled, in 2011, at The University of Bristol's Theatre Collection, by the artist Clare Thornton. In this residency Thornton engaged with the Raymond Mander and Joe Mitchenson collection, and produced works of art following her encounter with the records. Producing a piece entitled *Unfurl: A Work in Two Parts* (2011), Thornton negotiated and drew inspiration from the different materials that she came across in the process. As Thornton states, '*Unfurl* extended beyond the performance installation to include a variety of free public events' (2011). If other archives adopted a similar approach, advocacy could be increased, through publicity and public interactions. By permitting an artist in residence, the collection will benefit from public awareness, and as such the likelihood of visitors and users of the archive service will increase as people become aware of the materials held there. Furthermore, audience members have to enter the building in order to see the work, forging greater opportunities for users to encounter archival items.

## **Strategy III: Public Seminars: Out-of the Box**

The project produced a series of seminars, involving a number of 'forages,' by academic members of the Department of Theatre, Film and Television Studies at Aberystwyth University, into the largely uncatalogued International Theatre Collection (ITC).<sup>117</sup> The aim of these events was to 'attract users – academic and non-academic – highlighting our potential "usefulness" both within and beyond the

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<sup>117</sup> The International Theatre Collection is a vast collection of books and performance related ephemera. The book collection amounts to 22,000 items and was housed in the Parry Williams building at Aberystwyth University.

university' (Staniforth & Woolley, 2011: 1). Participants of this project were invited into the collection and asked to talk for five minutes about something in it of their choice. Adopting various strategies, the participants who engaged with the ITC sought to select and discuss an object. Strategies for selection varied from being drawn to one's name, through to images that the participant had seen before. Through public engagement in seminar presentations, awareness was created of the materials that were housed in the ITC, and allowed the archivists to get a sense of the collection. From an archival perspective, the item that the participants chose to discuss was then selected for cataloguing. Cataloguing the whole collection would be an arduous and time-consuming task, so this aided in the selection of the materials.<sup>118</sup>

These three examples are indicative of a number of strategies that could be adopted from performance related methodologies and studies that can help in increasing the advocacy and outreach of an archive. Similar strategies can also be applied to Ladd's collection as ways to discuss and disseminate archival materials and create public events that embed an understanding of archival labour into the public's consciousness.

The archival processes detailed above demonstrate that they need to be refigured in order to take into account the particularities of archiving performance. From here, I seek to consider the implementation of organising Ladd's collection, following a theoretically influenced model that seeks to arrange items in such a manner so as to provide a way of thinking about how a user might approach Ladd's collection and what purpose such an encounter might serve.

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<sup>118</sup> At present, the collection still remains largely uncatalogued, with a few items being searchable on Aberystwyth University's library catalogue software.

## QUEERING ORGANISATION

The collection description is integral to the formation and establishment of an archive. As described by Williams, '[t]he first step on the road to a comprehensive system of finding aids is to create the primary archival description, the catalogue' (2006: 73). It is inherent in allowing the user to be able to access the material contained in an archive. The two models of a collection description and arrangement that I propose offer an alternative, queer approach, prompting a (re)consideration of the structure and organisation of an archive and the items that it houses. It is important to note that this betrays archival standards, as indicated by Williams. She states, in her discussion of Original Order, that

Like the principle of provenance, that of original order is another with a long history in archival literature. It requires that records should be maintained in the order in which they were placed by the creating organisation or individual where it can be discerned.

Williams, 2006: 14

This draws on Derrida's assertion that repetition in archival standards and arrangements needs to be maintained (1996: 11). Yet, original order is already called into question in Ladd's archive. The way that she uses her collection and relies on it in the restaging of her works means that items are removed from the order in which they were originally placed and could be put in a different position related to a new version of the performance work. In the reconfiguration of the collection description, and in subsequent models that I propose, ideas of original order are not taken into account in order to queer the archive. The acquisition of a collection removes from it its context, which is resisted here, in the case of a collection still in use by the working artist.

In traditional archival practices, the structure begins with the most inclusionary categories before working their way down to the least inclusionary categories, namely the individual record. Widely used in archival practice is *The General International Standard Archival Descriptions, Second Edition* (2000)<sup>119</sup> which employs a hierarchical arrangement:

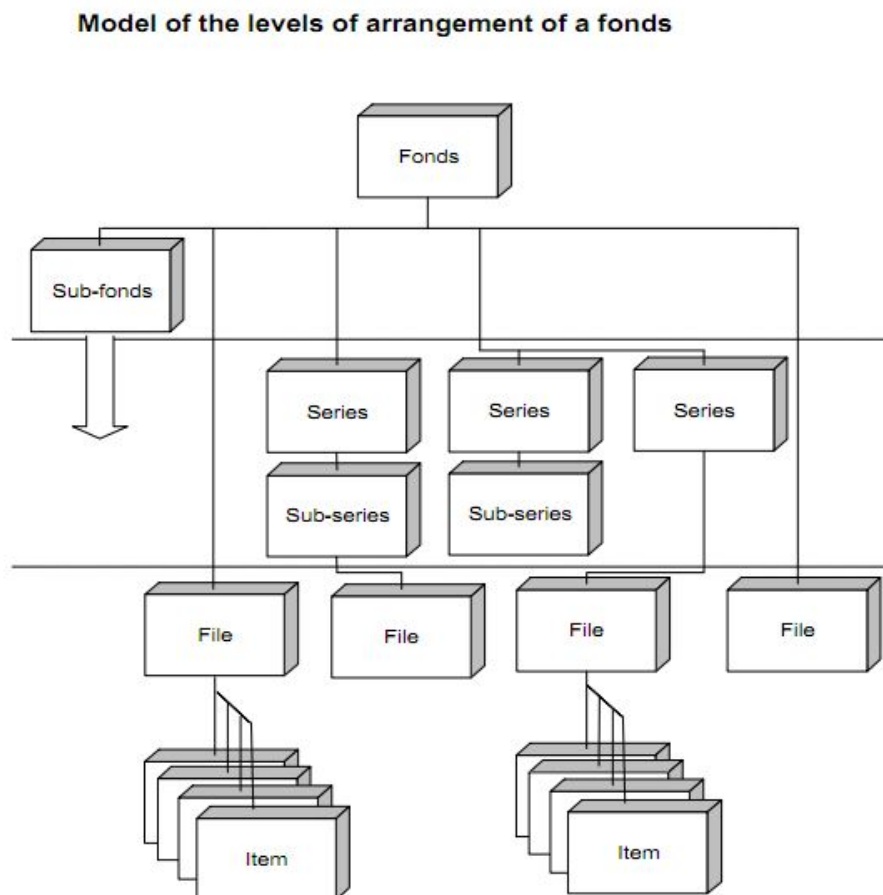


Figure 1: *The General International Standard Archival Descriptions, Second Edition* (2000: 36)

In this system of ISAD[G] (the General International Standard Archival Description) ephemera rely on categorisation for organisation and to ease the user's encounter. As previously stated, queer can be seen as an inclusionary term, however I wish to consider queer theory as offering a tool which negotiates dichotomies: of

<sup>119</sup> Taken from [http://www.icacds.org.uk/eng/ISAD\(G\).pdf](http://www.icacds.org.uk/eng/ISAD(G).pdf) [Accessed: 15/02/12].



male and female, of lesbian and gay, of race, and many more identity categories, through its inclusionary nature. Turner (2000) suggests that 'queer theory itself entails a thoroughgoing questioning of existing categories, and even of the very process of categorization' (4). This is true for queer studies because if queer is treated as antithetical to categorisation, then it undermines itself by creating a category of, primarily (but not exclusively), LGBT subjectivities.<sup>120</sup> By betraying queer theory's ontological ideas of disrupting categorisation and binaries, the General International Standard Archival Description needs reconfiguring for a queer performance archive.

The above arrangement, when we consider arranging performance's archival items, does not take into account the subtleties of a lifetime of work. As it stands, most archives of performance use the live event as a way to structure the organisation of items. The Cliff McLucas/Brith Gof collection, for example, has arranged the items in file levels by performance.<sup>121</sup> If performance is not an object that remains in its original form, then what are the repercussions of organising an archive by live event? How does this impact on what is discarded by an archivist? Whilst this model would work for providing an administrative history, in terms of documents that are produced at a given time in relation to a given event, they may not lend themselves to considering a performance oeuvre, such as that of Ladd's. What I found, when I was going through my exploration and encounters with her

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<sup>120</sup> This argument is discussed in more detail in Chapter II: *Archiving Queer Performance*. For the benefit of monitoring this argument has been simplified in order to permit an exploration of the subsequent models of a potential queer archive.

<sup>121</sup> Similarly, my work archiving the Giving Voice Festival ('an established international event with the aim of advancing the appreciation of the voice in performance through practical research and a celebration of its many and varied manifestations throughout time and culture' (Mills, 2006: 20)), maintains ordering materials in such a way so that they can be identified with a specific event.

collection, was that projects blend into one another. If one wanted, for example, to create an archive in relation to Ladd's politically motivated representation of Welsh minority politics then the records would not be grouped together as they are currently arranged in boxes belonging to specific performances.<sup>122</sup> I am well aware that organising her collection according to the potential readings and uses that her archive could serve would delimit the user's encounter. At the same time, I do not seek to create an organisation that focuses on arrangement by specific performances.

In order to resist categorisation we could consider the ephemera at item level, in their own right. This would have repercussions on the archival system, primarily down to the user's encounter with her archive. Traditional models foreground the ephemera being organised in an archive's hierarchical system in order to increase the ease of usability and order the material in its physical containers. Secondly, at times the ephemera work in conjunction with one another in order to allow the user to gain the knowledge of the 'whole.' The term whole indicates, in archival theory, a section of the collection that includes multiple ephemera working together in order to transmit an account of an original event to the user, whereby the record gains an authenticated status through relational processes of authentication.

I will offer two models of archival (re)structure that could be employed in the querying of ISAD[G] by using queer theory as a tool of deconstruction, following

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<sup>122</sup> In my use of this phrase, I am referring to a common theme that emerges from Ladd's work concerned with advocating Welsh-English bilingualism and rendering visible Welsh minority issues, through the incorporation of narratives, such as the Tryweryn bombing.

Danbolt's assertions that the user of a queer archive needs to ascertain *how* it is organised (2010: 33).

**Model I:** This model attempts to dissolve the idea of any form of hierarchical and structural categorisation in the archive. Instead, items exist in and of themselves. The organisation of these various items alphabetises the material according to their author, or employs a chronological ordering. The organisation of records, in this manner, results in a practical, usable encounter by the user of the archive, whilst not conforming to the hierarchical structures imposed by archival arrangement; they are, however, still structures, albeit arbitrarily organised ones. In reference to chronological time, or in his words calendar time, Ricoeur argues that 'what calendar time adds consists in a properly temporal mode of inscription, namely, a system of dates extrinsic to the events to which they apply' (2004: 154). As such, chronological order seems a suitable way of organising documents outside of the events themselves. Having said this, specific dates bring to bear on the documents associations and expectations from temporal representation, from anyone with a knowledge, association, or idea of the date. This results in a lack of connection between ephemera and relies on the user forming and creating their own relationships between the various items.

Discussing alternative archival logics, Rawson (2009) refers to the Sexual Minorities Archive in Massachusetts. This collection exists as a grassroots archive and employs:

a very minimalist organizational system of the archives. [...] There are no comprehensive lists of collected materials and no searchable databases, either in-house or online. There is no adherence to professional standards (in fact, they are eschewed). Instead, the organizational tools are entirely self-

created; consequently, a researcher is *forced* to browse through the collection in order to discover materials.

Rawson, 2009: 136, emphasis in original

This strategy forces the reader to come into contact with unexpected items. When one is requesting items from an institutionalised archive, the selection process is undertaken based on the item's description. Where Ladd's collection is concerned, I seek to occupy a middle ground between the grassroots archive described above and the formal institutionalised organisation, such as the National Library of Wales, adhering to accredited guidelines. Central to this concern is my consideration of the user. I seek to evoke what Rawson (2009) terms as a queer logic of archival desire:

This logic is a queer imagining of a new historiographic method of archival research, one that carefully accounts for a researcher's body moving through the space of the archives. It is a historiographic method that is based on the ways that researchers *feel* archives and *desire* history, and the ways that archives and history feel and desire right back.

Rawson, 2009: 137

An archival arrangement model that embraces a lack of organisation of records by allowing the user to browse and handle the collection's items in serendipitous encounters with its materiality, provides the chance to stumble across the surprising, the item that you did not know existed. It follows Jane Taylor's proposal of 'the serendipity of chance associations' that would come from an archive not being classified (2002: 249), through which an 'excess of the archive invites and enables creativity' (Ferguson, 2008) and necessitates tactile, sensory encounters with materials, documents and items. It is through the excess and lack of formal organisation that I seek to encourage and nurture this creativity through a lens of

performance practice. I also seek to evoke Foucault's account of consulting archival documents that were

guided by nothing more substantial than my taste, my pleasure, an emotion, laughter, surprise, a certain dread, or some other feeling whose intensity I might have trouble justifying, now that the first moment of discovery had passed.

Foucault, 1994: 157<sup>123</sup>

This model does have repercussions for the storage and physical locations of the ephemera. If the ephemera were to be grouped by themselves an archivist would need to arrange an individual space for storage, thus impacting on various factors, including suitable storage facilities and cost, amongst many other issues. In order for this to be considered a usable archive it may be more fruitful to employ a different way in which the user can encounter an archive. In recent years, due to the advancement of technologies, there has been a proliferation in the rise of archival ephemera that have been digitised. The ideal encounter of the proposed Model I would occur digitally, on a computer. This can also enable the user to track the various ephemera that they encounter on the interface of the computer and use them in charting their own journey through the collection. Technology would record which users had consulted which ephemera and from the documentation of the encounter, it would enable records to be grouped depending on which ephemera were used in that encounter. It is the user that creates the relationships between the ephemera in this model, not the archivist. This would eradicate the issue of archivists investing their own subjectivities in the appraisal of ephemera, which is a longstanding criticism of archival practice. Similar performance archives, such as the

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<sup>123</sup> Foucault was conducting research at the Bibliothèque Nationale whilst consulting 'a record of internment written at the very beginning of the eighteenth century' (1994: 157).

Siobhan Davies video archive, foregrounds collaboration with the project team, the dance company and the web designers in order to digitise and make available the project for consultation. Arranging the collection so that a user was able to navigate its contents proved to be a challenge as project lead Sarah Whatley notes:

We encountered a tension between the desire to categorize and label content in a way that replicated that which was determined by the artistic team at the time of the work's creation and presentation to the public; and the need to find a structure and reliable search terms that would be accessible for the general user, to ease access and discoverability of content via meaningful searches.

Whatley, 2013: 88-9

Part of this challenge for the project team was discerning what the archival items actually were and which performance they belonged to. By working with a dance company that is still making work and has contact with many of its participants and dancers, Whatley notes that

The need to provide clear and accurate metadata for each object on the archive also required specialist knowledge; knowledge not only about the names of all involved in each production, touring venues and so on but when more sensitive editorial decisions were needed in relation to different versions of a work, we needed to defer to someone with direct experience of the work.

Whatley, 2013: 89

An arrangement such as Model I would also enable the tracing of multiple subjective connections, networks or rhizomes. This approach would increase user advocacy, as the ephemera would be available on the Internet rather than in a specific location, thus allowing users to encounter the collections away from the physical location of an archive. There are further problems with this proposed model as the labour of the archivist is transferred onto the user, and as such is not wholly freeing. It would employ a similar method as Siobhan Davies' archive in collaborating with others over

how to arrange and tag archival items, but would differ in allowing users of the archive to assist in this process.

This proposed model of arrangement for Eddie Ladd's collection would be controversial from a traditional archival perspective: archivists would severely disagree with this approach to arrangement and description, as Williams states

If archives are removed from their proper provenance and arranged with those sourced from elsewhere in a different order, for example by subject or chronology, evidence and authenticity will be lost.

Williams, 2006: 74-5

The ontology of the archive will somewhat change by adopting an organisation strategy based on individual ephemera. However, this proposed model of archiving is necessary in order to reconfigure the aforementioned hierarchical organisation structures.

Due to the lack of a UK and universal definition of archives it is possible to mobilise a reconfiguration of its structures.<sup>124</sup> The removal of the individual ephemera from the rest of the collection will result in items' relationships with one another being lost from the whole, which Jenkinson describes as the formation of an archive due to the relationships between records. One of the aims of a queer archive that I propose is that the user has some influence on the organisation of materials and that through their encounters the arrangement might change. The power that is exchanged with the user, between ephemera and the encounter, is at odds with Derrida's theories of the archive. Derrida states that archivists 'have the power to interpret the archives' (1996: 2). Whilst this is accurate within traditional and historical archival practices, a post-positivist archival discourse would question the

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<sup>124</sup> The UK and International Standard definition only refer to records, as opposed to archives (Williams, 2006: 5-6).

power and authority that the archivist has in the pursuit of their work. It is to this end, that I would advocate for users of archives to also have a dialogue with the archival process and collaborate with archivists in order to allow the archival arrangement to potentially change even when the process has been completed. Within archival practice, there is little exploration of the user of archives and their experience of the meaning making process of accessing and encountering the items in archives.

Having proposed and considered a potential model for a queer structure of digital archives, I wish to establish Model II in order to consider archives containing physical material.

**Model II:** A second model of a queer archival arrangement will look to renegotiate the hierarchical structure that is employed by the fonds description. The fonds is ‘the technical term for the entire, uniquely accumulated “collection”’ (Williams, 2006: 59). I would suggest that this could be achieved by reconfiguring the hierarchy that is currently in place:



**Model of the levels of arrangement of a fonds**

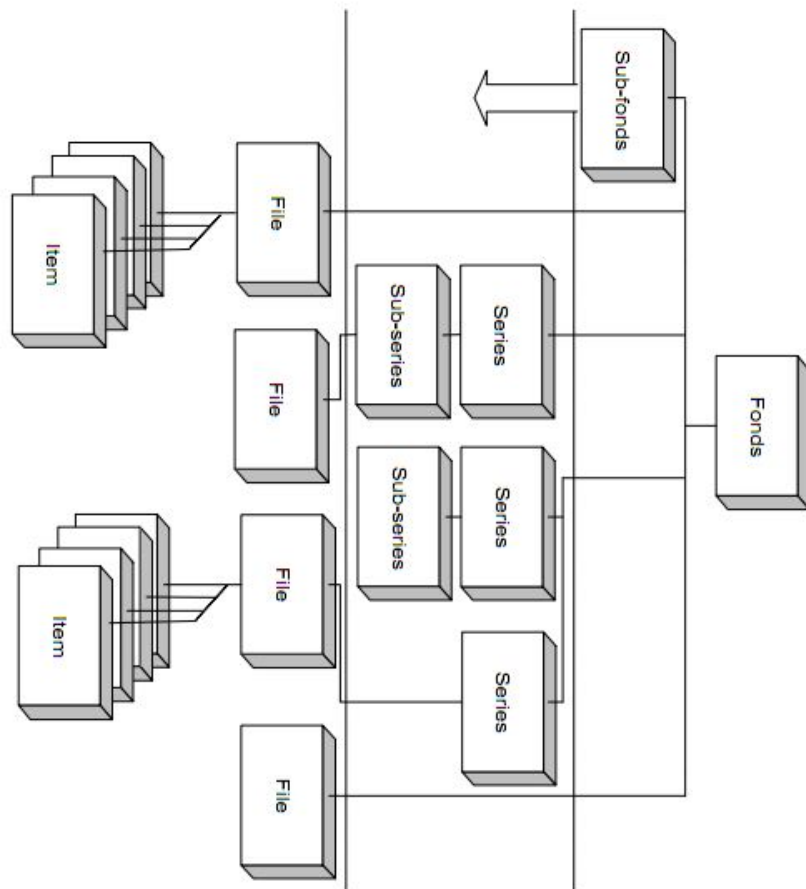


Figure 2: Queer arrangement of a fonds

This model would offer a challenge to the traditional arrangements of power relationships existing from the top, down. Foucault states that '[p]ower comes from below; that there is no binary and all-encompassing opposition between rulers and ruled at the root of power relations' (1998 [1976]: 94). In adopting Foucault's ideas of power coming from its roots with the system of archives it would appear that the power of archives is created by the individual archival item and, through the engrained institutionalisation of archives, this power is realised by the user. Foucault's theory of power is applicable to the traditional hierarchical structure of archives; in this hypothetical queer archive, however, there is no apparent below.

The horizontal non-logocentric approach still exists in its own hierarchy. What, perhaps, is most pertinent about this approach is Sedgwick's notion of besides:

*Beside* is an interesting preposition [...] because there's nothing very dualistic about it; a number of elements may lie alongside one another, though not an infinity of them. *Beside* permits a spacious agnosticism about several of the linear logics that enforce dualistic thinking: noncontradiction or the law of the excluded middle, cause versus effect, subject versus object.

Sedgwick, 2003: 8, emphasis in original

Rather than the items existing in a top-down organisation, they exist besides one another in an attempt to disrupt the dualistic and binary logic which is one of queer theory's aims. It seems that there is a notion of besides inherent in archiving because of the relational quality that documents need to have in order to transmit an authentic account.

This would permit the individual item levels contributing to the formation of categories bigger than themselves; it is through coexistence that categorisations are formed. It is the ephemera that establish categorisation and not the categories that establish the grouping of ephemera. As an alternative to Model I, this structure allows an approach that can exist in non-digital archives, where relationships (admittedly in this case, determined by the archivist) can exist between ephemera. The efficacy of this model allows for arguably a more traditional, albeit queer, approach to archival arrangement.

In the discussion to follow I will make use of this model in the considerations of the queer performance archive. These considerations will allow further examination and assessment of the repercussions of approaching archival classification in a queer manner.

## THE QUEER ARCHIVE IN PRACTICE

I sought to implement the proposed queer model of archival arrangement in relation to Ladd's collection through a series of experiments. Focusing specifically on her collection housed at her home, in Adamsdown, Cardiff, I began working by encountering all of the items in her collection. Ladd talked me through each and every item; removing them from each box and then placing them back so as not to disrupt original order. Ladd had already organised her items into boxes relating to specific performances, with her having chosen a chronological ordering.

Following this collaborative process, I began to work alone. I began my first experiment by considering Ladd's *Stafell* series. This series of performances included three variations: *Stafell A*, *Stafell B* and *Stafell C*. My reasons for choosing this series of performances to attempt to consider an archive of performance are threefold: they present a series of performances as opposed to a single performance event, they evidence Ladd's experimentation with technology in her practice and the items that remain exist across different media, and there is an inconsistency in the material that is saved. There is an abundance of material that has been saved for *Stafell B* and *Stafell C*, yet *Stafell A* is somewhat underrepresented in comparison. The items that were created during the *Stafell* series are stored across multiple locations – Chapter Arts Centre storage facility, Ladd's study and on the Internet (in the case of *Stafell B*). I began this experiment by consulting the box list and identifying the boxes that I needed to consult. The project was also, arguably, Ladd's first solo experimentation that engaged explicitly with practice-as-research. Furthermore, aspects of the project are still running and this means that additional items could be added to this collection in the future.

Before I tackled archiving this particular project I gathered the following descriptions of the work. This enabled me, as the archivist, to frame the work. It is important to note that the decision to focus on one particular project meant that it is difficult to consider Ladd's work as a whole, in the sense of examining its place in her oeuvre.

*Stafell A* is described as the

First project in a series featuring performance work on the web. This is a two-year NESTA\* fellowship and has begun a six-week stay at the Department of Theatre, Film and Television at Aberystwyth University in June and July. A 24-minute piece featured choreography, a soundtrack and a three-room set on Roman Polanski's film *Repulsion* (1965) which will all reappear in future projects. Possible outcomes are hybrid pieces accessible to 'live' and web audiences.

Ladd, n.d.

*Stafell B* is described as a

Six week project at the University of Wales, Aberystwyth summer 2004, consisting of a live dance show with soundtrack and commentary (on audio headsets). Text includes material on Owain Williams' bombing of the Tryweryn reservoir site in 1963, Catherine Deneuve's performance in the film "Repulsion" and MI5's activities within the university. Images of the show are set into a website which runs continuously, randomly choosing and mixing pictures and music.

Ladd, n.d.

On the website for *Stafell B* the user is invited to watch the 'web project,' or the movies that appear on the web page, read the text that accompanies the live performance or listen to the soundtrack. The fragmented nature of this encounter feeds into a politics of postdramatic theatre in the sense that not one element is privileged over another and users can choose which elements they encounter. This is also related to Deleuze and Guattari's rhizomatic structures and assemblages and

Foucault's discontinuities because of the random selection of the performance's materials.

*Stafell C* is described as

featur[ing] live improvised dance and music set into a responsive digital environment. This environment has been made by Michael Day. The live work fits alongside video footage by Lee Hassall, who also operates steadycam during the performance. Working closely with him is choreographer Margaret Ames who acts as an active witness to Eddie Ladd's work on set. Margaret moves between supporting that performance and watching almost in the same way as the audience which negotiates between the live work and the screen setting as it likes.

Ladd, n.d.

The fact that much of this project's realisation was technologically dependent meant that I had to consider the lack of material traces that were available. Ladd (2012a) identifies a problem with her digital records. She states that 'there's stuff stored on computer, which I don't think I can access anymore'. This means that there is a marked absence in this collection because the items are no longer accessible having not been migrated to new software, due to the development of technologies as well as a broken computer.

To begin with I grouped the items that related to the *Stafell* series in general. Primarily, this concerned the Chapter Arts Centre storage facility. The following items were included in this:

Cables for A/V in *Stafell* series and mini cameras used in the *Stafell* series.

Initially I was concerned with how to incorporate these two items at this different location with the other items that existed in Ladd's study. These two items do not necessarily possess the qualities of authenticity that makes an item archival nor did they reveal anything about the performance making process: they merely evidenced

the fact that the performance contained and used A/V and mini cameras. More importantly, it cannot be revealed within these two items what their role or function was within the *Stafell* series, and because Ladd referred to them as being involved in the making of the *Stafell* series it is difficult to ascertain a particular point in the show in which they were used. I decided to discard them from their inclusion in the *Stafell* collection based on them not being able to be discerned by Ladd in their function as part of the *Stafell* series.

Other items in the warehouse were more specific, in the sense that it was apparent what their function was in the performance. Furthermore, these items were also specific to one of the manifestations of the *Stafell* series, such as the camera filters that were used in *Stafell A*. Though this item specifically related to a performance, it was a generic object that had not necessarily been altered due to Ladd's intervention, and therefore did not possess qualities of uniqueness because they were mass-produced.

As previously mentioned, Ladd's collection that is housed in her study is organised in box files, primarily; one for each performance. What's interesting about the *Stafell* series is that only one box file exists: *Stafell C*. The rest of the items that belong to the *Stafell* series are dispersed over numerous other boxes. The most prolific of these is a box that has the title of 'NESTA.' I began, initially, by looking at the box that was specific to *Stafell C*. This box contained:

17 x DV tapes of performance

1 x Brown Envelope

1 x CD Rom of photographs

1 x CD of compilation of 3 projects

1 x piece of paper containing stones

1 x picture from newspaper

1 x Feather

1 x CD in white paper

The objects contained in this box immediately grabbed my attention, most notably found objects such as the feather and the stones. It was unusual to come across objects such as these, especially when compared with the mass-produced objects that were housed in the warehouse at Chapter Arts Centre. The feather and the stones could be considered 'auratic,' I would argue, because they possess an individuality that sets them apart from other objects of the same ilk. I was inclined to keep these items in a queer archive of Ladd's collection. I was certain that the feather and stones should remain.

It soon became apparent that this particular model of organising the items was not productive, or indeed practical. It definitely went against the grain of archival practice because items were removed from original order, and indeed they were removed from several boxes. Furthermore, it was not practical to remove items from their individual boxes due to space limitations. This also emphasised one of the difficulties in working with someone's personal collection. The location, in Ladd's study, was a personal one, and although Ladd proclaims there was no order to it, it was clear to see that the space was highly ordered. Secondly, the space was a workspace that was used everyday, and it felt inappropriate for me to start rearranging this. Finally and potentially most importantly, the arrangement did not make sense because it was hard to relate the individual items to the rest of the collection. The whole point of this operation was to test the efficacy and practicality

of employing a queer influenced model of archival arrangement onto the items, and in reality this did not really function akin to regular archival standards.

### **Conclusion 1: Failure**

Part of the issue here is that I am judging the archival arrangement in relation to standardised archival practices that are employed by large institutions. The failure of my theoretically queer model to adhere to these standards demonstrates that perhaps a queer archive should not be judged in relation to conventional guidelines. It is, perhaps, impossible to conceive a model that functions before trying it out in practice; a model is required that follows the handling of material. There occurred a similar lack of arrangement and organisation in the grassroots Sexual Minorities Archive in Massachusetts. But Rawson suggests that '[s]ome archivists may pass judgement on how inefficient this must be. [...] The archival logics that govern this collection are, quite simply, different' (2009: 137). The 'failure' of a queer archival model of arrangement draws on current debates in queer and performance scholarship that I wish to use in order to locate and re-articulate this model's failure as one of difference. In her book, *The Queer Art of Failure* (2011), Halberstam suggests that '[q]ueer studies offer us one method for imagining, not some fantasy of an elsewhere, but existing alternatives to hegemonic systems' (2011: 89), and this is precisely the motivation behind establishing a queer archival arrangement: that it may provide a reconsideration and interrogation of traditional archival principles in order to reflect on the ways in which meaning is prescribed in the moment of the user's encounter with the archive.

Traditionally, queer archives that seek to depict queer subjectivities can result in the establishment of homogeneity whereby 'the gay male archive coincides



with the canonical archive' and 'narrows that archive down to a select group of antisocial queer aesthetes and camp icons and texts' (Halberstam, 2011: 109). It strikes me that in discussing one identity (Ladd) in relation to a queer archive, homogeneity may be established where that individual comes to exemplify and become synonymous with the term queer, reifying their status as a queer being. Anzaldúa (1991) has considered this reification and reminds us 'not [to] forget that it homogenizes, erases our differences' (250). Though whilst I am not disputing the homogenising nature of a socially mobilised category of queer, I am a little concerned that

it reinstates the dominant social structures, lending its power to those who are already vested in the system, with the exception of their sexual identification. Not surprisingly, then, white middle-class men form the constituency.

Case, 2009: 62-3

I am aware of my position as a white middle-class man and do not wish to form the constituency of queer. I believe though that this matter can be negotiated through a collaborative approach – in my case through my joint work with Eddie Ladd.

It is worth considering the failure of this model as one that is productive. Failure, in this instance, refers to the failure of functioning 'like' a traditional archive. But it is also a site of production as 'failure produces' (Bailes, 2011: 3); in this example it has permitted different kinds of encounters to be forged with archival materials. It creates a site that goes against a politics of institutionalisation and forges a way to allow users to touch and trawl through multiple items.<sup>125</sup>

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<sup>125</sup> Theatre and performance will always fail because of '[t]hat chasm between (R)real and represented, between "thing" and a thing about a thing" frequently concealed but at other times crudely exposed, describes the territory where performances that fail, performance *as* failure, and the failure of performance gain their ground' (Bailes, 2011: 12).

Underlining the 'failure' of the initial archival mode of arrangement are ideas of disciplinarity and post-disciplinarity. As outlined above, the project negotiates three disciplinary areas: performance, archive and queer studies, and in attempting to get them to correspond, something interesting has occurred. Foucault's work epitomises the exposure of disciplinarity and its contribution to forging and instigating power, because a discipline 'separates, analyses, differentiates' through 'hierarchical observation, normalizing judgement and their combination in a procedure that is specific to it, the examination' (1991 [1977]: 170). The boundaries of disciplines have become blurred following postmodernity where inter- and cross-disciplinary research is being celebrated. In this time, experimentation occurs 'with disciplinary transformation on behalf of the project of generating new forms of knowing' (Halberstam, 2011: 7), and it is precisely at this epicentre of interdisciplinary research that the queer archival arrangement locates itself: it is giving rise to a new way through which archives of performance can be considered.

Rather than thinking of the arrangement as being unsuccessful, I follow Ahmed's assertion that '[t]he promise of interdisciplinary scholarship is that the failure to return texts to their histories will do something' (2006: 22). In context of this research, this is in relation to origins and provenance. Describing her own relationship with interdisciplinary research, and through articulations of orientations and disciplinary paths, Ahmed argues that '[t]he queer subject within straight culture [...] deviates and is made socially present as a deviant' (2006: 21). The queer archival arrangement that I propose is rooted in a 'straight' normative past of archival practices that has been established and reified through years of operation. By deviating away from it there is a chance that failure can occur. But this failure

produces a new way of thinking, and more importantly a new way of thinking about categories. Rather than think about the categorisation of Ladd's material as chronological, I began to think about categories that represent Ladd's practice more appropriately.

Failure is perhaps a symptom of any archival arrangement. The way that an archive is structured not only alters the relationship between items, and their discerned meaning, but also can influence what items remain through the appraisal processes. The structure of an archive will never be able to fully take into account the different uses the material might present to the user in the future. Within archival studies, archivists Mary O. Murphy, Laura Peimer, Genna Duplisea and Jaimie Fritz discuss failure in relation to radical and experimental archival innovation (2015). Foregrounding creative collaboration where 'open-minded, innovative thinking was valued most of all' (Murphy et al., 2015: 436), the archivists explored the digital collections of the Schlesinger Library at Harvard University. Through the process of digitising documents from their collections, the archivists noted a limitation with adopting an archival structure prior to the commencement of arranging.<sup>126</sup> In this process they

considered traditional processing methods [...], reflecting on procedures that require an archivist to predetermine a method of arrangement and then moving the physical materials around to reflect that decision. If that subsequent arrangement did not suit the needs of the library or its users, the materials would have to be physically and conceptually reorganized.

Murphy et al., 2015: 447

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<sup>126</sup> The archivists, '[i]nstead of following traditional processing procedures of surveying the collection and then physical moving files into an arrangement [...] asked the digitization assistant to photograph all of the items in the collection from front to back while not imposing any prior physical order' (Murphy et al., 2015: 445).

For the archivists, the ability to move items around before establishing archival arrangement and description allowed them to stress ‘the importance of play, failure, and trial and error toward the development of successful innovation breakthroughs’ (435). Failure, then, is seen as a productive tool and one that is inherent in radical approaches to archiving. It is to this end that I am treating failure positively in order to give rise to the subsequent arrangements that I will discuss below.

### **TOWARDS NEW CATEGORIES OF PERFORMANCE ARCHIVES**

The failure in presupposing an archival arrangement on Ladd’s material meant that I could then begin to experiment with her collection. This is perhaps one of the chief advantages of the collection’s grassroots status – that, by not having to adhere to traditional archival practices, I was able to consider arrangements that foregrounded notions of creativity. It also meant that, by collaborating with Ladd, I was able to think about how to reflect some of the issues that emerge in her performance works and adopt these as a tool for grouping the items forging greater links between her performance practice and her collections. Taking issues such as feminism (a theme she highlights was a concern in her performance of *Callas* (1993)), as well as functions of archives in performance practice, such as the contemporary trend of re-enactment, I attempted to create categories based on these issues and practices. I avoided adhering to traditional categories, such as format of items, or chronological orderings, and attempted to curate items in relation to these grouped by performance works and themes.

Initially, I limited myself to four items to test the efficacy of forming categories like this. I then identified four items that I felt best captured the themes

discussed and placed them together. I wanted to work practically within the realms of categorisation and utilise creative strategies rather than the tensions that arise from drawing queer allegiances of a non-categorical category. The use of creative strategies resulted in the establishment of new performance influenced categories and taxonomies for performance. I thought about the uses of archival material from the viewpoint of theatre makers and practitioners, beyond the historiographical and epistemological traditional encounters, that foregrounded creativity. One of the groupings that I made was in relation to performance re-enactment, inspired by Marina Abramović's re-enactments of seminal performance pieces in her event *Seven Easy Pieces* hosted by the Guggenheim Museum, in New York, in 2005. I began to consider ways in which Ladd's archive could be utilised for future re-enactments. I decided to pick four items from Ladd's collection from the performance of *Ras Goffa Bobby Sands (The Bobby Sands Memorial Race)* (2009-10). Grouping these four items together, I aim to offer archival items that the user can access in order to either actually or imaginatively re-enact this performance. The four items that I chose were: a score of the performance, a script of the dialogue, a blueprint of the large treadmill that Ladd used in the performance, and a pair of trainers.

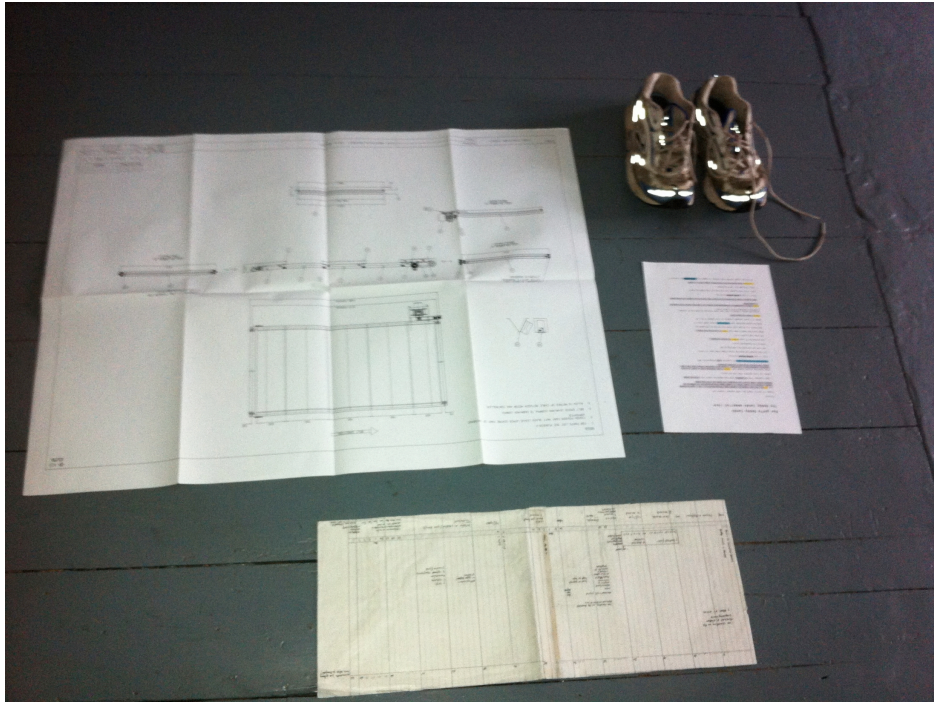


Figure 3: Items removed from Ladd's collection relating to *Ras Goffa Bobby Sands (The Bobby Sands Memorial Race)* with a view to being used in performance re-enactment.

## Conclusion 2

Bridging the gap between abstract ideas of what a queer archive might be (Halberstam, 2003) and drawing on debates in relation to the creative practice of archiving, this chapter has aimed to demonstrate the necessity of a reconsideration of categorisation in relation to a queer archive of performance. The chapter has introduced the fieldwork undertaken, and has reflected on the failure of the initial attempts at a queer archival arrangement.

Taking forward the discussions there are wider considerations to be made in relation to queer theory. Namely, that its theories are relational to heteronormative thinking and this often roots their arguments in countering these ideas, as well as providing other means through which renegotiations of this normative logic are produced. Queer theory, often utopic (Muñoz, 2009) in its thinking (and as

evidenced in this chapter), is in a constant state of renegotiation due to its temporally specific nature. This chapter is beginning to think of ways to queer archival structure. As such, it allows the project to test the efficacy of its deconstructive strategies. Queer theory has provided productive ways in which the disestablishment of current archival categories can result in new categories being formed that reflect the performance that they are attempting to save, and arise from its items rather than pre-existing meaning.

This chapter has aimed to explore how performance queers archival practices and standards and has sought to offer a different, theoretically informed model of organisation. The way in which Ladd's collection exists as a grassroots archive allows for different kinds of relationships to be forged with the items by users. A grassroots collection foregrounds notions of touch and an ability to examine a whole plethora of materials at once. This, in turn, feeds into greater creative potential to be realised through practising the archive.

## Chapter IV: Ladd's Dispersed Storehouses

*It belongs to the concept of the archive that it be public, precisely because it is located. You cannot keep an archive inside yourself – this is not an archive.*

Jacques Derrida, 2002: 42

An archive is a place: it becomes itself through the act of domiciliation by committing documents to its architectural container. The items contained here are, as Derrida indicates, under house arrest (1996: 2). They are waiting for an encounter, waiting to be released from their dormancy; to be reawakened and re-appropriated forging a new narrative in their life cycle, before being placed back in a box and awaiting a future interaction. If archives are, as Agamben proposes, the 'storehouse that catalogs the traces of what has been said, to consign them to future memory' (2002: 143), then at what point does the storehouse become an archive and what procedures are required in order to allow this to occur? Is the authority of the archive undermined through considering different storehouses as an archive? This chapter not only highlights that '[a]rchives are social constructs' (Cook & Schwartz, 2002: 3) through exploring the limitations of the site that we call an archive, but also proposes a queer perspective on the usage of storehouses as archives. As previously mentioned, the archive, in its multi-definitional nature, is 'a verb, an adjective and a noun; action, description and location' (Dorney, 2013: 7). As such, a survey on queering the archive cannot exist without considering the buildings and sites that house the collection.

As Mbembe (2002) indicates, '[t]he status and the power of the archive derive from the entanglement of building and documents. The archive has neither



status nor power without an architectural dimension' (19). The physical site of an archive (the place that houses material items) is important in the establishment of its power and authority. Following a Foucaultian logic, power is understood to be a social construct encompassing a complex network of relationships, and this rings true with the creation of power in and through an archive: the architectural dimension of the archive is integral to the consultation of materials, which generates its power.

One of the challenges of producing an archive of performance relies on the conversion of place; for that collection to be housed, archived and accessed in the same location: for that collection to become synonymous with its architectural container. This is not the case with Ladd's collection because it is housed over four sites: her residence (Gallery); her parents' farm (Home); Chapter Arts Centre (Warehouse); and the National Library of Wales (Institution); collectively, these sites are both public and private. Ladd's collection typifies a grassroots performance collection in the sense that performance related documents, because of theatre's collaborative nature, exist over multiple sites due to the multiple custodians who own the items.

The dispersed nature of Ladd's collection adopts and complies with some of Halberstam's propositional theory of queer archives that depict queer subcultural activity. Halberstam (2005), advocating for a merging of historiographical practices, such as interviews and considering non-traditional archival items, argues that the notion of an archive of queer subcultural lives needs to 'extend beyond the image of a place to collect material or hold documents, and it has to become a floating

signifier' (169).<sup>127</sup> However, Halberstam's logic pertains to considerations of the ephemeral – of the notion of a queer archive extending beyond the limits of site and materiality. This focus attempts to establish and represent the social bonds and networks of queer subcultural lives that resist being contained within the confines of the archival record so that it is 'a theory of cultural relevance, construction of collective memory, and a complex record of queer activity' (2005: 169-70), linking with Taylor's formulation of the repertoire (2003). This demonstrates some shortcomings in the practicality of adopting Halberstam's propositional queer archive, in dealing with memory, actions or cultural behaviours in an architectural dimension.

As Derrida reminds us, there can be 'no archive without an outside' (1996: 11), and this problematises the thinking behind Halberstam's propositional queer model of going beyond the physical site of the archive by considering a complex network of relations and ephemeral activity. The traditional assumption is that the ephemeral needs to be contained and translated into a document in order to be considered archival (and archive-able) and enter into the archive, undergoing a process of translation into written formats. This process of translation, for de Certeau, has produced

A first sign of [...] displacement: there is no task which does not have to use common sources *otherwise* and, for example, change the function of archives formerly defined by a religious or "familial" use. Accordingly, in the name of new relevance, the work shapes tools, recipes, songs, popular imagery, the layout of farmlands, urban topography, and so forth, into documents.

De Certeau, 1988: 74

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<sup>127</sup> Halberstam suggests that 'the nature of queer subcultural activity requires a nuanced theory of archives' (2005: 169).

As far as the production of history is concerned, and as Ricoeur and de Certeau note, a process of translation occurs as a displacement at the very heart of the historiographic operation. Likewise, performance is shaped into documents. Halberstam's proposition of a queer archive considering 'unofficial sites' (2005: 169) is adopted in this instance in relation to Ladd's collection where storehouses that are not considered as archives are given equal precedence in these reflections.

This gives rise to considering the different types of storehouses that are on offer to collections where material is accumulated at a grassroots level by its author.<sup>128</sup> This grassroots creation and retention of archival records is a symptom of the fact that Ladd is still making work and, as a consequence, her archive is in a constant state of becoming, through the addition of documents as new works are developed. Therefore, the storehouses that contain the collection provide a practical function where Ladd is able to access an archive that serves her day-to-day needs as a performance maker. This chapter is not arguing for the transference of Ladd's collection into one place but is suggesting that its dispersed nature gives rise to further implications for a queer performance archive – namely, that the dispersion of the collection across these sites is necessary to the everyday functioning of Ladd's continuing practice.

This chapter seeks to assess the efficacy and limitations of the storehouses as archives. In 2014, the National Library of Wales adopted the strategy of dissemination as a tool to engage publics with archives, which problematised the

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<sup>128</sup> This grassroots level accumulation draws parallels with the creation of institutional queer archives, whereby the material has been collected in a similar way to those materials that relate to queer beings. See Chapter II and Cvetkovich, 2003: 8.

'locatedness' of their archive. In their latest strategic plan (2014), they aim to increase access to their collections through

opening new access points in strategic sites across Wales, enabling our learning, exhibitions and public engagement units to make a far greater contribution to a range of social targets, including economic and urban and rural regeneration, the alleviation of the effects of child poverty, health and well-being and educational support for schools, adult classes and community initiatives.

National Library of Wales, 2014: 6

This means that archival materials are leaving the house arrest of the library and going to various locations around Wales in order to engage more publics as they are removed from their institutional container. This is part of a wider strategy to increase awareness in the archive's collections.

This chapter begins by outlining the notion of the archive as *site-adaptive* that foregrounds the transformative power that sites and their spaces might have on archival items. It examines the efficacy of each storehouse and reflects on the creation of a network of sites, seeking to decentralise the institution as being considered *the* ultimate storehouse and establishes a network of relational physical sites in which encounters can be forged with Ladd's archive. It suggests that a multiplicity of sites will allow the user to trawl through and touch different items. Furthermore, these archival sites are also present in Ladd's performance practice so the archivist and the imagined user in the future have to enter the sites of performance in their archival encounters.

A prevalent concern of this chapter is the notion that archives are *site-adaptive* because they are, when physically located, transformed and mediated by the location that contains the records. An archive and, more importantly, an archivist's behaviour respond to the site in which the collection is housed because

the conditions impact on the preservation and conservation strategies that are stipulated by best practice guidelines and are adhered to by the archivist and subsequently affect other issues such as cultural context and how archival items are accessed, read and interpreted. Preservation and conservation techniques are adapted because of the archive's conditions. Archival standards maintain conditions in which the items are to be housed, such as temperature and humidity. The Museums Libraries and Archive Council requires that 'monitoring and controlling appropriate environmental conditions' becomes a necessary consideration in the preservation of archival records (re:source, 2002: 16). Therefore, the archivist's behaviour must adapt to the site that houses the items in order to combat environmental factors that could be detrimental to the maintenance of the items. Each archive is architecturally unique, however official archives need to ensure that the building adheres to certain standards to allow records to remain in a carefully controlled environment, with the building structured according to archival processes and workflow.<sup>129</sup> Whilst traditional archives have to go through a validation process that assesses their applicability for becoming an archive, some of the sites under discussion and focus in Ladd's collection might not be considered to be archives because they lack suitable facilities that would comply with archives that are signed up to the Archive Service Accreditation (ASA) in the UK. Accreditation for archives to become members of this association relies on the acquisition of an archive

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<sup>129</sup> Duchein (1988) suggests that an architectural brief for the construction of a new archive or the adaptation of an existing building should consider the following: 'a) background to the project: current situation of the archives service, reasons for the construction, summary of administrative and budgetary decisions relating to the proposed undertaking; b) general outline of the functions of the new (or adapted) building: receipt of documents, storage, production, etc. This will vary according to each individual case; c) work flow pattern within the building d) description of the different parts of the building, with an indication of the space and the specific technical features which are required for each section; e) summary of total surface area; f) technical services required for the whole building or for certain areas (electricity, heating, etc.).' (27).

containing an organisation's archive, and depends on the size of holdings, provision of access, staffing and storage.<sup>130</sup> This accreditation process seeks to identify good practice and standards of archives, measured against The National Archives (UK), where the state archive becomes the locus for good archival practice and standards. Through this accreditation process, archives are offered an industry standard authorisation that recognises and endorses the services on offer. These numerous factors render the archive as site-adaptive because the site cultivates the behaviours of the archivist in relation to objects under their jurisdiction to be mediated by the site that houses them. To conclude, the practices of the archivists or those caring for the documents differ according to the contexts in which Ladd's items are kept, from the institution to the artist's home. I would go further to suggest that user encounters and access would be impacted upon by these diverse contexts.

### **SITE 1: THE INSTITUTION**

Overlooking Cardigan Bay is the National Library of Wales – a public institution. The process of institutionalising archival materials, as de Certeau indicates, is 'changing something which had its own definite status and role into *something else* which functions differently' (1988: 74). As previously discussed, and proposed by Cvetkovich (2003), archives that document queer subcultural identities have been incorporated into institutions following a grassroots saving effort. This process is similar to performance collections as the transition from their grassroots

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<sup>130</sup> The ARA state that '[y]our organization should hold a collection which meets the following definition: "Materials created or received by a person, family or organisation, public or private, in the conduct of their affairs and preserved because of the enduring value contained in them or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order and collective control; permanent records" (National Archives, The, n.d.).

status to archives involves a process of institutionalisation. The process of institutionalisation of a collection gains perceived greater importance because of its ability to be accessed and due to the way in which institutions, in particular state or national institutions, establish a sense of importance due to the appraisal processes and acquisition policies that are in place.

Ladd's work with Welsh theatre company Brith Gof has resulted in some of her performance-related ephemera being acquired by the National Library of Wales. Cliff McLucas' collection was donated to the National Library of Wales (NLW) in 2005, where it was archived for consultation by the public. Ephemera relating to Ladd's practice can be found in the Brith Gof collection and the National Screen and Sound Archive, and appear in a number of mediums, such as paper and audio-visual formats.

Like all archival institutions there is a collection policy that the NLW adheres to when considering the acquisition of collections. Their

mission is to collect, preserve, and give access to all kinds and forms of recorded knowledge, especially relating to Wales and the Welsh and other Celtic peoples, for the benefit of the public, including those engaged in research and learning.

National Library of Wales, 2009: 2

This policy emphasises and privileges notions of a Welsh identity in the historical documents that the collections pledge to save and maintain. Situating the NLW in Cardiff was discussed in the formative years of the institution, but following the purchase of land on Penglais Hill (in Aberystwyth), as well as the acquisition of several important collections, it was decided that Aberystwyth was to be the NLW's home. Where Wales is concerned, the NLW is the principal repository of the country,

but each county has its own record office. Occasionally, some records get duplicated and deposited in county record offices, such as the ecclesiastical parish records, as

In Wales an agreement between the Representative Body of the Church in Wales and the Welsh County Councils in 1976 enabled ecclesiastical parish records to be deposited and accessible in county record offices in addition to the National Library of Wales.

Williams, 2006: 129

This evidences the importance of these particular records to both local and state audiences. By being housed in the NLW, these records demonstrate a significance to the country as a whole, whilst having duplicates in county records offices means that the records have an importance to the local, whereby notions of community are established through the inclusion of counties.<sup>131</sup> The duplication of records for Wales and the placement of these records into the National Library serve to reinforce the importance of the collections and their relationship with the people of Wales.

This section, focusing on the institution, seeks to consider the repercussions of a collaborative practice (where Ladd's practice comes under the rubric of Brith Gof's work), as well as providing a comparison with other archival locations that go beyond the institution in my subsequent discussions. Furthermore, the traditional way of archiving a collection of material from the artist can be examined and assessed through the organisation of the material in this institutional, validated and authorised set-up. And, as previously discussed, Halberstam (2005) advocates for research to be done in existing archival sites in order to create complex networks that both exist in and out of institutions. My inclusion of an institution in this discussion serves to support this model of intervention.

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<sup>131</sup> As an aside, this is not the case with England, as the parish records are not duplicated and housed in a national archive, but rather are held by the local authority record office.



## **Subverting Institutionalisation: The Hélène Cixous Archive**

The acquisition of collections to a formal archive, such as the NLW, involves a process of institutionalisation. At once, the process of institutionalisation is problematic, especially as far as archives are concerned whereby queer histories were erased because of archives' compliance with social normativity. Integral to this sense of importance is the architecture that houses the archive – ordinarily, grand buildings that may seem 'a place of oppression or of resistance' (Kolton, 2002: 239). And this was one of the primary concerns when the Bibliothèque Nationale de France (BNF) acquired the Hélène Cixous archive. As Derrida argues:

if its [the Cixous collection's] depositing or donation is to be meaningful, that is, if it is to have a future, [it] should be at the heart of an active research centre, of a new kind open to scholars from all parts of the world.

Derrida, 2006: 83

By fostering an active research environment, the BNF strove to tackle issues of institutionalisation through their open access policy that enables the collection not to be private and kept behind the scenes but to ensure that it is easily accessible to a community of scholars, ensuring that it is constant use.

As a copyright library and archive, the NLW must adhere to best practice guidelines in relation to archival standards, as dictated by the UK's National Archive. Most notably, these include preservation and conservation strategies and acquisition and collection policies. As Derrida has indicated, the notion of repetition of archival practices is integral to the maintenance of archival standards (1996: 11), and it is through the adoption and policy of national archival standards that parity and integrity are brought to collections housed at the NLW. The impulse to include the institution in this exploration provides a grounding in existing traditional archival

practices and draws on the notion that '[a] science of the archive must include the theory of [...] institutionalisation' (Derrida, 1996: 4). This foregrounds the regulated and widely accepted Western construction of an archive as a place of historical accuracy, enquiry, cultural memory and national identity as well as authority and power.

Documents housed by a national institution or accredited archive gain cultural capital, significance and validity because of the compliance to the broad acquisitions policy and appraisal process and through the Archive Records Association accreditation. The institution has appropriate conservation and preservation strategies in place as well as being able to provide a service of preservation and access to users. The institution goes beyond being a storehouse because of these processes, but it links the institution with the other sites not only because it holds ephemera relating to Ladd, but also its ability to house items that are significant to Wales, therefore embedding Ladd in the cultural history of her nation. The storage facilities for collections housed at the NLW adhere to national archival standards and use robust strategies for conserving and preserving the items that are housed there. Most of the items are located in stacks in the basement of the building. Here, items are kept in specially manufactured archive boxes that are made from acid-free card and use brass staples. The acid-free card means that the items will not deteriorate as fast as those that are not preserved or exist outside of these conditions.

In its formative years, the NLW organised manuscripts and documents 'into two main classes, - *literary* manuscripts and *historical* manuscripts' (Davies, 1937: 84). In the early years of the creation of their collections, the NLW sought to divide

literary manuscripts into two categories: prose and poetry. With regards to historical manuscripts, Davies notes that:

Those manuscripts and records which may be classed as historical cover a very wide range, from the large volume of ancient chronicles down to the merest scrap of paper recording, perhaps, but one single fact. Yet it is essential that all should be preserved, and preserved in such proximity that they may be consulted in conjunction with one another, for each makes its contribution towards the complete history of Wales which has yet to be written.

Davies, 1937: 93-4

The close proximity of the records that is prescribed in the library's formative years evidences that they must work in conjunction with one another to transmit an authenticated account when the user encounters them, and offers a strategy for maintaining original order.<sup>132</sup>

In the case of the NLW, users are welcome to select a number of items to consult at once but this is based on them pre-selecting the records that they wish to consult. Without users having any prior knowledge of the collection's arrangement, it means that the relationships between the items may be lost because it is unclear as to how the items work in conjunction with one another. It is the job of the historian to determine the items' original relationships which are not obvious to the user unless research is undertaken.<sup>133</sup> Consulting Ladd's collection is difficult because of the way that it is dispersed amongst Brith Gof items – often, it is not known whether Ladd authored the items. This emphasises one of the pitfalls of a collection

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<sup>132</sup> As indicated in Chapter III, maintaining original order is favoured in the arrangement of items.

<sup>133</sup> This demonstrates how, even though original order may be used to organise the materials in the archive it is difficult for this relational quality of records to be maintained, in the moment of encounter, in archival institutions.

that is focused on a company that relied on collaborative practice to produce performance works.<sup>134</sup>

The Brith Gof collection at the NLW is arranged in a way that reflects the practice of the company. The collection has been separated into four main categories: 'site specific and theatre productions and projects; television productions; administrative papers; and general papers' (National Library of Wales, The, 2012). The separation of theatre productions and projects from television projects identifies an interesting strategy that has been adopted by the archivist.<sup>135</sup> It appears that there is a division, in this instance, based on the medium of the outputs of the company. The business function of the company is separated out into administrative papers.

Amongst Ladd's items in the Brith Gof Collection are the everyday - a working notebook that includes food recipes and a published book containing music scores by Bach. The performance that these items refer to is difficult to determine, further demonstrating the invisibility of the structural organisation of archives that remains hidden to the user of the service.<sup>136</sup> In the absence of such metadata, the process through which these items have been archived eludes detection as the primary functioning of the archival institution is to permit the user to consult items in isolation without fully being aware of the structures that are in place that have permitted this encounter to occur or the omission of certain records by the archivist in the appraisal process. There is no solution to this issue but it highlights the

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<sup>134</sup> To overcome this problematic nature of encountering Ladd's material I both searched for her as author of the items as well as the performance works that Ladd contributed to.

<sup>135</sup> This collection was archived by Nia ap Dafydd.

<sup>136</sup> As discussed in Chapter III, in relation to Derrida's notion that '[t]he structure of the archive is spectral' (1996: 85).

importance of unveiling the process of archiving in order to gain a greater understanding of how a performance's documents becomes institutionalised in an archive.

There are many issues at stake in archiving Brith Gof's work and legacy, mainly concerned with tackling a mixed media archive. This concern was identified in a symposium in May 2012 at the NLW, where archivists, performance makers and academics spoke of some of the issues inherent in archiving a collection such as Brith Gof's. The Screen and Sound Archive at the National Library of Wales comprises a collection that is separated from paper archives because of its mediatised quality. As its contents are audio-visual media, the Screen and Sound Archive accordingly has a separate collections policy:

The aim of the National Screen and Sound Archive is to preserve, promote and celebrate the sound and moving image of Wales [where the archive attempts to encompass] every aspect of the culture and life of Wales and its people as chronicled by audio-visual media in sound, video, film and the latest digital formats.

National Library of Wales, 2009

Ladd's appearance in this collection primarily focuses on her career as a correspondent for S4C as well as her presenting role on BBC Wales' *The Slate*, an arts review programme. This evidences Ladd's contribution not only to contemporary performance but also to the broader cultural fabric of Wales. Whilst the emphasis in this collection tends to be on Ladd's media career, it is still important to consider it within the remit of the institution because of its dispersal across collections. The relationship between the two areas is only forged during the searching of the catalogue under the search terms 'Eddie Ladd.' This means that institutions, through

their adherence to best practice and policy, do not fully allow the interrelationship between documents to be realised.

The institution removes items from their original spatial context or site, and through the process of institutionalisation, the items are constructed as culturally valuable because of their subsequent appearance in this archive. The institution is a significant part of discussions around Ladd's collection not only because it offers a legitimate comparison for items housed at her other sites, but because she does not have ownership over the records belonging to the National Library of Wales, bringing to bear a comparison of public and private collections. According to Reason et al. (2011), '[t]he private collection [...] contrasts with the public archive' because 'the private collection serves an inward-facing drive, not an external one' (170), and the institution, in this collection, acts as the most publicly accessible interface to encountering archival records relating to Ladd's practice. The three other sites offer something that the institution cannot – that the items contained in these other storehouses have a close proximity and bond with their architectural containers.

## **SITE 2: THE WAREHOUSE**

How can the warehouse function as an archive? To what extent is a warehouse an archive? Complying with Derrida's notion of house arrest, in the act of domiciliation, the dust builds – it gathers and layers, representing years of dormancy without due preservation or conservation because of not being appropriately cared for. Located in Canton, just outside Cardiff's City Centre, is Chapter Arts Centre - a

former school that in 1971 became a hub of artistic and community activity.<sup>137</sup> Chapter has been instrumental in the development of avant-garde performance practice that emerged from Wales during the late 1970s and has continued to provide a legacy that has lasted to the present day. It has fostered, supported and nurtured a paradigmatic shift in the landscape of Welsh theatre and a theatre history of Wales would be inconceivable without considering Chapter in its discussions. Both Brith Gof and the Centre for Performance Research's roots lie in the Cardiff Laboratory Theatre under the artistic direction of Mike Pearson and Richard Gough, through which relationships were forged with Chapter. Subsequently Chapter provided office space for the Magdalena Project creating a local epicentre for an organisation that focused heavily on global networks. Additionally Chapter has been instrumental in supporting the development of individual theatre and performance makers, including Ladd and others, such as Marc Rees.

Ladd uses Chapter Arts Centre as a rehearsal space and it is a venue that regularly programmes her work. 50 metres away from the Arts Centre itself are a collection of small warehouses. The door to the warehouse is similar to a lock up that one might find in an industrial part of a city. Behind the door is a large space with a smaller space towards the back. I enter this space with Ladd. We bypass a stack of items to my right, with Ladd saying that they do not belong to her.<sup>138</sup> Making our way to the backroom in the warehouse, she explains that a number of artists and theatre makers use this space to store former works and set pieces, amongst other things. This warehouse is not directly dedicated to housing Ladd's collection, but

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<sup>137</sup> The building was '[v]acated in 1963 [and] became Chapter in 1971, following a campaign – primarily to provide studio space – orchestrated by artists Chris Kinsey and Brian Jones' (Pearson, 2013: 167).

<sup>138</sup> Artist André Stitt also has space to keep his items in this warehouse.

rather acts as a space to store items, particularly those larger in size and that are not directly needed in everyday practice. The items that are housed here and belong to Ladd have links with Chapter in the sense that they are from works that Ladd created in the rehearsals spaces that the arts centre offers. Unlike the institution there is not a collections policy or archivist in place and the space is lacking a preservation and conservation strategy. This impacts on the appropriateness of considering the warehouse as an archive, but what unites this location with the institution is the idea of house arrest and dormancy.

The notion of dormancy serves to describe items placed in non-institutional storehouses. In this case, the items are purposely retained by Ladd and saved from the scrapheap, serving a certain functionality that enables a future encounter. For Ladd, the items find themselves stored in this warehouse for two reasons. First and foremost is the practicality of the warehouse offering a storage place for items that are too large to house in any of the other locations. Secondly, these items are often bespoke to specific performances and are required to be retained should Ladd decide to redo a performance. The notion of dormancy is a gesture towards the idea of the item lying in wait – dormant, for a potential future use that may never come and blurs distinction between archive and artist's lock up.

The saving strategy that has occurred in the warehouse adheres to notions of grassroots retention that Cvetkovich (2003) has articulated in relation to queer archives. Whilst there are items housed here that do comply with notions of junk, such as an old kettle whose function in performance is not wholly clear, there are items that necessitate discussion in terms of an archive, museum exhibition or collection of her practice. This does not come from an institutional neglect, unlike



the queer archives that Cvetkovich discusses, but rather comes from a practical need to ensure that items are retained. This grassroots retention effort is something that concerns saving in performance – that performance’s material leftovers take root in the accumulation of stuff and that it is through a process of institutionalisation that this material is able to be consulted in the future and conserved.

Outside of the institution, storehouses such as the warehouse have to undergo significant alterations in order to be considered as a legitimate archive. If this warehouse were to become an archive capital needs to be spent – the damp needs to be addressed, the dust cleared, and items omitted. No longer could items be kept under tarpaulin or in regular cardboard boxes, they would require the storage facilities that are found in the NLW. In order to consult items in this location, users would have to liaise with Ladd and Chapter, impacting on the provision of access that is prescribed of archival institutions.

An institution, especially an archive used to paper-based documents, rather than museum collections, is not able to take everything; some of the items may simply be too large and costly to maintain. In the early days of the National Library of Wales, items were stored in chronological order where their size allowed. If the item was too large then it was moved from the rest of the collection disrupting the continuity of the original order that has long been established as key in the practice of archiving. The nature of the warehouse offers something different to the archivist or user’s encounter with Ladd’s collection compared with encountering documents in an institution. The fact that items are not conserved and preserved in the appropriate way is a concern, but an ‘auratic’ encounter is able to be forged. The items that belong in this storehouse that had a practical use in performance exist in

a pre-institutionalised state. The institution of the archive has not acquired these items and, as such, we can get closer to the aura of the object through Benjamin's thinking. We are able to touch and handle them and view multiple items alongside one another linking to notions of creativity that are induced through the trawling through of the material. As discussed in Chapter III, the processes undertaken in the construction and assemblage of an archive removes the item from its context and its proximity to the performance event. This is concerned with the dispersion of the record into a different environment, a different space.

Part of what Helen Freshwater terms the allure of the archive is its relationship with aura. She states that '[t]he unique "aura" of the archival document is thus bestowed upon its analysis by virtue of the perceived originality of the analyst's object of study' (2003: 732). She builds on Benjamin's discussion of aura and proximity. The aura of the object, for Benjamin, is diminished through the act of technological reproduction: 'what shrinks in an age where the work of art can be reproduced by technological means is its aura' (2008 [1936]: 7). By not reproducing the items, through technology (such as translating them into a photograph), the original can be handled by artist, archivist and the future user. The same can be said of these items from Ladd's performance repertoire – that their original function in performance allows them to be encountered either in the pre-institutionalised storehouse or the archive. Archives, through the various stages of omission and re-organisation, serve to produce a further distancing from the space of practice in the encounter of the item through the adaptation of the user's behaviour in the moment of consulting the item and with practice. The pre-institutionalised storehouse offers a greater sense of proximity with the aura of the item. In the close geographical

proximity that this warehouse has with Chapter, as an Arts Centre that has nurtured and supported Ladd, the relationship that these items have with this culturally significant place in the Welsh theatre landscape is reinforced. Items, through the process of institutionalisation, become further distanced from the contexts in which they were created, implemented and used. The storehouses that pre-exist the process of archiving offer greater proximity to the original work of art. Prior to the acquisition of a collection, items are often retained in storehouses such as this.

The archivist dusts and yet the dust builds up. To dust, in its verb form, indicates a removal of the dust: at once being there and at once disappearing. The build up of dust is significant, even though it is material that the archivist strives to remove. Lying dormant for a period of time dust has accrued on the surface of the items and in the moment of encounter with Ladd's items this dust produces marks from our hands as we rifle through boxes and move the collection. This encounter then becomes marked – the dust acts as a trace and the marks we leave behind record our interactions. The items are awakened from their dormancy only to be returned there once again. Yet, dust will 'be both there and not there; what is left and what is gone' (Steedman, 2001: 163). Dust enters the amateur archivist's body – he breathes it in. The dirt, the cobwebs, the scrambling, the traces left behind on the archivist's clothing all highlight a transference of process from the act of archiving into an act of embodiment, where dust becomes, in this location, the link between the archivist and the process of archiving. The traces that are left by the archivist are left in the dust. The dust that is left on the objects is transferred onto the archivist's body. The additional materiality of dust signifies historicity – it is through time and a lack of disturbance that the dust has built up. It signifies the under-examined and the

under-used. It signifies a place that is not regularly encountered; a place that is private and uninterrupted, contributing to the sense of uniqueness with the storehouses. Dust becomes part of the object's aura by bringing to bear the idea of age to the object, where there is a sense of handling history. The archivist may not desire dust but in this encounter it gives the items a sense of greater significance as it marks lost items that remain in the warehouse, dormant.

The warehouse is another type of building that functions as a storehouse. Whilst the warehouse is a place that is pre-institutionalised and un-archived, it does offer a setting that produces an alternative reconsideration of what an archive could be. The very limits of the archive are tested by this location, as there are no practical ways in which preservation, conservation and accessibility strategies can be implemented. The artist, therefore, is necessary as an intermediary for the future user in the place of the archivist or finding aid. The warehouse, however, does offer a sense of being closer to the Eddie Ladd's work because of the auratic trace of dust and through the proximity of the warehouse to Chapter Arts Centre. Additionally its privacy and inaccessibility lends its contents a perceived special status. The warehouse is integral to the creation of institutional archives offering a home to items before the institution potentially acquires them: the warehouse is a temporary home where the items lay dormant awaiting a future encounter being accessioned or weeded out or dumped.

### **SITE 3: THE GALLERY**

Whilst the warehouse served to contain some of the larger items, the majority of Ladd's collection is housed at 26 Moira Place, a terraced house in

Adamsdown, Cardiff. There are few indistinguishable features about this location – a terraced house surrounded by other terraced houses that could be in any inner city area of any industrial city. Contained on the right by Cardiff's prison and on the left, Roath Dock, the area has benefitted from regeneration grants over the past few years. As Roms (2006) notes, nothing gives away the function of this anonymous terraced house besides a small brass plaque placed on the black front door with the word '*TRACE*' engraved on it (16). Once inside the house, on the ground floor, the front room has been converted into a gallery space curated by the TRACE Collective. For one weekend per month during the years that TRACE was active (2006-2011) the domestic setting opened its doors to both artist's work and the general public. The events staged in the gallery sought to

alter the space over a set duration of time in order that the residue or trace of their activity has a longer life and effect upon visitors [where] the discarded matter from performance activity is offered up for contemplation and reflection.

Stitt, 2011: 9

This results in the formation of 'a living archive' (ibid.) contained by the architectural structures of the gallery. Central to the consideration of TRACE gallery is its idea of domesticity:

Its domestic setting, central to its functioning, has created a distinctive model of how art can be housed, how performance may be encountered by the people who watch it, and how performance can leave traces that secure its survival.

Roms, 2006: 16

The notion of domesticity mixed with the function of the gallery brings to bear ideas of accessibility that were absent from the warehouse. This provision of access gives

rise to the way in which the gallery has the potential to act as a storehouse in that it makes available performances and items for the individual to encounter. Central to this discussion is the temporary nature, the haunting, of the performances that altered the gallery space. The performance activities that took place in this gallery space are invisible – the traces that the artists sought to leave have been erased. Washed away with white and grey paints, the activities of TRACE exist through various images that circulate in publications.<sup>139</sup> This inevitably frames my experience through the knowledge of what occurred in this space. The uniqueness of this site, for Roms, is '[i]ts functioning as an art space and its role as a domestic space' (2006: 28), which brings to bear ideas of the domicile that was, in Derrida's terms, the place where archives originated (1996: 2).

Even though this section, focusing on Ladd's private residence, could be argued as being the Home, it is referred to as the gallery precisely because of TRACE's presence in the same building – it is a hybrid space. Primarily, my engagement with Ladd's collection took place in her study and her loft. The gallery focuses on display and on showing, whereas archives rely on concealment, containment, and obscuration of its material. This highlights a tension that may exist between museological and archival practices (and sites), though curating exhibitions, displays and dissemination of materials is now part of an archive's function and role.

The vast majority of the administrative records of Ladd's collection are housed in her study. The study is located on the first floor of the three-story house. On the left, as you enter the room, is her desk and on the right, a shelving unit. Located on these shelves are box files with the names of performances written on

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<sup>139</sup> Stitt (2011) amongst others.

the side. Each box file is dedicated to a specific performance, with some performances, such as *Scarface\**, traversing a number of files.

The presence of Ladd's collection being in such close proximity to her administrative workspace of the desk allows her to be able to refer to previous works. This marks a difference from institutional archives because the collection is still in practical use by Ladd. I also get the sense that these items, housed in the study, are of primary importance from a business and administrative point of view because many of the documents contained in these boxes refer to correspondence and organisational arrangements with performance venues, as well as legal documents such as tax returns. Although, at first glance, the chronological ordering of performances in the box files seems productive, the contents of the boxes are in disarray – as Ladd alluded to at a symposium on the Brith Gof Collection at the National Library of Wales (2012). But it is apparent that Ladd has privileged certain items by their inclusion in this functional space. A key component of an archive's functioning is to provide insight into the administrative functioning of a business, and in this case these items serve to track the management of her career. This is precisely what the items housed in the study aim to evidence – the administration of Ladd's performance work. Needless to say, the institution would be interested in these documents because they give an insight into the creation and surrounding context of Ladd's career. Additionally, due to the practicality of the space, the items here tend to be paper-based meaning that they are more likely to be accepted by the institution because they are cheaper to maintain as they do not impact on available space in the way larger items would.

The files are arranged chronologically; however, not all of her performances have a box file dedicated to the material that remains. Rather, some performance ephemera, such as those relating to *Callas* (1993), exist in other generic boxes with other performances. This highlights the lack of strategy involved in Ladd's retention of material, and this is an overarching concern of collections, as '[t]he history of the archive is a history of loss' (Burton, 2001: 66). This is where Halberstam's multi-historiographical approach to archives is of most use, as an oral history would serve to fill in gaps which are left beyond the material retained. There is no mourning by the archivist here for the absence of items relating to certain performances – archivists do not necessarily know the gaps or what is missing from a previously uncatalogued collection, but rather, they produce an archive with the material that is presented to them, working within the confines of this presence, aiming to create an authenticated account of the events that once took place. Given the reliance that Ladd has on her performance remains, it may be she, as the artist, who mourns the missing parts of her collection. Ladd acknowledges that the production of documentation through performance processes gained increased importance during the progression of her career and her work with *Brith Gof* (Ladd, 2012a).

Whilst the study houses the smaller items, larger items can be found in Ladd's loft. On the second floor of the terraced house is Ladd's bedroom. The loft is accessed through the bedroom and is in the eaves of the roof of the house. The items contained in this location vary – from trainers, to costumes, to publicity material for *Cof y Corff* (2007). What, however, becomes apparent is that these objects have been separated by Ladd from the majority of her collection. None of the items contained in this location are relevant to the administrative functioning of



Ladd's practice, but are rather kept for posterity. It seems that the use for them may be redundant, particularly in the case of the publicity items, as these were bulk printed and are now out-dated. Archival standards stipulate that three duplicates of material, such as publicity posters, should be kept, and the remainders distributed to other people or returned to the owner of the collection. The loft serves the purpose of being an annex to the main domestic space of 26 Moira Place, and is regarded as the ultimate site of concealment in the domestic setting.

The dispersion of the collection in 26 Moira Place also provides some useful manifestations to the queer, dispersed archival model that I am proposing. The study and the loft serve different purposes. For the study, Ladd needs access to the administrative functioning of her performance practice and creative items, such as working notebooks, to refer to performances from her own repertoire.<sup>140</sup> For the loft, there is a sense of practicality for the items that are housed there: the size and shape of the object adhere to the architectural dimensions of the eaves in the roof. There is little correspondence in relation to these two locations – the items in the study are chronologically organised because of the use of shelves and the containment of paper-based items in boxes, meaning that some sense of original order has already been initiated. The loft, however, which contains larger items echoes a similar strategy to that which was undertaken in the ordering of materials in the National Library of Wales, where larger items were removed from the original order in which they were acquired.

There are various sides to this debate in relation to current discussions in archive practice. On the one hand, having a collection that is ordered in some way

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<sup>140</sup> These documents, as indicated in the interview that I conducted with Ladd, are invaluable, and their purpose will be more fully explored in the subsequent chapter.

(as in the case of the study) enables archivists to save both time and money in the completion of the task of archiving. However, this also dictates a particular ordering of material and the archivist needs to decide whether or not to comply with this ordering. Where the loft is concerned, there was no ordering of material – the items were organised arbitrarily in a way that was dependent on the space that the items were filling. The lack of organisation, where the artist is not present to consult (for example, if a collection is bequeathed to the archive), results in the archivist having to establish an order and relate individual items to the performance that they were created for. This means that a greater amount of work needs to be undertaken by the archivist.

It is clear to see that Ladd has undertaken an appraisal system of her own where she has chosen to include certain items in the box files in the study. This elevates the items' perceived importance because of the mechanisms that have been put in place for Ladd to locate them. The loft is the forgotten place where items enter because of bulk and because they are not directly concerned with administrative and business organisational functions or in use in present work that might require immediate access. The dispersion, although under the same roof, could lead some items in the loft to be forgotten because of their lack of organisation and their removal from the main body of the collection housed in the study. It is a pragmatic decision in terms of space, rather than one that is concerned with archive management.

For this administrative space to become an archive, as with the warehouse, adaptations to the space need to occur. The building itself has, in the past, been accessed by the general public through the activities of TRACE but there still needs

to be an accessibility strategy in place that would allow the site to be considered as an archive in formal, institutional, validated terms. The items kept in this space are not in need of the same conservation and preservation strategies that would have to be applied to items in the warehouse, as they are stored in boxes that are less susceptible to decay. The ordering that is implemented makes this collection of material the easiest to be institutionalised and, rather than this location being a mere storehouse, the items that remain have been carefully chosen and selected by Ladd in subconscious acts of self-archiving. In the loft there is an abundance of duplicated material that would be weeded out should the collection be institutionalised. The fact that Ladd still uses and refers to her collection in this setting evidences its on-going functioning within her practice. Whilst these items focus on the past it is clear to see that they are as much about the future. This also highlights a potential problem if the institution were to acquire this collection, as these items are still very much in use. Most archives that save performance leftovers where the artists that they are documenting are still making work has items added to and taken away, highlighting the unfixed nature of archives, one that is precariously unstable.

#### **SITE 4: THE HOME**

The impetus to name this section the home refers to the familial home of the Owen family – Maesglâs. What unites the three other sites (institution, warehouse and gallery), besides the fact that they all contain items that document Ladd's practice, is that they all house documents that reference this former dairy farm. Held in the National Library is a performance text referring specifically to Maesglâs,

exploring the items and objects that the farm stores. The warehouse contains schematics of the site in reference to the performance of *Lla'th* (1998) and the gallery houses a map of Maesglâs in the box file containing material relating to *Once Upon a Time in the West* (1996). Much like TRACE's activity at 26 Moira Place, Maesglâs has been a performance site in some of Ladd's work, such as *Unglücklicherweise: A Selective Biography of Leni Riefenstahl* (1994). As previously discussed, this site becomes fictionalised in the theatre space, most notably in *Scarface\**, where spectators view a film of Maesglâs in performance.

The home can be seen as the primary storehouse where items are first placed under house arrest (Derrida, 1996). Before the gallery, before the warehouse and before the institution, the home was formed. The home has also become a key site in queer theory debates, through its relationship with familial spaces and temporalities. Halberstam (2005) addresses the common misconception that '[q]ueer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction' (1). The role of the home in the narrative of coming out from heterosexual homogeneity of queer people is not seen as oppositional to moving away, but rather Fortier (2003) focuses on the renegotiation of the home following the act of coming out. For Fortier, the notion of home is about betweenness and as such can be considered as conceptually queer:

the diasporic home is already queer because it is always somehow located in a space of betweenness: that is a site of struggle with multiple injunctions of being and "fitting in" that come from "here" and "there"

Fortier, 2003: 125, emphasis in original

This echoes the previous relationship with Ladd's practice where its locatedness is called into question. The role of the home in Ladd's performance practice, in its betweenness, as being a place that she has left, but a place that she constantly comes back to and revisits and reimagines through the presentation of the narratives of place in performance, emphasises the queerness that Fortier refers to.

The items that can be found in the home, for Kirk and Sellen (2010), can be divided into two categories: those that are functional and replaceable, whereby

their existence in the home is temporary [with the] desire for their presence vacillating with fashions of use [and the objects that] we refuse to depart with [and have] become aggregated into home or family archives of collected sentimental artefacts.

Kirk & Sellen, 2010: 1

The latter in the dichotomy established by Kirk and Sellen of household objects are those that become archival, through a notion of retention, and therefore implicating, through that retention, an idea of appraisal, where the family distinguishes objects from others as items that need to be saved (despite being redundant and no longer in use) and remain in the confines of the home. The majority of objects housed in the home and its outbuildings are a mixture of artefacts referring back to the former functioning of the site as a dairy farm. Additional items housed at Maesglâs relating to Ladd's practice include the large running machine from *Ras Goffa Bobby Sands (The Bobby Sands Memorial Race)* and set pieces from other performances. By representing Maesglâs as a performance space in *Scarface\**, the very objects that make up the home could be included in Ladd's archive due to their representation in the mediatised mise-en-scène of the performance.

Found objects are another type of performance remain that have been used in Ladd's performance, most notably, *Unglücklicherweise* (1994). For Owen,

The nature of the materials used in the creation of *Unglücklicherweise* – unfinished, discarded, agri-domestic – gave the show that distinctly site-specific sense of having been created through *bricolage*, through the use of found objects from within its immediate context.

Owen, 2005: 76

This presents a difficulty in the negotiation of archiving Ladd's collection in distinguishing between items that served in Ladd's practice and those that are found objects on the farm. For Owen, the relationship between the found objects used in performance on this site serves to render the performance site-specific.

A scroll housed at the National Library relating to Ladd's practice describes that objects kept on the farm mark different times of year. The document includes text spoken in a production Ladd directed and staged at Maesglâs called *House* (1998), and provides spectators with an introduction to the space of the farm. The performance begins in the garage that house numerous objects relating to the former dairy function of the farm. These objects mark the time of year, as

The process of taking out and replacing the objects contained here also followed a strict rotational order – it was more or less possible to gauge the time of year from their position or from their absence.

Ladd, 1998

The role of objects in this site forges a relationship not only with the functioning of the space but the functioning of the farm through ideas of agricultural time.<sup>141</sup> The objects not only serve their practical function but also symbolically mark time. As was the case with the warehouse, the notion of dormancy can be applied to these

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<sup>141</sup> Agricultural time refers to the way time is governed by and through seasonal farming practices.

objects because the site is a former dairy farm where the objects have been retained but are no longer in use; they are redundant, as are the objects from performances that are kept here.

Holdsworth (1997) sees 'the landscape largely as repository of relics, a mere fraction of the stuff of the past that contributes to the current scene' (44), and it is through the use of the farming objects, in the case of Maesglâs that ephemeral performances become transcribed onto the site. With the home, unlike the other sites, the whole space and landscape becomes an archive because of the invisible traces of performance. The home, or the home as storehouse, in its functioning as a site that houses site-specific performances by Ladd, goes some way to undermining McGillivray's thinking regarding site-specific theatre and a lack of traces that they leave behind:

site specific performances leave even fewer traces than those performed inside theatres, as the site itself as a place of performance is erased as soon as the site reverts to its quotidian status after the season finishes. A site specific performance may be harder to record, less likely to leave obvious traces than a performance in a theatre but nonetheless it leaves trace memories upon the site it (temporarily) inhabits.

McGillivray, 2011: 27

This is not the case when it comes to the inclusion of Maesglâs as a storehouse because the traces of the performances that occurred at this site, as with TRACE, are still visible – visitors can still access the shed in which *Unglücklicherweise* took place. Additionally, the showing of Maesglâs as a site in *Scarface\** depicts the farmhouse and the family home through the use of video, which then becomes a way of representing the location in the performance space. Whilst this example is not site-specific, per se, it still enables the site of Maesglâs to be encountered by the

spectators through a document. Therefore, the inclusion of this site, because of its multiple representations in Ladd's practice, means that traces of performance can be found.

Maesglâs can be distinguished from the other sites because of its rurality. This section seeks to consider a rural archive, or the placement of an archive in a rural location. First and foremost, the consideration of the rural in relation to queer theory has been an emerging topic because

most of the geographical work on sexual identities and the sexuality of space remains firmly located in the urban (reflecting the discipline's general obsession with the city).

Bell & Valentine, 1995: 8

Similarly, institutional archives, like the term queer, emerge from an urban environment, and few archives exist in the UK in rural settings.<sup>142</sup> The inclusion of a rural site serves to further disrupt the discussions of the archive as emerging from the urban metropolis or centre.

Writing in 1986, Foucault tentatively suggests that 'our life is still governed by a certain number of oppositions that remain inviolable, that our institutions and practices have not yet dared to break down' (23). Identifying certain instances in which the oppositional qualities of space are regularly mobilised, such as 'between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work' (ibid.), it becomes obvious how Maesglâs operates between the dichotomies that Foucault exemplifies. Part of this is down to the location being used as a site of

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<sup>142</sup> The Devon Rural Archive does exist in a rural location in the grounds of the Shilstone estate near Modbury. The archive is 'dedicated to promoting a greater understanding of Devon's domestic rural architecture and associated landscapes' (Devon Rural Archive, 2011).



performance (both in the site-specific sense and the representational, fictionalised space that Ladd presents within the studio frame). Additionally, its former dairy farming purpose still reveals itself through the objects, the buildings and the architecture of the farm and the clash between domestic space and workspace permits the farm to occupy a liminal space.

The home becoming archive presents some challenges. Like the administrative spaces, the home is in a constant state of acquiring new objects and this means that a full collection description cannot be undertaken. A blurring occurs between functional domestic objects, family collections and Ladd's archive. Like the other non-archive sites, preservation and conservation strategies need to be put in place, as well as an accessibility policy. Testing the limits of inscription are the ephemeral acts that come to structure the notion of home through familiarity and familiarity, resulting in a complex web of relationships: between public and private spaces. The home can offer something that the archive cannot, namely the familial bonds and the site on which several of Ladd's performances were staged. The familial bonds and farming practices can be traced through their inscriptions onto the site, and this points towards a presence in Ladd's practice through the way that her personal experiences, mostly in this site, have influenced her work. If the items held there were to be bequeathed or acquisitioned by an archive this contextual information held by the site may be lost.

## **CONCLUSION: TOWARDS A NETWORK OF HETEROTOPIAS**

An issue raised at the beginning of this chapter in reference to the dispersal of Ladd's collection outlined the challenge facing this particular archive when

compared with traditional archives that rely on the conversion of place in order to provide a house for the documents in one place. Whilst this dispersal of items may provide challenges to archiving, it is reflective of Ladd's practice: the collection exists in metropolitan and rural locations, as does Ladd's performance work. As it stands, the four sites house the collection, and will continue to do so in the near future. The longer-term future of the collection is unknown, and it could be, given Ladd's position as a leading theatre maker in Wales, that one day the entire collection will be institutionally acquisitioned. These storehouses exist in a network 'as it simultaneously demands attention to the points on a particular landscape, and the paths which connect them' (Greer, 2012: 201). All the locations exist in a particular landscape – that of Wales – and are connected by their appearance, representation or citation in Ladd's practice (in the case of the Gallery, the Institution and the Home). The Warehouse is a little different to these sites in that Ladd has not performed in the physical space, but its close connection to Chapter Arts Centre allows it to be a relational space.

Referring back to Mbembe (2002: 19), it can be argued that the collision between architecture and archives produces power, but, following Foucault, this power relationship is a social construction. In this archive, a different kind of power emerges from the existence of the collection over a variety of sites. The dispersion of the collection permits the consideration of sites that could be deemed as non-traditional archives because of their limited public accessibility, as well as the absence of conservation and preservation strategies that would need to be put in place. Instead, I wish to argue that their power is constructed through Muñoz's notion of disidentification and justifies the inclusion of the National Library of Wales

as an institution in these discussions, whilst strengthening the queer conceptual framework that governs this thesis. As previously referenced,

Disidentification is the third mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it; rather, disidentification is a strategy that works on and against dominant ideology .

Muñoz, 1999: 11

This study does not seek to invoke a hierarchy in relation to the spaces discussed, instead seeing them as equal and as offering different conditions and frames to the encounter with material in storehouses. The incorporation of the institution and standardised practices of archiving goes some way to comply with Muñoz's notion of working on or with dominant ideology of institutions. But there are shortcomings. Inevitably, when it comes to best practice guidelines and archive accreditation, standardised practices prevail and, rather than working against this, it seems more productive to include these standardised practices as a constitutive part of Ladd's collection. In doing so, the institution with which this chapter begins provides a standardised comparison for all the other storehouses and develops a way in which a relational network of storehouses can be created.

Foucault's discussion of the archive came from his examination of discourse where, for him, the archive is a 'practice that causes a multiplicity of statements to emerge' (2002[1972]: 146). Following this, his analysis shifted to the spatial considerations in his essay 'Of Other Spaces' (1986) where he proposed the notion of heterotopias. Another way to look at Eddie Ladd's archival sites and, subsequently, the relationality of her dispersed archive is through Foucault's proposition.

Heterotopias are:

real places – places that do exist and that are formed in the very founding of society – which are something like sites that can be found within culture, are simultaneously represented, contested and inverted.

Foucault, 1986: 24

I would argue that heterotopias are present in Ladd's performance work through the notion of displacement that I have previously discussed (most explicitly in relation to *Scarface\**), because

The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangles of the stage, one after the other, a whole series of places that are foreign to one another.

Foucault, 1986: 25

I seek to build on Foucault's notion of heterotopias by suggesting that in her storehouses, multiple representations of site, through different archival items, are present. Ladd's storehouses present a hybrid space: they are locations that are used to store her material remains, spaces which are referenced in her studio works, and spaces that she has performed in. It is from this hybrid position that Foucault's notion of heterotopias can be applied to Ladd's storehouses.

The overarching focus of this chapter is that of archival site, and this is a concern that emerges from archiving Ladd's collections. Whilst this dispersal across multiple sites may produce an archive that contains greater challenges to both the user and the archivist, it also allows the archivist to encounter a number of sites that are integral to Ladd's performance practice. The dispersal of the collection produces greater difficulty in encountering the materials by the users of the archive because of the fact that they are housed over a number of sites and these sites do not have adequate accessibility procedures in place. The preservation and conservation

processes are also diminished leaving items susceptible to greater levels of decay. The items, should Ladd or anyone else remove them from their storehouses, will leave behind a relationship with that space - one that, on the whole has been established through the practicality of what the sites have to offer. All archival items require containment to separate them from other objects, and it is through this house arrest and domiciliation that archives are founded. The storehouses gain their status through the incorporation of objects and items in their space.

I wish to reflect on the question that I proposed at the beginning of the chapter, where I asked, at what point does a storehouse become an archive? The storehouse becomes an archive through the process of institutionalisation and adoption of best practice guidelines as stipulated by archive accreditation bodies. Whilst archives have been constructed within Western discourse to be the ultimate storehouse, the potential future institutionalisation of Ladd's collection would mean that some of the context of the records will be lost because the items will have been removed from their location and acquisitioned into the formality and practicality of the institution. An additional aim of this chapter was to decentralise the construction of the institutional archive by incorporating and assessing the efficacy of alternative sites, therefore aligning with Halberstam's queer archival model. This serves to highlight the proposed precarious nature of archives. Whilst we see institutional archives as the most proper storehouse, any location has the potential to become an archive through the behaviours and processes outlined above.

As the archivist, entering these different locations and archiving items, allowed me to realise that it was not only the items that made these locations important but also the sites. The sites that contain Ladd's collection are sites that are

regularly performed on or represented in her practice. She has performed in the National Library of Wales, Chapter Arts Centre, at TRACE gallery and in her family home. It is through the practice of archiving that the user is able to potentially also encounter these sites. Encountering sites of performance can also be one way in which practising the archive can allow its creative potential to be realised.

## Chapter V: Towards a Queer Typology of Performance Documents and Objects

*Queerness is rarely complemented by evidence, or at least traditional understandings of the term. The key to queering evidence, and by that I mean the ways in which we prove queerness and read queerness, is by suturing it to the concept of ephemera. Think of ephemera as a trace, the remains, the things that are left, hanging in the air like a rumor.*

José-Esteban Muñoz, 2009: 65

How does an archive provide evidence of performances if the live event, following Phelan's ontology of performance, refuses to be presented as an 'object' that cannot be present in an archive? Ladd's performances do leave material traces and remains which are stored in her collections and this, it will be argued, challenges the conventional understanding of an archive as being a predominantly written, paper-based form. This chapter seeks to examine four items that are present in Ladd's collection and asks what they tell us about the performance event – essentially, what evidential qualities they possess. It argues that, as performance results in mixed media collections, the concept of an archive as being paper-based is challenged and practical approaches to archiving need to be reconceptualised accordingly. Similar to the queerness that Muñoz identifies in the quotation above, performance, as a transitory, live event, is rarely complemented by evidence because the things that remain are not the performance itself – it is the suturing of traces and ephemera onto a live event in the past that produces a queering of evidence as such. As will be discussed in this chapter, evidential records in archives can provide contextual information for the performance event as well as recordings and items that are lifted directly from the live events. This chapter will also borrow

queer theoretical debates by focusing on the affective exchange between body and archival object, thus progressing the thesis' main argument that handling and practicing the archive, when it is conceived through a queer epistemological frame, renders it as a space of creative potential.

At their most basic level, archives and records are concerned with the concept and value of evidence – namely, what does an archival item tell us about the past; what does it give evidence for. Discussing the slippery nature of the term, Jennifer Meehan highlights that

When talking about records as evidence, archivists variously assert that records *are* evidence, records *possess* evidence, records *provide* evidence, and records are important *for* evidence.

Meehan, 2006: 128, emphasis in original

The interchangeable nature of the term evidence, that Meehan lays bare, and how it can be applied to multiple concepts, demonstrates that the quality of evidence ascribed to an item (in this instance archival items), is a construction. An object is not born as evidence and it cannot possess evidence; rather it is human interaction and constructions that render it as such. In this chapter, I will be using the concept of evidence to ask what an object tells us about what (might have) happened in the past. As previous chapters have sought to queer the concepts of arrangement and location in the construction of an archive, this chapter seeks to queer the fixity of the notion of evidence when applied to archival objects and materials derived from live performance events.

Unsurprisingly, queer approaches to historiographical encounters, including encounters with archival material, foreground the affective exchange between body and object; encounters where, through the writing of history, bodily pleasures can



be found and should be acknowledged. Elizabeth Freeman refers to this as erotohistoriography. For Freeman, the concept of erotohistoriography foregrounds the presentness of the encounter with the historical object: '[e]rotohistoriography does not write the lost object into the present so much as encounter it already in the present, by treating the present itself as a hybrid' (2010: 95). Freeman's formulation marks a shift in how one reflects on encounters with the archival object. The idea of encountering the object as already in the present changes the focus of the archival item as a means of evidencing the past, and this has also altered my approach to examining the archival objects under discussion here. As the amateur archivist tackling Eddie Ladd's collection, I am not so much interested in the reconstitution of past events; rather, I am interested in the live transaction between myself and the material in the moment of encounter and what this means for facilitating an archive's creative potential. Consequently, erotohistoriography 'sees the body as a method, and historical consciousness as something intimately involved with corporeal sensations' (2010: 96). According to this logic, the subjective experience of physically engaging with the archive is foregrounded, which means that the materials encountered to some extent lose their ability to objectively evidence the past. Whilst this chapter is framed by what the items under discussion tell me about the performance event, commonly referred to as 'evidence', a queer approach to evidence would not ignore my corporeal and embodied experience, as amateur archivist, of encountering the archival items in the present moment.

In order to discuss the concept of evidence and its problematisation in Ladd's archive, I have selected four items to consider that might exemplify types of items that are housed in other collections related to performance and performance-

making. These items have been chosen primarily because they challenge what documentation is and I have had a subjective corporeal response to them. As outlined in Chapter I, documentation debates focus on the recording of the live event and not on items that are made and produced in the administrative function of making performance, nor does the documentation debate focus on items or artefacts that are lifted directly from the performance. Typically, the documentation debate tends to discuss and analyse photography, video recordings, performance criticism and writing as ways in which performance is saved. For Auslander, at the most basic level, documentation seeks to ‘provide evidence that [the event] actually occurred’ (2006: 1). In Auslander’s assertion, evidence then is related to notions of proof and, as Ricoeur indicates, ‘much remains to be done regarding the validation procedures for any proof’ (2004: 173). Aside from ensuring that the legacy of performance works lives on in the circulation of their records, discussions of performance documentation have become increasingly important, following the rise of practice-led research in the academy, whereby ‘some form of durable record is institutionally required of research findings’ (Nelson, 2013: 6). This requires the production of evidence and proof that the research took place and is also used as a tool for transmitting and recording of research results. Whilst widely acknowledged that documentation does not replicate or stand in for the live experience of performance, certain forms of documentation, such as photography and video, have become commonly used as a tool for evidencing such projects and as an authoritative and legitimate version of the live event. As Tracy Warr has argued,

A performance photograph would have the image perform the role of materialist evidence and proof – showing exactly what happened so we can “know” it. [The] photograph as document usually assumes authenticity and

authority, yet it is neither objective, necessarily factual nor a complete record.

Warr, 2003: 31-2

Warr's discussion highlights the potential problem of considering the photograph as a document of authenticity and also begins to allude to the fallibility of documentation. Similarly, scrutiny has been placed on video as a tool for documentation, a medium which is seen as the best way in which to record performance. Reason argues that:

video is constructed with discourses of documentation and disappearance [...] as at once something that will solve the "problem" of documentation and at the same time something that will potentially obscure and overwrite the original performance.

Reason, 2006: 73

Reason is suggesting that one of the concerns of video recording is that it will come to stand in for the live event. These common forms of performance documentation seek to offer proof of the live event, whilst at the same time becoming mediated works in their own right.

## **QUEERING EVIDENCE**

Central to the conventional notion of the archival object is the 'categorizing of records possessing evidential and informational values' (Cox: 2004: 165).

Following this formulation, the object that is housed in an archive must provide evidence for an event that occurred in the past and it is the item's appearance in an archive (following the various archival processes) that constructs it as a piece of evidence. The objects under discussion in this chapter also question what counts as 'proof' because what they record is not easily discerned from the object itself, but

requires contextual information from the archivist about the original use of the object either in performance or in the business and administrative functions of performance making.

Central to the concern of queering evidence is the way that '[q]ueer scholarship regards knowledge as on-going rather than making truth claims or underlining how communities generate knowledge in interchange' (Zeeman et al., 2013: 102). Positivist attributes of archives, such as notions of truth and evidence, have become unfixed within a poststructuralist deconstruction and taxonomic categorisation has been questioned.<sup>143</sup> As noted by DuBrow (1996), '[b]efore around 1970, many scholars unself-consciously held that the purpose of evidence was to establish objective truth' (7-8), which poststructuralist thinking has sought to disrupt by calling into question such finite qualities. Similar to the shift in discourse from archives being fixed to archives being in a constant state of -becoming, the archival record's ability to transmit a sense of objective truth or authority is also being questioned. As a result of this thinking, '[t]he archival document is not, therefore, a static and stable construct, but rather a fluid concept which changes according to the interactions of archivists and users' (Lane & Hill, 2011: 9). As a consequence, we can no longer speak of a document having one truth, but rather a multiplicity of truths that can only be communicated through their relationships with one another and with the person encountering them. Archives rely on the cumulative nature of records working in conjunction with one another, and these records are selected by the archivist in the appraisal process, which gives rise to the socially constructed

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<sup>143</sup> Please see Chapter I for a thorough outline of this argument.

concept called 'evidence'. Archival records can be used as evidence in multiple ways and in different combinations to suggest a range of historical narratives.

Roms (2010b) argues that in performance studies evidence 'is not a term that has received much explicit attention or application' (n.p.), which could be attributed to

the field's long-standing commitment to an ontology of presence which leads to a deep-seated scepticism concerning critical concepts – such as "evidence" – that arise principally out of the theoretical, methodological and practical implications of writing histories.

Roms, 2010b

The resistance to the positivist concepts of truth, proof and evidence could also be attributed to the development and legacy of poststructuralist thinking.<sup>144</sup> Instead of a reliance on the document to possess qualities of authenticity, truth, impartiality and objectiveness, post-structuralism allows the user to deduce the validity of the object as providing proof for the event.<sup>145</sup>

Muñoz proposes that performance's ephemerality and 'its inability to "count" as proper "proof," is profoundly queer' (1996: 6). For Muñoz, the lack of a trace of performance is queer because it is 'often transmitted covertly' (ibid.). As such, the objects under scrutiny in this chapter draw on what Muñoz suggests may be the remains of the ephemeral act as

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<sup>144</sup> See Barthes' seminal post-structuralist text that argues that 'the birth of the reader must be at the cost of the death of the Author' (1977: 148), which results in the proposition that 'images, texts and languages are all signs to be interpreted and interrogated, none of them maintain a stable, static, meaning' (Lane & Hill, 2011: 8).

<sup>145</sup> For the purpose of this thesis, I am limiting my discussion to archival items, although there are other ways that performance studies might think about material evidence, such as: forensics, objects as witnesses, or actors in a network.

a kind of evidence of what has transpired but certainly not the [performance] itself. It does not rest on the epistemological foundations but is instead interested in following traces, glimmers, residues and specks of things.

Muñoz, 1996: 10

The objects do not stand in for an experience of the live event, nor do they provide an account of the performance or a way of knowing the performance. Rather, the focus of this analysis of different types of performance remains is on what they might evidence, as Meehan suggests, in a dynamic relationship between archivist, object and user. The queering of evidence allows the positivist nature of archival items to be called into question, where they cannot pertain to dictate singular, overarching meaning, but rather allow for a multiplicity of meanings to be made by each user of the items. I will argue that the notion of providing evidence is queered through an archive of performance that includes mixed media.

Most importantly, a queer approach to evidence foregrounds the transaction between the individual and the item. Within a queer discourse, much has been written about archival desires – primarily, from a perceived institutional neglect of archives not holding items relating to queer people.<sup>146</sup> It is to this end that, by considering the affective exchange between myself as amateur archivist and the items under discussion, we begin to establish a historiographic method, which, following Freeman ‘would admit the flesh, that would avow that history is written on and felt with the body, and that would let eroticism into the notion of historical thought itself’ (2007: 164). I have justified the focus on the subsequent archival items through their lack of discussion within documentation discourse, but I must

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<sup>146</sup> For a discussion of queer archival desires through institutional neglect, please see Wakimoto et al. (2013) and Sheffield and Barriault (2010).

make explicit that I am also personally drawn to these items – my subjectivity sees something in them that separates them from other items in Ladd’s collection.

## OBJECTS

### Object 1: Costume

The suit lies in a corner of the dark and dusty warehouse, protected by a sheet of clear plastic. It bears the scars of its former performance use: no longer pristine, as it once was - the elbow is scuffed, there is a button missing from the jacket cuff and the hem on the left trouser has begun to come loose. It points to ‘the traces of a lost performance and a lost body, in [its] sweat marks, frayed edges, [and] indentations of absent elbows and knees’ (Monks, 2010: 140). This suit is black, it is tailored, and it was worn by Ladd in her performance of *Scarface\** (2000). This archival item, through its circulation in published photographs, has become iconic in Ladd’s repertoire and contributes to an adoption of a masculine aesthetic that her practice makes use of.<sup>147</sup> If, as Monks (2010) suggests, ‘[t]hinking about costuming is a way to think about theatre’ (8), then we might conceive of the suit as being an integral representation of Ladd’s practice and something that an archive concerned with the saving and recording of her performance works should retain. Similarly, when we think of the leftovers of performance, costumes are key items that remain as they ‘are an element of performance that appears to be relatively easy to retain and order after the show has ended; they seem to be a comfortingly material aspect of an ephemeral form’ (142).

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<sup>147</sup> For example, the front cover Koski and Sibari (2010) features an image of Ladd in *Scarface\** wearing the suit. Additionally, publicity materials found in her collection for promotion at various festivals around Europe also contain images of Ladd wearing the suit from this performance. This image has become synonymous with her practice and has been widely disseminated.

At the most basic level, the costume provides evidence that a performance did happen – it acts, as Auslander would have it, as proof that it actually occurred. This, of course, is reliant on triangulating the costume with other evidentiary items in Ladd’s collection; something that Gay McAuley acknowledges in her 1994 article on video documentation where items have to work in conjunction with one another to provide an account of the event:

It is already evident that a video recording of a theatrical performance needs to be supplemented by a number of other documents if it is to serve a useful role in a performance archive.

McAuley, 1994: 188

Similar to the shortcomings of video documentation that McAuley discusses, the suit’s use in a performance does not come from the individual item itself; it relies on other documents and testimonials in order for us to begin to understand how it was used. I have ascertained that the suit was worn in *Scarface*\* through the collaborative nature of my encounters with Ladd and her collection. This is further supported by photographs of Ladd wearing the suit that are on her website and publicity materials related to *Scarface*\*. Considering the suit in and on its own, without any substantiating evidence, highlights that costume’s appearance in an archive of performance ‘stands as a testament to a performance that has gone but is stubbornly mute in its willingness to tell us “what exactly happened”’ (Monks, 2010: 140) and ‘tell[s] us very little about how [it] was used [...] in production’ (142).

Costumes are objects left over from performance that bestride both archival and museological contexts. In 2012, Donatella Barbieri curated the practice-based research project *Encounters in the Archive: Reflections on Costume* – a series of



engagement strategies that sought to foreground one-on-one exchanges between participants and archived costumes from the Victoria and Albert Performance Collection. One of the aims of this project was to 'exploit the absence of the performer's body and to articulate the performative soul in collected and archived costume through interaction with selected participants' (2012: n.p.). In line with their preservation and conservation strategy, costumes housed at the V & A are

afforded protection, conservation and value within an institutional context, while also providing each costume/object with a carefully researched and constructed history. As museum object, the costume becomes precious, guarded and also, by necessity, removed from the notion of performance.

Barbieri, 2012

The project that Barbieri constructs relies on archival material, in the sense that the costumes have come from an archive, but it moves this into the territory of museum through notions of presentation and display.

Unlike the V & A displays, Ladd's suit remains closeted in the warehouse, which in turn permits concerns regarding the lack of a preservation and conservation strategies to protect the suit from decay as well as the provision of access for potential users. Whilst the V & A collection actually retains costumes, other archival collections might not save the actual object with preferences for sketches of costume designs owing to their ability to be more easily stored.<sup>148</sup> Barbieri's subsequent research and reflection on her project sees her propose 'a methodology of research that goes beyond semiotics, and engages with the performativity of costume, via material culture analysis' (2013: 282). She builds on art historian and curator Jules David Prown's formulation of material culture arguing that 'subjective,

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<sup>148</sup> Such as the Alan Tagg Archive housed in the University of Bristol's Theatre Collection.

intuitive responses are only permitted once a thorough investigation of the object's materiality has taken place' (2013: 285).<sup>149</sup> Barbieri uses material culture analysis in a similar way as to how I am approaching my encounter with the suit. Initially, through the appraisal process, I am looking at the specifics of the object – the fabric that is used, the colour, its role within Ladd's practice – and I'm asking what it tells me about the performance. This is then built on by understanding Prown's proposal of 'the empathetic linking of the material (actual) or represented world of the object with the perceiver's world of existence and experience' (1982: 8). Prown's focus on the object being in the world of the receiver rather than the creator is significant as, in this particular example, the knowledge that is drawn from the handling of the materiality of the suit is undertaken in the present encounter – what the individual encountering the object 'is at the moment of investigation' (9). This means that the damage and worn nature of the suit feeds into my experience of the item.

It is important to note that this suit is different from other costumes because, ordinarily, they are 'usually retained and remade for subsequent productions' (Monks, 2010: 141) allowing them to enter into a new narrative whereby they are plucked from the costume wardrobe and used within a different production. This particular suit was only used in *Scarface*\* and its subsequent manifestations and re-articulations. It did not enter into Ladd's costume cupboard, but was purposefully separated, wrapped in plastic and placed away from other items in the warehouse behind Chapter Arts Centre, presumably should Ladd have to perform *Scarface*\* again. This means that the suit is specific to this performance and has not entered

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<sup>149</sup> Material culture is 'the study through artifacts of the beliefs – values, ideas, attitudes and assumptions – of a particular community or society at a given time. The term *material culture* is also frequently used to refer to artifacts themselves, to the body of material available for such study' (Prown, 1982: 1).

into other circulations in other performance works. The separation of the suit from other objects in the warehouse serves to render it an important artefact of Ladd's practice.

In my encounter, I remove the suit from the protective plastic that Ladd has used to protect it from the damp conditions of the warehouse and make a note of its qualities: the type of material, its condition, and size. The suit's lining is soft to touch when compared with the rougher fabric that makes up its outer shell. I have a desire to put the suit on, knowing that I am far too large for it to fit my frame. That is my creativity emerging – I imagine stretching the material over my own body so that the item's integrity, from an archival perspective, is compromised. I am conflicted – as the amateur archivist, I should be concerned about the item's integrity and not sacrifice it in any creative "dress up" intervention. I think, however, that this is a natural response for those who would encounter the costume – that they would wish to put it on. I do resist the urge to put on the suit and instead decide to hold it up and look at its shape, its outline. To my surprise I notice that the fabric retains some kind of 'material memory of performance, permeated and formed by the work of the performer' (Monks, 2010: 140). The nature of the costume means that it was fitted to Ladd's body shape and contours – in the moment of encounter, for me, it points to a body that was once there.

The advantages of the suit as a document of the event (in the sense that it acts as evidence that the event occurred) is that touch is foregrounded. Unlike other modes of documentation (such as video or photograph), I am able to handle an artefact that comes directly from the performance. The costume is not a copy or imitation – it is the real thing from a performance that I have only seen video

recordings and photographs of. In her advocating for a greater and wider appreciation of costume, Barbieri suggests that the costume 'projects what something *looks and feels like* into the moment the performer enters the stage space' (emphasis in original, 2013: 284). The costume's appearance in an archive can permit a sensory engagement between user and document beyond the realm of sight or sound.

The suit does not merely provide evidence that *Scarface*\* took place – there are other evidential qualities that it also possesses. The suit also provides a record of Ladd's body; from the costume we are able to discern the approximate size of her body. The worn nature of the jacket's right sleeve (around the elbow area) allows me to assume that this body part bore a lot of the pressure from the floor or other surfaces in performance. Of course, all the evidential qualities that I am looking for foreground performance and what the costume tells us about Ladd's practice. There is other information that could be gleaned from this item, such as how a suit is made, the pattern that is used to make the item and the history of clothing – as a result 'a costume contains several different performances, inscribed into it through the work that made it' (Barbieri, 2012: n.p.). Whilst these aspects would potentially interest a future user of an archive, the focus here is on an archive of Eddie Ladd's performance.

There is something I find queer about the costume as a performative remainder and I think it has to do with the absence of the body and the desire for me to wear the outfit and to touch the costume's materiality. It is a shell that once contained the performer – the very extremity that remains from a flesh that once occupied it. And it is not the thing itself, the performance, that remains but

something lifted directly from it. This draws connections with my earlier reference to Muñoz and his proposition that queer evidence does not leave too much of a trace and requires the act of suturing the evidence to the concept of ephemera. The very absence of the body reminds us about the inability of performance to be saved, and all we are left with is the unoccupied suit to point us to a body which was once there. It would come as no surprise that I would be drawn to the suit in my encounter with Ladd's archive. For me, its value comes from its representation in other mediums, such as the photographs and films of *Scarface\**, that I have regularly encountered. Coupling this with it being an artefact directly from a performance and its reference to Ladd's body, the significance of the item in relation to a collection of Eddie Ladd's work emerges. The sensory engagement that I was able to have with the suit further cements my relationship with the object and begins to produce an erotohistoriographic feeling that Freeman articulates and that frames this chapter, whereby I am touching the past in the context of the archival encounter as amateur archivist.

### **Object 2: The Working Notebook**

Housed in several box files in her study at her house in Adamsdown in Cardiff are notebooks varying in size; some are full, others have five or six pages that have been written on. My discussion of the concept of the working notebook refers to the multiple notebooks that Ladd makes use of throughout her performance making process. These notebooks record the devising process of her performances. As it stands, little theory exists in relation to considering the working notebook as a

document of performance.<sup>150</sup> The working notebooks in Ladd's collection date back to her early professional career with Brith Gof and span to her most up-to-date performance works. My encounter with these notebooks seeks to ascertain what they record and what they provide the archivist in terms of evidence of her performance works. Owing to their focus of recording her performance making process, they contain notations of physical movements and scores. Additionally, they provide an insight into Ladd's life as they act as a kind of diary, blurring the distinction between her personal and professional life. It is my intention to consider the working notebook as an important object to remain in a performance collection – they are items that can be easily retained, and they act as ancillary evidence to give an insight into the creative processes involved in the performance works that Ladd makes. In their paper format, the working notebooks take up little space and as long as they are kept in suitable conditions, they will not deteriorate or decay at a rate that would occur for items in the warehouse. When thinking about archival items, the working notebook is perhaps a more traditional object that remains. Notation provides a useful context through which to consider the working notebooks as evidence for past performances because the pages are littered with stick figures in order for Ladd to record the choreography. However, the notation system that Ladd adopts is not as universal as, for example, musical notation. She uses a notation system in order for her to record the choreography, which serves to highlight that 'all notation is interpretative because of choices in what is noteworthy' (Törnquist, 1991: 22). Another concern that arises from archiving Ladd's working notebooks

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<sup>150</sup> A discussion of artist's working notebooks exists in a fine art discourse: ownership of the fine artist's privately written workbooks, notebooks and sketchbooks occurred 'in the late nineteenth century [when] they began to become a major focus of attention as the key to the inner life of creative individuals' (Kemp, 2006: 2).

emerges as a result of the blurring of the distinctions between personal and professional life, which the notebooks capture. Ronald and Mary Zboray also faced similar issues when archiving local history documents in New England's Manuscript Archives. They state that:

[A] diary, for example, could easily morph into a scrapbook or a scrapbook into a commonplace book. This common transgression or disregard of form or genre can present problems for archivists and cataloguers wanting to characterize (and categorize) accurately their manuscript holdings as well as for researchers seeking out any one kind of item as a distinct, discrete entity.

Zboray & Zboray, 2009: 102

The blurring between performance works and personal life in Ladd's notebooks presents some issues in how these items are catalogued. However, it feels appropriate for a queer approach to also include her personal notations alongside her professional ones in this record – blurring the distinction between a public and private life. Even though little theory exists in relation to the working notebook, diaries are regularly discussed and analysed in archival theory.

In the context of performance, working notebooks have been published such as Quick's *The Wooster Group's Work Book* (2007) and Goat Island's *School Book 2* (2000). These publications offer a document that charts a particular company's practice demonstrating a potential use for Ladd's working notebooks in the future.

For Quick's work on the Wooster Group, the aim of the publication is so

that the reader might gain some understanding of the diverse and complex ways in which the five performance pieces that make up this book have been put together.

Quick, 2007: 11<sup>151</sup>

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<sup>151</sup> Quick's publication focuses on five performances by the Wooster Group: *Frank Dell's The Temptation of St. Antony* (1988); *Brace Up!* (1991); *Fish Story* (1994); *House/Lights* (1998) and *To You, the Birdie!* (*Phèdre*) (2002).

Goat Island's *School Book 2* (2000), produced at a summer school, offers a series of exercises in order to assist in the generation of performance material. Increasingly, a publication that brings together multiple documents from a company's archive, existing in a variety of mediums, has become desirable as a means of communicating the process of making performance work. *Good Luck Everybody* (2011) is the first publication dedicated exclusively to Lone Twin's practice and this book 'contextualises, documents and analyses Lone Twin's work' (Williams & Lavery, 2011: 5). These books capitalise on using 'documentation [that] has been drawn from the company's archive' (Quick, 2007: 11), and allows them to be more widely circulated. Documentation, commonly, takes a recording of the performance as a way to access the live event, whereas published working notebooks such as these allow ways in which the performance making process can be encountered by readers.

Other types of published working notebooks focus on communicating actor and performer training. For example, Judith Malina, cofounder of The Living Theatre published direct excerpts from her working notebooks that she kept whilst training with Erwin Piscator. She

started to keep a notebook on February 5, 1945, when [she] began [her] studies at Erwin Piscator's Dramatic Workshop at The New School for Social Research in New York.

Piscator, 2012: 2

As indicated in Richard Schechner's foreword to the book, 'what is not predictable from the evidence of Malina's *Notebook* is what she and [Julian] Beck, and their many colleagues, made The Living Theatre into' (Schechner in Malina, 2012: xviii).



This demonstrates that this published working notebook, in the way that Malina notated the information, resulted in little evidence pointing to the outcome of the training exercises that she was undertaking. The emphasis in this published notebook is placed on the process and exercises that have wide-reaching pedagogical purposes. There is, however, little information on how these recordings manifested themselves in performance. All these publications have emerged within the last few years, demonstrating a shift in the way that artistic and performance practice can be disseminated with a focus on understanding the process that these companies go through in making work. The strength of these publications is that they offer an insight into the processes of performance making.

Reflecting on Walter Benjamin's notebooks, Marx et al. note that the notebook is

part of the fundamental equipment of writers, artists, architects, scientists in short, all intellectuals who devise things – thoughts, images – that they need to record and register' in order 'to make plain [...] modes of thinking and working.

Marx et al., 2007: 151

My decision to name this item the working notebook, as opposed to the reflective journal or diary, indicates that the working notebook has the potential to be amended and is not necessarily concerned with reflection. Reflection involves looking backwards, whereas the working notebook relies on the act of looking forwards, through a process, towards the completion of a performance. One of the qualities of the notebook is that it can 'release sheets to be passed on or inserted into another context' (Marx et al., 2007: 151), and can be seen as a collection of

pages susceptible to editing, change and removal.<sup>152</sup> In an interview conducted with Ladd, she states that she would 'find the notebook first of all' in the process of relearning choreography (Ladd, 2012a). Ladd does not choose to go to video evidence of a record of live performance, but rather returns to the original notations of her choreography as a score, admitting that 'I'd rather read my notes or re-choreograph than look at the video image' (ibid.). This claim by Ladd establishes the working notebook to be an integral tool in her professional practice. As her primary method for notating and recording choreography, a translation occurs from process to its realisation in performance. First, Ladd must decide how to notate the choreography. The working notebooks in her collection rely on images and language in order to record the work and process on the page and are used alongside muscle memory and embodied knowledge. Ladd's working notebooks have been created in a chronological order and they are maintained daily, which means that 'there'll be notes from other productions in the same notebook' if one is working between two (Ladd, 2012a). Drawing parallels with diary keeping, Ladd uses the notebook as a way to record her wider life away from her performance making. This means that other records, such as food recipes, shopping lists, contact details and travel arrangements exist in the same item as performance notation, scenography sketches and records of process, evidencing a blurring between professional work and her private life. These also provide evidence for where performances have toured and also serve to complement the administrative documents that Ladd has also retained.

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<sup>152</sup> In performance practice the page as performance space has its roots in the 1960s and 1970s, whereby '[t]he artist's book, and by extension, the pagework becomes a medium for exploring boundaries and relationships of text, surface and visual image as both conceptual and as concrete material space' (Allsopp, 2004: 2).

Eddie Ladd's collection is not the only one to hold working notebooks; they are also present in the official archives of the Theatre and Performance Archive (Victoria and Albert Museum) and the Brith Gof / Cliff McLucas Collection (National Library of Wales). Specifically, the V & A holds the working notebooks of Nancy Adam who kept scrapbooks of programmes and diaries documenting performances that she had seen, which is different to the artists' notebooks, journals and sketchbooks that I have previously discussed. The Brith Gof / Cliff McLucas Collection, on the other hand, offers working notebooks and reflective journals that document both making processes and performances, but are produced retrospectively – after the performance has been staged. McLucas' working notebooks demonstrate that documentation is 'a creative process in the present' (Pearson & Shanks, 2001: 59), as the intricacy of their creation produces a journal that is an art object in its own right.

In 1998 McLucas directed Ladd's performance *Lla'th* and as a result of this, documents authored by Ladd and documenting her solo practice appear in the Brith Gof / Cliff McLucas Collection. McLucas often created these working notebooks after the performance. As such, little remains in these notebooks regarding the process of making, but rather they document the performance's score, whereby architectural drawings, as well as schematics that record the structure of materials and sequences from the performance are saved. Ladd's working notebooks function differently to the aforementioned objects as they are unmediated notations of processes and are not necessarily produced as documents intending to provide a record for future users to encounter them; rather they are produced solely for Ladd to record her practice.

For Ladd, the working notebooks exist prior to the live event, meaning that, as a document, they are not confined by the timeframe of the live performance. The practice of writing in a working notebook serves to differentiate the document from the live event, whereby '[t]he violence of the body reaches the written page only through absence' (de Certeau, 1988: 3) – Ladd's body and its embodied knowledge and muscle memory is markedly absent in the working notebooks. The construction and physical properties that the working notebooks possess are important to understanding how to archive such an object. The way that the pages progress through the working notebook means that in Ladd's use of them, they are kept chronologically and have a linearity that begins at the start and works through to the end. Ladd's notebooks are different from those of Walter Benjamin's in the sense that they remain intact, with few pages having been removed. The working notebooks' contents are eclectic; some of Ladd's working notebooks are not specific to different performances, and this means that the information contained in them has to be investigated in order to understand which performance the notes relate to. The working notebook is an integral part of Ladd's archive because it allows insights into the processes that Ladd used to create performance, but the information needs to be communicated to the user as to what the working notebook evidences. This points to a communication of information that is not always explicit. Additionally, because the working notebooks provide a context for the work and maintain focus on the devising process, the notations that they contain may not be present in the final performance. Therefore, the working notebook offers the user evidence of some material that never made it into performance as well as providing context for and information on Ladd's private life and influences.

As with all process of notation, translation needs to occur in order to adapt the physical movement and scores of performance material. Ladd works on translating the movement into a series of sketches and then relies on her muscle memory through rigorous rehearsal to remember the choreography with her body using what Diana Taylor (2003) would refer to as the repertoire, demonstrating how this would work together with her archive and these records. This does not mean that the working notebook is redundant in its use as evidence for restaging, but it also functions as a record of the development of material and various organisational functions, such as lists, which may be of interest to the historian in the future. The use of working notebooks extends beyond Ladd's performance repertoire; they are produced before the performance event and are not evidence for the actual performance, but render visible the processes that she undertakes when making and therefore differs from traditional modes of documentation. The system of notation that is employed is personal to Ladd and can be interpreted differently by those consulting the working notebook as an object of evidence. This means that the notation can be treated as a performance score, open to interpretation, and could potentially give rise to other artistic explorations, serving to facilitate the archive's creative potential.

I am drawn to the working notebooks precisely because of the way that they contain the professional and personal. They allow ways in which I am able to look beyond the specific performance works and offer tools for accessing contextual information. The notation style that Ladd uses – in her use of stick figures to record choreography – is also intriguing. Specific to Ladd, these notations are open to interpretation by myself and any future user of her archive. Flicking through these

notebooks I get the sense of touching history and I am drawn to notating on the pages – again, like wanting to wear the suit, a potential act that would harm the integrity of the items and demonstrates a tension between a creative act and my archival conservatism. There is something as well about the concealed quality of the notebooks that are in Ladd’s collection that draw me in. In their very nature, they are closed and to some extent private. In the presentness of the encounter with these items, I am aware that I can span Ladd’s performance making history and the development of her material, most notably, choreography through its various manifestations. For Ladd, it has remained a constant way of documenting her performance and remembering her material. In their current condition, her working notebooks are intact. If these notebooks were to enter into an institutional archive, then they would be difficult to catalogue or file because the notebooks do not document or relate to one singular performance event. Rather, if we were to group the working notebooks together, they create an anthology that is specific to the progression of Ladd’s career. Working notebooks queer archival standards, even though they are paper-based, because the item is not easily located with one record, as highlighted by Zboray’s discussion of diaries. They allow insights, for the potential user, into a number of different personal contexts through which to view her work and glean information, as well as acting as a record for multiple performances. Given the focus on process, it is difficult to discern whether the choreography that Ladd notates actually ends up in the performance, or whether it is removed through the rehearsal process. Whilst the evidential qualities of the working notebook, if performance archives are concerned with recording live performance, become questionable, they are still an important document where the archiving of a career

of performance is concerned due to the contextual information that they provide and the interactive relationship that the user has in handling these materials – one that foregrounds touch.

### **Object 3: Materials of Mass**

Materials of mass refer to three particular substances that Ladd has used in three of her performances. In *Lla'th* (1998) she covered the floor in piles of salt. In *Unglücklicherweise* (1994), she covered the performance space with piles of corn. In *Dawns Ysbrydion / Ghost Dance* (2013) the performance space was covered in flour; all of them materials that relate to Ladd's rural experience and history of growing up on a farm. These materials were all acquired by Ladd and discarded after the completion of the performances. What remains in her collection is the surplus stock; the materials that she did not use in her performances. The focus here is concerned with archiving materials that never appeared in performance as, once they were bought, they were immediately placed in the storehouses. I will be arguing that they should remain in her collection, regardless of whether she used them in performance. This calls into question the specificity of the archival object and its provenance, with its provenance and authenticity being constructed precisely because of its use in Ladd's performance. In this case, the substances that are left are the material remains of the performances, even though they were not literally used.

At their most basic level, the materials of mass that endure in Ladd's collection provide evidence for the material that she used in performance. The use of these materials in Ladd's practice, such as flour in *Dawns Ysbrydion / Ghost Dance*

(2013), evidences an aesthetic choice in the mise-en-scène. As with the other objects under discussion here, the materials of mass deviate from traditional modes of recording because they do not capture the performance. Rather, they provide context for the future user, allowing them to feel the materiality of the substances that Ladd used in her performance. In order to consider how Ladd used these materials, the user needs to rely on other documents, such as photographs of the performance, which then allow them to see how they were originally used in the live event. The publicity photograph for *Dawns Ysbrydion / Ghost Dance* shows that flour was used as a floor covering as well as a substance that covered Ladd's body. The indentations that are left on the floor indicate that there is some interaction between the performer's body and this substance.



Figure 4: Ladd (2013) Publicity poster for *Dawns Ysbrydion / Ghost Dance*



The materials that are left over do not automatically give a record of the performance because they were not necessarily used in performance. As with all the objects under discussion, they do not evidence the performance as a whole, but rather evidence parts of the live performance and the process through which the user can attempt to begin to experience these elements and hopefully demonstrate the creative potential that practicing archives produces.

The materials of mass in Ladd's practice exist as a mass of particles: from salt, to flour, to grain. The central question for the archivist would be how much to save – should the archivist save all of the remains? Should they save miniscule particles? Archival standards stipulate that three copies should remain. This approach cannot be adopted for the saving of objects such as these precisely because it is their mass that communicates their use within a performance context. The inclusion in her collection of leftovers that were never used in performance, serves Ladd, just in case she has to re-perform one of the performances again. During the collaborative process of archiving her collection, I asked Ladd why these items were retained, with particular focus on *Lla'th* as it was last performed so long ago. She responded and said that they are retained precisely because she has bought them and does not want to throw them away.

In terms of provenance, a traditional approach to Ladd's archive would be concerned with the objects that were interacted with by the artist. In the case of the materials of mass, they are leftovers – retained by Ladd in case they need to be used again. I am drawn to these items because of how they foreground touch – I am able to physically touch the materials of mass and think about how my body interacts

with them and how this differs from the way that Ladd used them in performance. The abundance of grain and salt, in my analysis of the performances of *Lla'th* and *Unglücklicherweise*, served to mediate the movement of the choreography. The flour from *Dawns Ysbrydion / Ghost Dance*, however, served to provide a trace and indentations on the floor from the choreography. There is a muteness about what these materials tell us about the performance. In effect the matter is something that can be experienced by many. It is the marked encounter with Ladd's collection that evokes the sensation of touching history and sees an equivalence between my touching the material in Ladd's collection and Ladd's touching of the material in performance. The flour is perhaps the more interesting of the materials of mass as the particles are left on my hands following my encounter with them. It is what queer theorist Sara Ahmed, in her formulation of a queer phenomenology, refers to objects and their proximity to the skin through the notion of touch. She suggests that '[i]n being touched, the object does not "stand apart"; it is felt "by" the skin and even "on" the skin' (2006: 54). The particles that remain on my hand following the interaction with the flour mean that the archival materiality becomes part of me in this encounter.

#### **Object 4: The Analogue Object**

There are many cassettes housed in Ladd's collection; from beta max cassettes, to VHS; from audiocassettes to mini-discs. The incorporation of mediated images into the *mise-en-scène* in Ladd's performance works, such as in *Scarface\** (2000), results in these cassettes not actually recording the entire performance akin to the traditional method of video's use in documentation; instead, they give an

account of specific recordings that precede the performance. In short, the media artefacts that I will be discussing are material remains from performance. These films were projected and not necessarily knowingly produced as a form of documentation. First and foremost, the analogue items exist on cassettes rather than being digitised or migrated to another format. They are objects that form part of the collection akin to more traditional modes of documents. This means that we can look at these specific items by drawing on McAuley's exploration of video recordings as documentation. Video documents have become the de facto method for recording performances and are

judged (or feared) as "replacement performances," or alternatively assessed in terms of their adherence to the aesthetics of the recording medium [...] rather than in relation to their effectiveness as documents.

McAuley, 1994: 184.

This is down to video's ability to record over time as well as its ability to be positioned in a similar place to the spectator watching the performance unfold before them. In Ladd's collection, some of the video recordings that remain on cassettes as objects are those where the video has been utilised in the live performance as part of the scenography and as such are not made to consciously be documentation.<sup>153</sup> In the case of *Scarface*\* it is Ladd's interaction with this technology that creates the performance and the cassettes that remain in her collection are unable to be divorced from the function that they served in performance. There are several cassettes that remain from this particular performance and they evidence the technology that was used at the time the

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<sup>153</sup> Ladd's collection also contains video recordings of her performances that are filmed from an audience's perspective, similar to McAuley's discussion of the single fixed camera, whereby the 'single camera can be fixed and set to take in the whole stage space' (185: 188).

performance was made. Furthermore, the cassettes demonstrate the labour and editing process that went into allowing the use of the recorded images in the performance as each cassette represents a different point in the making of this work. Additionally, these edits also trace the decision making process of the artist.

As Steve Dixon (2007) notes, 'projection screens or video monitors frame additional spaces' (335), meaning that the mediated items in Ladd's collection offer users a different view of the performance that cannot be achieved by traditional performance recording methods, where the camera is placed in a fixed position. This does not mean that they are not without shortcomings; due to this specificity, the relationship between these items and the rest of the *mise-en-scène* cannot be fully articulated or documented. Furthermore, the live interaction with Ladd and these items in performance is not necessarily realised through the examination of the lone item, but only gives an account of the event through its relationship with other documents, such as the traditional approach to video recording of performance and the photograph, as well as the working notebook. The VHS tapes of *Scarface\** queer notions of evidence and documentation because they are not recordings of the whole event. Rather, they are constitutive parts that are assembled in the *mise-en-scène* and, as such, are a constitutive part of the performance. They would be available to a potential user should they have access to the technology, in their unmigrated form, which would allow the materials to be viewed. Additionally, unlike more traditional formulations of documentation, which are made during and after the event, they were produced before the performance and used in the rehearsal room whilst the show was being devised, as the live performance choreography was

dependent on VHS tapes. Thus, the tapes have the creative potential to be drawn on in the future and placed in a different performance.

### **TOWARDS A QUEER EVIDENCE OF ITEMS**

The different types of archival items under discussion in this chapter allow new ways of considering what remains after a performance. Commonly, documentation involves a recording of the live event, but the kinds of objects in Ladd's collection are not produced with this impetus. Rather, they are the material leftovers of performance and process. Whilst documentation practices normally privilege the recordings of events, some of the objects in Ladd's collection are artefacts that are taken directly from the performance, resulting in a reconsideration of evidence – what the objects provide the amateur archivist with – through an optic of queer theory. The knowledge of how these items were used in performance is required in order for them to become 'archivable' and enter into the archive in order to provide the required provenance of the items. Importantly, this particular collection sheds light on the processes of performance making. If one of documentation's aims is to provide evidence of an event (Auslander, 2006: 1), then the objects under consideration here queer their status of evidence, as it is difficult to discern how, or indeed if, they were originally used in performance.

Ladd's collection does not contain many items that are commonly associated with performance documentation. Her collection houses very few photographs, documents that the discourse privileges in the recording of performance. These objects require a user of her archive, as well as the amateur archivist, to imagine how and when they were used in order for them to be archived demonstrating how

the archive's creative potential can be realised. In my explorations of the collection, this requires Ladd's memory as she is able to discern what the various items were used for. The traces do not overtly evidence a performance; rather, the processes and performances that Ladd has undertaken have become blurred in her archive. Just because an object remains does not mean that it was even used during the process, raising questions about its suitability for its inclusion in her archive.<sup>154</sup>

Distinguishing archival objects from the rest of Ladd's collection is difficult precisely because of the way in which she has saved most things and not undertaken an appraisal process. From train tickets, to bills for dinner, these seemingly mundane everyday records have been saved for some reason. This means that specific criteria need to be adopted in order to fully interrogate what should remain in Ladd's collection. As previously discussed, archives traditionally serve to record the 'administrative or executive transaction [...] by the person or persons responsible for that transaction' (Jenkinson in Williams, 2006: 5), which is why administrative documents, such as receipts, remain. The inclusion of items in her archive takes the object from its everyday function and places it in a new context, where its inclusion signifies importance. This is what I have termed the 'extra-daily' object, where its use is no longer relied upon within the function that it originally served, but rather the object's inclusion in an archive elevates it and enters into processes of preservation, conservation and user access.<sup>155</sup> The act of distinguishing archival objects, allowing

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<sup>154</sup> Contained in the *Stafell* boxes is a white feather. Ladd cannot remember why she has saved this item, or if it even played a part in a performance making process.

<sup>155</sup> I am borrowing the term 'extra-daily' from a discourse of theatre anthropology, which discusses everyday bodily behaviour and how this can manifest itself as extra-daily. As Barba and Savarese note, '[t]hese micro-movements are a kind of kernel which, hidden in the depths of the body's daily techniques, can be modelled and amplified in order to increase the power of the performer's presence, thus becoming the basis of extra-daily techniques' (2006: 9).

them to be considered as 'extra-daily,' rather than daily, was achieved through collaboration with Ladd as I undertook the fieldwork. It was Ladd who introduced and explored the collection with me, and this meant that she was able to tell me what function these objects served. The collaborative way of tackling her archive eradicated some of the issues of guessing, and as a methodology, allowed her to introduce me to some of the objects that required further explanation of the functions that they originally served. This highlights a potential gap in current archival practices, whereby objects and items are often bequeathed to an institution upon the death of their owner. The archivist then takes these items and determines what use they originally served. This is not limited to performance, but is a process for every collection that they come to archive. By approaching the objects through a collaborative dialogue between archivist and artist, these issues are minimised to some extent.

This chapter has sought to examine archival items through the notion of evidence, as a key notion in discussing and establishing archival value. Some of the objects under discussion provide evidence that the performance event happened, whereas others, such as the materials of mass, require additional documents in order to discern the function they served in the live event. For Reason (2006), 'the primary understanding of archives is often as a written and textual collection' (36). A performance may leave many types of remains that cannot be limited to the written or audio-visual document and, by considering different types of performance artefacts, an archive of performance does not necessarily have to house written documents.

The structure in which these objects have been discussed is purposeful: by beginning with the suit, I was able to discuss a specific artefact used in a live performance. The working notebooks allow for an examination of evidence that exists beyond the specific temporal markers of the live event with an emphasis on process. The mass-produced objects, such as the flour, allow materiality to be explored. As identified, there has been little exploration of what the working notebooks evidence, and the choreography that is notated in Ladd's notebooks may never have been used in live performance. The examination of the analogue object demonstrates Ladd's use of technology that has become a key trope in her practice. The way that these cassettes do not record the performance from a traditional audience perspective necessitates a reconsideration of the relationship between video and evidence of the event, as existing literature on this topic discusses the use of video as documentation as external to the performance construction.

Central to all these discussions is the notion of queer evidence, where the trace that is left behind is not explicit, but communicates to those for whom these objects resonate. This follows Munoz's logic of 'gesturing to the work' that these 'objects did in performance' (1996: 6). Performance queers the concept of evidence because the items that remain are not the performance object. They are removed from the context of performance and saved, either by accident or purposefully. By considering individual items, I aim to have demonstrated that performance collections such as Ladd's, where the original functions of some items are unable to be discerned, call into question the constructed nature of evidence.

I began this chapter by considering Elizabeth Freeman's notion of erotohistography as an examination of an object from history in the present. The



objects that have been discussed are items that I have been drawn to, not only because of their lack of consideration within a traditional discourse of documentation, but also because I have had some desire to handle them. It is their materiality and the phenomenological relationship that my handling has produced that brings me to consider them. Emily Robinson asks for

[t]he epistemic consequences of feeling oneself to be in direct, *physical* contact with the “the past” at the same time as being unavoidably aware of its absence [...] to be unpicked and understood.

Robinson, 2010: 504

For her, the affective character of our encounters with archives is a result of the ‘irresolvable tension’ between touching an archival object that is present which results in the individual being ‘made aware of [the past’s] unreachability’ (517), thus producing a paradox. In encountering these archival objects, I am made aware of performance’s fleeting nature but then, I did not come into an archive to attempt to access this. What Ladd’s archive offers me, as an amateur archivist, is a way to access multiple items of the collection at once. I am traversing the logics of her performance works. Furthermore, I am able to touch items that were actually part of past performances. My affective encounter with the materiality of past performance works in the archive is in line with a queer and poststructuralist approach to evidence, which not only questions the social construction of fixed binaries, but also acknowledges the *bodies* involved in the process of evidencing. It is to this end that in my encounter with Ladd’s archive the affective exchange between archival object and my body becomes a possibility and that touch and handling are foregrounded. In doing so, the archive’s creative potential is revealed. I have a desire to put on the

suit, trace the notations in the working notebooks, empty the packets of the materials of mass onto the floor and feel their substance against my skin, and get a VHS player and projector and watch the videos of *Scarface*\*.

## **Part 3: Encounter and Futurity**

## Chapter VI: Encounters in Ladd's Archive

*The document sleeping in the archives is not just silent, it is an orphan. The testimonies it contains are detached from the authors who "gave birth" to them. They are handed over to the care of those who are competent to question them and hence to defend them, by giving them aid and assistance. In our historical culture, the archive has assumed authority over those who consult it.*

Ricoeur, 2004: 169

*A historical materialist cannot do without the notion of a present which is not a transition, but in which time stands still and has come to a stop. For this notion defines the present in which he himself is writing history. [...] He remains in control of his powers, man enough to blast open the continuum of history.*

Benjamin, 1999 [1968]: 254

This chapter seeks to consider the encounters that are forged in Ladd's grassroots performance collection. It examines the use that Ladd's archive has in her daily life and artistic practice, and considers my encounters archiving her collection. The writing takes a turn towards the future to consider how potential imagined users might navigate this collection, through the emergent queer optic of futurity. This builds on the thinking of Muñoz (2009), Freeman (2010) and Halberstam (2005) who critically examine and formulate queer temporality. The turn towards an imaginary future encounter of Ladd's archival material is grounded in the current increase in queer futurity that has occupied the aforementioned theorists' formulations of an experienced sense of time of queer subjects. The imagined encounters of an archive in the future rests on Jean-Luc Nancy's proposition of history, whereby 'history [...] does not belong primarily to time, nor to succession, nor to causality, but to community, or being-in-common' (1993: 143), whereby historicity is treated as

performance (144).<sup>156</sup> This, for Nancy, becomes implicitly tied to the future, where ‘to receive the offer of the future, is to be historical’ (164). Much like the decisions that I have to make as an archivist in the making available materiality for an imagined future encounter, we have to make available ‘to write [...] history, which is to expose ourselves to the nonpresence of our present and to its *coming*’ (italicisation in original, 166).

Ladd’s archive facilitates different kinds of encounters that serve the artist, the archivist and the imagined user. This chapter argues that Ladd’s archive of performance queers issues such as ownership and authorship, as well as offering encounters with archival material that differ from institutionalised collections. Connecting the different encounters are different experiences of temporality. For the user of institutionalised archives, the experience of temporality is slowed due to the various expectations placed on them by standardised user guidelines around acquiring the documents to consult. Like most queer discourses, queer temporality has its roots in feminist discourse and emerges from the notion of women’s time, established by Julia Kristeva as ‘operat[ing] beside and beneath the linear narrative time of nations’ (as cited in Pollock, 2007: 145). But it seems that the multiple explorations of queer time have yet to reach a consensus over what it is to not only queer temporality, but to consider the actuality of a temporality for the queer subject existing in a straight time. For Edelman (2004), ‘there are no *queers* in [the] future as there can be no future for queers’ (30, emphasis in original), presenting a

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<sup>156</sup> There is a relationship here between Nancy’s thesis of history and the role that queer archives has in the building of community that exists beyond the remit of this study. For a discussion of queer archives and community, please see Chapter II.

rather dystopic view regarding the queer subject's futurity.<sup>157</sup> Muñoz proposes that, 'to live inside straight time and ask for, desire, and imagine another time and place is to represent and perform a desire that is both utopian and queer' (2009: 26), which counters Edelman's view by offering a utopic perspective on queer futurity.<sup>158</sup> Muñoz's focus is 'on futurity and a desire that is utopian' (19), formulated 'based on the economy of desire and desiring,' whereby '[t]his desire is always directed at that thing that is not yet here, objects and moments, that burn with anticipation and promise' (26). The utopic and imagined futurity of queerness, as proposed by Muñoz, allows for a collective queer futurity, where one does not 'imagine an isolated future for the individual but instead [...] participate[s] in a hermeneutic that wishes to describe a collective futurity' (ibid.).<sup>159</sup> In the same vein, the imagined archival encounter of a user is to be understood as pluralised encounters.

The discussion of futurity is at once conjecture because it is based on a hypothetically imagined scenario; of an envisaged event that is yet to occur but which might happen, bringing with it hope in Muñoz's case and despair in Edelman's projection, or what Giorgio Agamben would term potentiality. Potentiality, for Agamben, is entwined with impotentiality, which 'is a potentiality that is not simply the potential to do this or that thing but potential to not-do, potential not to pass into actuality' (1999: 179-80). For archivists, there is always a turn towards an

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<sup>157</sup> Edelman's argument is predicated on the fact that society centralises the child, asserting that the future, through reproduction, gives preference to a heteronormative logic.

<sup>158</sup> Straight time, as Muñoz explains, 'tells us that there is no future but the here and now of our everyday life. The only futurity promised is that of reproductive majoritarian heterosexuality, the spectacle of the state refurbishing its ranks through overt and subsidized acts of reproduction' (2009: 22). This means that the future is, how Edelman puts it, 'kid stuff' (2004: 1).

<sup>159</sup> Additionally, Muñoz hopes to give rise to a historical materialist critique. Historical materialism, in this instance, refers to Marx's establishment of this particular discourse. He states that historical materialism is the 'material transformation of the economic conditions of production, which can be determined with the precision of natural science, and the legal, political, religious, aesthetic or philosophic – in short, ideological – forms' (Marx, 1978: 5).

imagined future, as they attempt to consider the collection from a user's perspective. This turn towards an imagining of how the user might use archival items in the performance collection gives rise to the potential of what an archive and archival encounter might offer, whilst at the same time, the potential uses of archival material are imbued with the impotentiality of the user. Their agency necessitates, in the same way that Agamben discusses potentiality, that the user 'has knowledge or an ability' (1999: 179).<sup>160</sup>

This chapter considers both the actuality of my encounters as amateur archivist with Ladd's collection and the potentiality for future encounters in her archive. At the same time, I reflect on my experience as user of institutionalised records in the Brith Gof/Cliff McLucas Collection in the National Library of Wales. Two concerns are evident in the archiving of this collection: the potentiality of how the imagined future user might use this collection and the actuality of the amateur archivist archiving the collection in the present. As far as Ladd's collection is concerned, there is a shift in my work as the amateur archivist to consider how a user might use the items or navigate the collection. In this sense, I will be using Muñoz's offer as a turn towards the future that is tinged with possibility and optimism, allowing futurity to be considered as generative and productive, imbued with potentiality.

Theories of queer temporalities focus on the experiential nature of queer beings both through and in time, as 'an attitude rather than as a period of history'

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<sup>160</sup> Agamben's reading of Aristotle notes that Aristotle provided two formulations of potentiality. The first is 'a generic potentiality,' such as 'that a child has the potential to know, or that he or she can potentially become the head of State' (1999: 179). The second formulation of potentiality is concerned with agency and the subject having acquired a knowledge or ability, such as the architect and the poet. Agamben states that 'the architect is potential insofar as he [or she] has the potential to not-build, the poet the potential to not write poems' (ibid.).

(Barber & Clark, 2002: 8). The rise in interest in this theme may be based in the contemporary use of queer as a product of a particular time and space, and the way that queer theoretical approaches are still relatively young. This does not mean, however, that there were no queer subjects before the advent of queer discourses in the late 1980s and early 1990s. The fascination with temporality evokes a need to analyse the queer subject's experience of time, not outside of society, not as other to society, but *in* society, erasing the oppositional nature that is often established in relation to heteronormative counterparts. Queer temporalities are not only concerned with the queer subject's sense of temporality but also with a questioning of normative logics of temporality, such as reproductive time.<sup>161</sup>

Advocating for 'the disruption of [a] binarized logic' of the future and the present, Muñoz proposes 'the enactment of [...] a future in the present' (2009: 49). The enactment of a future in the present is partly at work in the practice of archiving, not only through Derrida's indication that 'the archive should *call into question* the coming of the future' (1996: 33-4, emphasis in original), but also because the archivist has to predict what records will be of value to a user in a future encounter, in order for them to be saved. This means that the archivist produces an archive with the user in mind. As such, the construction of an archive is both utopic and idealist in this approach because the archivist, through the development of their professional skill, imagines how a potential user might make use of the archive in the future. So, in the presentness of the three different agencies of archival encounters (artist, archivist and user), all three sense of temporality; past, present, and future

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<sup>161</sup> Reproductive time signals a key component of a straight experience of temporality, for Edelman, who suggests that '[t]he Child [...] marks the fetishistic fixation of heteronormativity: an erotically charged investment in the sameness of identity that is central to the compulsory narrative of reproductive futurism' (Edelman, 2004: 21).



are at stake, conforming with Nancy 'as a "future" which does not succeed the present, but which is the coming of *our* present' (italicisation in original, 1993: 166).

This chapter argues that encounters with a grassroots archival collection queers a linear logic of temporality. Traditionally, the normative order of archival processes and management sees the artist produce their collection, which is then acquisitioned by an archive and the archivist undertakes their work making available the collection to a subsequent public. In Ladd's collection, the different agencies of the artist, the archivist and the user, do not necessarily follow one another. Rather, the artist, in this case Ladd, keeps revisiting her collection, once the amateur archivist's work is complete. A grassroots archive also allows the collection to grow and be added to, as Ladd produces more archival items and documents.<sup>162</sup> The archiving of Ladd's collection is not finished (if an archive can ever be finished) because of the way in which it can be manipulated through the addition and removal of items. The deterioration of items as they become damaged because they are not placed in appropriate materials that seek to safeguard the items from mould, moisture or wear and tear also means that an archive is unfixed.

I will be borrowing the notion proposed by Cvetkovich that '[t]he archive thus has the potential to become a space for intimate communication' (2003: 79), not only as a form of intimate connections to users, but also to the archivist and the artist, through an analysis of the various kinds of encounters that are permitted by an archive of performance. Encounters with Ladd's archival material, given their grassroots status, permit a less formalised way of encounter that is not predicated

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<sup>162</sup> This is because of the lack of a standardised institutional practice, such as a collection policy, appraisal process and cataloguing of the new additions to the collection following my work on archiving her collection.

on issues of institutionalisation and the behaviours that are expected by users in such contexts, such as requesting items before their visit to an archival institution, only being allowed to consult items with pencils and only being permitted to encounter items one at a time.

I will also argue that an archival encounter should be emancipatory, and an archive of performance should allow new ways in which the material can enter into future performances, through a process of creative engagement by the artist themselves, other artists or, potentially, any other user of the collection, feeding into my argument that archival practice allows creative potential to be realised. In Chapter III, I proposed a way of structuring archival material that promoted the use of items in performance re-enactment. In this fashion, I will follow this proposition by considering encounters that seek to encourage creative engagement. Issues of authorship will be considered through Ladd's close relationship with her collection, given the storehouses' proximity to her daily life and the way that users, as the collection stands at the moment, have to liaise with Ladd in order to consult the items. This produces Ladd as an intermediary or, to borrow Derrida's term, the artist as archon, For Derrida,

The archons are first of all the documents' guardians. They do not only ensure the physical security of what is deposited and of the substrate. They are also accorded the hermeneutic right and competence. They have the power to interpret the archives.

Derrida, 1996: 2

In the collection's current state, Ladd acts as the person who authorises access to the material of the archive, acts as the person who has the explanatory knowledge of items in the collection and ensures the security of the material. In the preceding quote to this chapter, Ricoeur suggests that archival material, in institutionalised

settings, 'are detached from the authors who "gave birth" to them' (2004: 169). In Ladd's archive this is not the case. Ladd's presence, as the collection stands, is still felt in all encounters with her collection.

Written auto-ethnographic accounts of encountering archives and archival material have gained greater visibility outside of archival studies. In a different context, Arlette Farge writes of her encounters with archives of Eighteenth Century France (2013).<sup>163</sup> Reflecting on her experience of what she evocatively terms 'combing through the archive,' she suggests that '[o]ne cannot overstate how slow work in the archives is, and how this slowness of hands and thought can be the source of creativity' (55). For Farge, the encounter with archives gives her the opportunity for reflection because it takes time, which she considers to be the source of creativity. Similarly, as previously outlined, Rawson (2009) considers the experience of archives and archival institutions through his transgender status and how the gender-segregated bathrooms at the National Transgender Library and Archive at the University of Michigan 'made [him] feel unwelcome' (128). Rawson's experience of encountering archival material in an archival institution is directly affected by the politics of the space in which the research takes place and how this does not cater for his transgender identity. Ferguson (2008) writes from the perspective of the archivist. She articulates and constructs an argument that foregrounds 'considering the various paradoxes that face the users of archives' (n.p.), pointing to pitfalls of examining archival materials.<sup>164</sup> Gold suggests that

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<sup>163</sup> Originally published in French in 1989, Farge's text, *The Allure of the Archives* was translated into English and this version was published in 2013.

<sup>164</sup> These paradoxes are: 'Archives work against themselves in at least five related ways: they both institute and conserve; they have centers but no boundaries; they both do hegemonic and counter-

The process of doing archival research is largely organic. Though we may apply a critical lens or favor a particular theoretical approach, the basic methodology of archival research remains the same: read absolutely everything and try to make sense of what happened.

Gold, 2008: 18

It appears that Gold's undertaking of archival research sees him immerse himself in attempting to glean as much information from the archival items that he is consulting and, through the handling of the material, he considers this to be an organic process. Gold's essay forms part of an edited collection entitled *Beyond the Archives: Research as Lived Experience* that focuses on archival encounters that seeks to

teach the importance of attending to facets of the [archival] research process that might easily be marginalised and rarely mentioned because they seem merely intuitive, coincidental, or serendipitous.

Kirsch & Rohan, 2008: 4

This is part of an on-going historical methodological discourse that aims to not only outline findings of archival research but to also reflect on the archival methodologies.

These auto-ethnographic accounts outlined above consider and reflect on the nature of archival work from the perspective of the user of archives. Even Ferguson, who is an archivist, is writing about users and the challenges facing them in undertaking archival work. They mostly deal with institutionalised archives and collections that have been formally archived by trained archivists. As a grassroots collection, Ladd's archive allows encounters that do not have to be in an institutional setting or adhere to expected institutionalised behaviours.

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hegemonic work; they move between the general and the particular; and they provoke both pleasure and pain' (Ferguson, 2008: n.p.).

## THE AMATEUR ARCHIVIST'S ENCOUNTER

Walter Benjamin writes that '[t]he true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognised and is never seen again' (1999 [1968]: 247). My first encounter with Ladd's archive was in July 2012. I travelled on the 7.30 morning train from Aberystwyth to Cardiff. I walked with my luggage to Chapter Arts Centre where I was due to meet Ladd. We sat and had a coffee. She went to the person on the box-office desk and asked for keys to the warehouse. Luggage still in tow, we entered the warehouse where she proceeded to discuss each of the items that were housed there. I took about doing my work. I listed each of the items, before placing them back in their location.

We then walked just over two miles through Cardiff city centre to her residence in Adamsdown. When we arrived at her house, Ladd showed me around all the rooms. We went into TRACE's gallery space, which had been newly decorated. I had encountered this space before in photographs of performance works that took place in the front room of this terraced house (see Stitt 2011). One of the aims of TRACE was to produce 'a programme of performance and time-based work [...] involving an installation component (or trace)' that remained in this room in the house (Stitt, 2011: 9). From the outset, the performance works that were staged in this house were orientated towards leaving behind an archive of material. In my physical encounter with the space, however, the traces of the previous performances have been covered by the paint of the newly decorated room. We then went up to the first floor of the house, into Ladd's study. Ladd proceeded to show me a shelving unit on which rested cardboard boxes, each with the name of a

performance on the side. As I did in the warehouse, I listed all of the contents of these boxes. Returning to my hotel for the evening, I began work transcribing the notes that I had made into a word document. The work over the next two days was arduous. I was surrounded by items, attempting to decipher what they were and what they provided records for. On the final day, as I had returned back to my hotel and was getting ready to go and see the National Theatre of Wales' *Coriolan/us* (2012),<sup>165</sup> I realised how much my body was aching. The work had been hard and I had attempted to get a lot done. This is perhaps a symptom of attempting to archive a collection 'on location.' I was archiving in Ladd's study, constantly lifting and setting items on the floor. I spent the most part of transitory encounter with this material, crouched, laid, and not sat at a desk. My archive fever was not a desire to return to an origin, as Derrida proposes (1996: 91),<sup>166</sup> but from the physical exertion and labour that the act of archiving this collection required.

Farge suggests that

Archival research starts off slowly and steadily through banal manual tasks to which one rarely gives much thought. Nonetheless, in doing these tasks, a new object is created, a new form of knowledge takes shape, and a new "archive" emerges.

Farge, 2013: 62

Although Farge is referring to her status as a researcher, researching in archives, the archivist also produces a new object in creating an archive as they undertake their

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<sup>165</sup> Directed by Mike Pearson and Mike Brookes, in association with the Royal Shakespeare Company for London 2012, and performed outside of Cardiff in Hanger 858 at RAF St. Athan in the Vale of Glamorgan.

<sup>166</sup> Derrida states that archive fever 'is to burn with passion. It is never to rest, interminably, from searching for the archive right where it slips away. [...] It is to have a compulsive, repetitive, and nostalgic desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement' (1996: 91).

task. From an administrative perspective, the act of archiving Ladd's collection produced more material, not least this thesis, as well as the lists of her collection material and the photographs that I took that were used in Chapter III. As Derrida elucidates; '[t]he archivist produces more archive, and that is why the archive is never closed' (1996: 68). As new encounters are potentially forged with her archive in the future, more archive will also be produced. It is not only the archivist who produces more archive but also the user. As a tool in the writing of history, the users who might incorporate archival materials into new forms, either writing or performance, amongst others, produces more archive that extends beyond the specific spatiality and temporality of their encounter with archival material.<sup>167</sup>

If the user of archives experiences a slow 'combing through the archive' (2013: 55) that Farge articulates, that gives rise to creativity, then my experience of archiving Ladd's work is slightly different. Although, there was an aspect of creativity that was produced in the act of archiving, in the act of creating a new text, there was a speed that I worked at in order to archive the collection. I was aware of the limited time that I had to archive Ladd's collection and this meant that I could not dwell on items, but rather ascertain what they were and move onto the next item in order to create the initial box list. It feels, on reflection, that my encounters with Ladd's archival items as an archivist were fleeting; however I feel that this is a symptom of most archivists undertaking archival work. In institutions, an archivist works in

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<sup>167</sup> For some examples of creative engagements that attempt to increase advocacy of archives, please see Chapter III. The central consideration, for me, in the use of archival items in performance is re-enactment, that has been discussed in length in Chapters I and III.

private, outside of the spaces of user's encounter, such as reading rooms.<sup>168</sup> If the user of archives takes time to comb through the collection, then the archivist cannot afford the same luxury.

A user of archival material is use to the transitory time that they have when consulting documents. Due to the nature of this study, and as previously mentioned, I wanted to emphasise this I was not and am not the archon of these archives – rather, I sought to highlight that the act of archiving is equally a practice that occurs over time. My archival encounters were fleeting; in these encounters I handled the items before I consigned them back to their box. What these encounters did offer me was 'a knowing that arises through handling materials in practice' (Bolt, 2007: 29). In this respect, I gained an acute awareness of Ladd's practice and her career development, including records from performances that I had never heard of before.<sup>169</sup> It was integral to my archiving of this collection that I would not privilege documents of performance against documents of administrative function: that both types of documents could serve a potential use to researchers or users of the collection. The utopic expectation of performance archives is that there will be a recording, either photograph or film, of the live performance that can be encountered. My next archival encounter with the collection happened a few weeks later. Following the lists that I produced, it was at this stage that I began to implement an archival structure.<sup>170</sup> I had undertaken the appraisal process at home

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<sup>168</sup> The National Library of Wales, for example, has specific areas for users and archivists. The users encounter the archival items in the reading rooms, whilst the archivists undertake their work in their offices, which cannot be accessed by the public.

<sup>169</sup> Ladd's website (<http://www.eddieladd.com>) lists her performances, however, these are not all the performances that Ladd has made. Performances that are missing from her website, but are present in her collection include *Unglücklicherweise* (1994), *Maria Callas sings Mad Songs* (1993) and *The Life and times of Leni Riefenstahl* (1996), which was a different version of *Unglücklicherweise*.

<sup>170</sup> Please see Chapter III for this discussion.



in Aberystwyth, as I determined what structure the archival arrangement would take. Being off site, producing the arrangements meant that I was unable to continuously access the items.

Walter Benjamin discusses the collector Eduard Fuchs in his essay advocating for historical materialism rather than an epic history.<sup>171</sup> For Benjamin, the individual, in this instance the collector,<sup>172</sup> is placed at the centre of the experience of historical materialism. Accordingly, historical materialism 'explodes the epoch out of its reified historical continuity' and 'place[s] into the work the experience with history, which is original to every present' (1975: 29), and it is in the presentness of the archival encounters that Ladd's collection operates. Given that Ladd's collection typifies a lot of performance collections that have yet to be committed to an archive, where they exist at a grassroots level over multiple sites, Ladd adopts a dual role of becoming an archon, guardian and collector. It is my argument, regarding Ladd's ownership of the collection, that it is not I, as the archivist, who is the archon of her collection, but rather it is herself. Part of the reason for this is because my archival encounter in these spaces was brief and users in the future will not necessarily contact me to access the collection, but contact Ladd. I entered her collection and undertook my archival work before leaving again. In this instance, as far as the collection is concerned, Ladd remains the primary collector, arranger and user; all three roles intertwined with one another. The definition and role that the archon has, as described by Derrida, occurs within issues of institutionalisation. Ladd's collection's grassroots status means that Ladd becomes the interpreter of the documents that

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<sup>171</sup> Eduard Fuchs was a collector and 'founded the only existing archive for the history of caricature, of erotic art and of the genre picture' (Benjamin, 1975: 27).

<sup>172</sup> For Benjamin, '[t]he figure of the collector [...] has not been its due attention' (1975: 46).

are housed there. One of the differences between Ladd's collection and an institutionalised archive is that Ladd's approach to saving items is a process of gathering together everything that remains from the performance making process. There is no selection, on her part, over what is contained and housed in her archive. Rather, the storehouses, in some respects, become the dumping ground for the material leftovers of performance. The imagined user's encounter with Ladd as the gatekeeper to the collection, means that they are encountering and coming into contact with one of the aspects that resists being saved in an archive: Ladd's body. I am not suggesting that Ladd's body should remain permanently in her collection. However, the encounters that are forged with Ladd's collection, as it stands, are encounters forged with Ladd's body. The two become inseparable and this means that the user of the archive will be able to access more information beyond the materiality of her collection.

Ladd's practice concerns the centrality of her body; always foregrounded in her choreography. Ladd's own body is integral to her relearning choreography in order to undertake the staging of a performance again. For Ladd, the muscle memory of her body allows her process of restaging to begin by looking at the notations that she has produced in her notebook and translating those through into her body. Ladd states that 'I'm much fonder of poring over the notes [of her notated choreography] and thinking, right hand, elbow to up, oh that one!' (Ladd, 2012a), implying that her process involves looking at the notation and then remembering in her body or triggering embodied memories of these choreographic motifs.

In accessing Ladd's collection, through an encounter with the artist herself, the user of her archive is able to encounter the artist. This is one of the values of

encountering a grassroots collection of performance. The user of Ladd's archive does not only have access to her but also to the material that she uses in restaging her work. If the collection is committed to an archival institution in the future, which given Ladd's cultural identity and reputation might well happen, then the user of her archive will no longer have access to her. The important factor in this discussion is that encountering Ladd extends what can be known by merely examining her documents. It extends beyond a knowledge transaction between the user and document and enters into a conversation between practitioner and user, in relation to the documents. This is one way in which Ladd's collection queers archival notions. By not housing her collection in institutions, and whilst she still lives and makes work, users of her archive encounter Ladd as the archivist as archon, keeper and interpreter of the items, and not the archivist. This means that the encounter by a user with Ladd's archive, in its current state is collaborative.<sup>173</sup>

## THE FUTURE USER'S ENCOUNTER

*It should be possible to find new ways of bending our words to the rhythm of surprises experienced when in dialogue with the archives, forcing them to partner with intellectual hesitation so that we can see both crimes and desires for emancipation as they appeared in the moment, holding on to the possibility that each would be wedded later onto other dreams and other visions.*

Farge, 2013: 123

Farge's exploration of the experience of the archive, or as she terms it, the allure of the archive seeks to consider the emancipation of its users as an integral part of the enquiry and information transaction that occurs. The term 'user,'

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<sup>173</sup> Please see the subsequent discussion on collaboration.

designating individuals who encounter and use archival material, has often been interchanged with 'audience,'<sup>174</sup> referring to an anticipated, hypothetical group of people who might enter into archives and who archival institutions seek to engage with their collections. In evoking the term audience, archival theory is at once bringing about concerns of spectacle to proceedings, but also raising connotations of a group of people, when in fact it is the individual who encounters the archival item. Farge's reference to emancipation has links with Rancière's renegotiation of the spectator. As he suggests, 'there is no theatre without a spectator' (2009: 2), and accordingly, there is no archive without user, evidencing a point of connection between the two institutions of performance and archiving – that they both require the spectator and user in order to fulfil their function.

Most notably, what is missing from Ladd's collection is the voice of the audience meaning that there is a hierarchy in relation to whose voice can be heard in her archive. In terms of archives, the artist's voice is frequently prioritised. This is for a number of reasons: the artist has the authority as to what remains in an archive. The artist tends to be the author of the artefacts that remain and as such possesses intellectual copyright.

There are subtle differences, however, which will be the focus of the subsequent discussion, whereby considerations of visibility and invisibility are applied, in terms of labour.<sup>175</sup> Accordingly, emancipation, following Rancière, becomes a productive way in which the user's encounter can be considered.

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<sup>174</sup> See Pederson (1993) and Cook and Schwartz (2002) for two examples, amongst many, of archive scholars who interchange the term user with the term audience.

<sup>175</sup> In this instance, the labour of the archivist remains invisible in the moment of the user's encounter with archival material because it is a process that has been undertaken prior to the consultation of records.

For Rancière, the emancipated spectator,

observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place. She composes her own poem with the elements of the poem before her.

Rancière, 2009: 13

We can take, from Rancière the importance of the word spectator, in reference to the user of the archive viewing, consulting and interpreting archival items. More importantly, however, is the notion that the user undertakes labour in the moment of encounter, and approaches the item with their own 'poem', their own history and their own socio-cultural context. There are differences that are important to point out between Rancière's proposition of the emancipated spectator and the user of an archive. Namely, that the user in archives has never been accused of being passive, unlike the spectators in the theatre. The process that the user undertakes to gain access to the consultation of the item indicates an individual who has taken an active role in gaining information. There is also a question of proximity in the encounter with the archival material. Ordinarily, the user encounters the material on a desk, in close proximity to their gaze. They can touch it, they are sat down, and they hold a pencil and make notes. There is a difference, here, in the spectacle that an archive offers. This is not the spectacle in a theatrical sense, where spectacle emerges from the distance afforded between the spectator and the performance event, but rather, the archive is predicated on notions of intimacy, on the intimate interaction between user and item. The spectacle in an archive is much more concerned with how archives have historically been socially constructed to represent the place and space 'as a symbol or form of power' (Steedman, 2001: 2). Yet, many regular users of archives

have found remarkably little to say about record offices, libraries and repositories, and have been brought face to face with the *ordinariness*, the unremarkable nature of archives, and the everyday disappointments that historians know they will find there

Steedman, 2001: 9

This is the dull reality of the archive, the fact that it is not the mythic place that Derrida would have it be, but rather a functioning place of accessing documents from the past. A user's encounter in Ladd's storehouses, in their current state, means that they are entering into either performance spaces that were used in some of Ladd's performances or in locations that have a close geographical proximity to Ladd's practice. In an examination of site-specific art, Kwon (2002) discusses the repercussions of restaging site-specific artworks in galleries that has unhinged the very site-specificity that came to determine the works.<sup>176</sup>

It is unusual for a user to encounter archival material outside of an archive, especially site-specifically where the original event and performance took place. This is disrupted by the status of Ladd's grassroots collection. Even though this does impact on certain archival processes, such as the preservation and conservation of items, this does allow for the imagined user to encounter some of the items in relation to the space that they were once used in performance. In Chapter IV, I proposed that archives are site-adaptive, in as much as the archivist's and the user's behaviour needs to alter in relation to the collection. In this instance, I am also acknowledging that it is not only the items that the user encounters, but it is also the sites that become integral to the user's experience. It is to this end that I propose

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<sup>176</sup> Unhinging site-specificity is Kwon's term through the process of galleries re-presenting works that were once site-specific. Kwon asks '[i]s the unhinging of site specificity [...] a form of resistance to the ideological establishment of art, or a capitulation to the logic of capitalist expansion' (2002: 31)?

that encountering archival items site-specifically gives rise to a different encounter, for both the archivist and the user, compared with archival institutions and leading to the notion that this encounter gives rise to the collection's creative potential.

In order to consider this, I am going to discuss my encounter with Ladd's archival items in the National Library of Wales whilst I was conducting this research. I began by entering the search terms 'Eddie Ladd' into the Library's database. There were several items that were listed, and as indicated in Chapter III, these items existed across two collections: the Brith Gof/Cliff McLucas Collection and the Screen and Sound Archive. I requested the items to consult the day before I had arranged my visit. Upon entering the reading room, after having locked away my belongings and ensuring that I only had pencils on my person, I went up to the issue desk and presented my card. The librarian told me that there were several items to consult, and that I could only look at the items one at a time as they had come from different archival files.<sup>177</sup> Initially, this filled me with frustration, as I wanted to look at the items in relation to one another. I wanted to see whether there was a common theme that emerged from the items concerning why they had been retained in the Brith Gof/Cliff McLucas Collection, and whether these items complied with the National Library of Wales' collections policy of retaining documents and records that are of interest to Wales.

I imagined that the items that I would encounter would be formal, given that I was dealing with an archival institution, and that they would be somewhat impersonal; with little hint of Ladd having interacted with them at some point. This assumption was soon disrupted, as I began to look through the script for *Lla'th*

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<sup>177</sup> As discussed in Chapter III, files form a part of the fonds. In performance archives, a file might be documents relating to a specific performance event.

(1998), created in collaboration with Cliff McLucas. I was not presented with a script that looked unused, or that had been copied. Rather, I was presented with a script that had been annotated and contained drawings, notations, and diagrams in the margin. I instantly recognised Ladd's handwriting and notation system from the notebooks in her collection. Whilst Ricoeur's statement regarding archival items as divorced from the author is correct in institutionalised archival encounters, I still felt, in some ways, connected to Ladd. To know that her body had touched this item and her notations and engagement on the paper of the script had altered the item's quality, from being printed multiple times, allowed its auratic quality, for me, to emerge. Of course, other items hold different meanings to different people, and this phenomenological engagement with this particular item was specific to my encounter. In the description of the item on the database, there is no reference to Ladd's notations, it is simply referred to as 'script of *Lla'th*, nor is there any information that points towards this script having been handled by the artist, but the traces of her hand indicates the tactile relationship that she had with this particular item.

Even though this script was produced, one assumes, prior to the performance of *Lla'th*, my encounter with it happened after my experience of archiving Ladd's collection. I came to this encounter expecting to think that the institutionalised setting would somehow be impersonal and that I was not expecting a personal affiliation with any of the documents. Items that I encountered ranged from those I expected to find in a performance collection, like the script of *Lla'th*, as well as notations of performance material for *Once upon a time in the West* (1996), to items



that I had not anticipated would find their way into an institutionalised collection. There is one such object that remains, and that is a notebook belonging to Ladd that contains recipes that she has written down. The personal, within the institutionalised encounter, which was concerned with Brith Gof/Cliff McLucas' performance work, surprised me. There were few items that were created by Eddie Ladd that were housed in this collection, especially given that Ladd and McLucas produced a number of works together.<sup>178</sup> What this does indicate, however, is another consideration in archiving collaborative performance practices. There have been several instances where the Brith Gof/Cliff McLucas collection has been added to, following Margaret Ames' donation of the material to the National Library of Wales in 2005.<sup>179</sup> This collection is predominantly made up of items that would have belonged to McLucas, and, following his death in 2002, were given to his benefactor, which were then acquired by the National Library. The items that end up in the institutional archive are the items that were in McLucas' custody at the time of his demise.

Writing about site-specific practices, Pearson states that 'site-specific art might constitute a form of institutional critique and more intense engagement with the everyday world' (2010: 12). It was my hope that Ladd's storehouses outside of the institution would help form and consolidate a similar critique of archival institutions. However, what I think the storehouses give rise to a different mode of encounter with archival items. The institution will provide users with easy navigational frameworks in order to select their items, whereas the collections

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<sup>178</sup> Including the aforementioned *Ll'ath* and *Once upon a time in the West*, as well as other performances by Brith Gof, including *PAX* (performed in multiple locations between 1990 and 1992) and *Los Angeles* (1990).

<sup>179</sup> The collection was donated by Margaret Ames in June 2005 and March 2012, Gudrun Jones donated some additional material in September 2011, Amy Staniforth and Mike Pearson donated some more items in August 2012.

housed at the storehouses might enable more intimate connections with the user, where these connections mean that the user does not have to adhere to the behaviours expected of them by archival institutions. The site-specificity of the collection at Maesglâs for example, would enable this to happen.

The task of archiving, with the imagined user in mind, is difficult. As I undertake this work I am aware that I do not want to force particular encounters with the archival material, producing limited engagements and specific readings from the user. At the same time, however, I do not wish for the collection to remain disorganised to the extent that users are not able to locate the material. I am aware that there is a tension between providing too much information regarding items and not providing sufficient information, which would result in their meaning and informational qualities being lost. Archiving, as a practice, is creative in the sense that it is through careful curatorial frameworks that an archive is created. However, I seek to progress this further. I am not suggesting that all users of the collection make art or that the document is used 'as a creative process in the present' (Pearson & Shanks, 2001: 59), to produce a creative output. Rather, I am suggesting that an archive of performance should offer this as an opportunity or potentiality as a possible outcome of a user's archival encounters with the work. I am not solely thinking about the archive's operation as forming a writing of history, but instead thinking about performance as a creative response to an archive's materiality. This in itself is another way of making history present. By incorporating archival items into a creative work, an archive of material becomes alive. At the same time this new incorporation produces more archive, and disperses documents beyond the custodianship of the institution. This means that performance's engagement with

archival materials offers the opportunity for the dispersal of archival items. The additional archival items do not necessarily become or form part of the archival institution. Instead, they enter into the custodianship of a different archive, archives that are similar to Ladd's that exist in a grassroots form and are in the custodianship of the person who created them.

Imagining encounter by users, as I archive the work, sees a turn towards considerations of futurity, not through Edelman's pessimistic model of there being no futurity for queer subjects, but rather through the utopic optic that Muñoz displays in his thinking. Muñoz, following Agamben's reference to potentiality and his reading of Badiou's suggestion concerning 'that which follows the event as the thing-that-is-not-yet-imagined' (2009: 21), suggests that 'queerness should be understood to have a similar valence' (ibid.). As far as the archivist's consideration of the user's engagement with the collection is concerned, there is an emphasis placed on the imaginary experience of a user with archival materials. The potential of a future of an imagined encounter takes place in an archive.

Nia ap Dafydd, who archived the Cliff McLucas/Brith Gof collection, could not have envisaged the reason for my encounter or what information I needed to discern from the items. This is why I propose that an archive of performance should offer a series of creative tasks and engagements for the user. In thinking about these, I am not intending to delimit the potentiality offered to users by archives and archival material, but rather I seek to consider the curating of materials that will open up creative engagement opportunities with archival items. It is for this reason that I chose to create a system of organisation that foregrounded re-enactment as a key way of engaging with documents of history. Additionally, items of Ladd's archive

that are not stored at the National Library of Wales have the potential to be pulled out of their status of house-arrest and dormancy and used in new creative engagements. An archive of performance should have a dual purpose; providing information about performance works, careers and administration and allowing creative engagements to occur. This, as argued in Chapter I, is a way in which an archive becomes unfixed. In attempting to forge these imagined future engagements with an archive of performance, issues of authorship and ownership become blurred.

### **OWNERSHIP AND AUTHORSHIP**

Archives are often named after the person who owned the collection, however, this name might not represent the many people who created the items. Issues of ownership and authorship are at stake in archives. Archives that save a performance company's work oftentimes do not give a voice to those people who are co-composers of the work; namely, the audience members or other collaborators. This reinforces and reifies the artist's voice in both the formation and the encounter with an archive of performance. One of the difficulties that I faced in the construction of Ladd's archive is adopting a way in which to account for people who Ladd has collaborated with over her twenty-five year career. Even though Ladd's practice is devised, in the sense that '*no script – neither written play-text nor performance score – exists prior to the works creation*' (Heddon & Milling, 2006: 3, emphasis in original), her reliance on collaboration with other artists and makers allows a consideration of what Heddon and Milling term '*collaborative creation*'

(ibid.).<sup>180</sup> The richness that devising and collaborative creation in the making of works can constitute a de-authoring effect. In its very nature, devised and collaborative performance is organic and is created and consolidated over time in process. In attempting to write a history of live art practice in the United Kingdom, Heddon suggests that it is an impossible task as ‘its success depends on a leap of faith supported by the magic of collaboration’ (2012: 2-3). This is not just a symptom of live art practices or the writing of their history, but rather is a symptom of all performance that is predicated on collaboration not only in how the work is devised, created and staged, but also the collaboration of the audience as ‘co-composers’ of the work.

The bequeathing of archives to the institution usually occurs in the name of an individual or a company and it fails to give an account or a voice to the long list of collaborators that have gone into allowing performances to be staged in the first place, even though metadata will attempt to record this. Ladd’s practice is fundamentally collaborative in its approach, process and its manifestation on the stage. The difficulty of presenting an archive of Ladd’s practice to a user is that the documents and items might not take into account the collaborative nature of this practice. This gives rise to issues surrounding authorship and whether or not Ladd’s ephemera has the right to speak on behalf of others. As a consequence of this, the user needs to realise and understand that these items are attributed to one voice, Ladd, and that they may fail to take into account the complexity of a practice that is predicated on collaboration. There is, of course, a generosity in this approach, and

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<sup>180</sup> For Heddon and Milling, ‘collaborative creation’ refers to a set of performance practices that are not reliant on a sole author: ‘[w]hile the word “devising” does not insist on more than one participant, “collaborative creation” clearly does’ (2006: 2).

Ladd is particularly successful at attributing credit to these collaborators, but this is only mentioned in the publicity and programmes for the event and in order for the user of archives to access the information on collaboration, they have to encounter these items. Therefore, the role of archives in the historiographical operation is integral to the writing of performance history but does often fail to give account of the nature of collaboration in the formation of this history. Heddon and Klein's edited collection (2012) reveals that collaboration, both in institutionalised settings in the teaching of live art and through support-led and creative networks, has been key in defining and establishing the genre, meaning that in the writing of its history a 'tangled, non-linear' approach is adopted (2012: 9). One of the symptoms of collaboration is that a linear and chronological sense of recording might not be the most appropriate way of ordering or structuring an archive – performance works might be revisited or be devised over a number of years, whilst collaborators might be working on other pieces at the same time. What is at stake here is the discussion that Rancière proposes in relation to history: '[a] history is also, in the second degree, the narrative of those series of events attributed to proper names' (1994: 1). This standing of history and the attribution of proper names is not only seen in relation to the items' inclusion in an archive, but also in the naming of an archive after a specific person, tying that subject to the items that belong or can be grouped under the name of the company or the artist.<sup>181</sup>

Authorship in archives is complex as there cannot be one discernable author of archives. This is because an archivist authors an archive in the sense that they create new relationships between different pieces of archival material, allowing

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<sup>181</sup> As previously discussed, in Chapters III and V, items come to bear provenance in their inclusion in the archive through the ability to attribute a name and a date to their inception and creation.

members of the public to encounter historical items. Additionally, following the logic that I proposed of the user of archives as co-makers of an archival encounter, issues of authorship become blurred. This is primarily because, in traditional archival formations, the authoring occurs at different stages. The author of the future archival document is replaced by the archivist as author of an archive, whose authorship is repositioned as the user becomes the co-maker of the archival encounter, which in turn begins a new authorship in the writing of history based on the user's archival encounter.

In an archive of performance, such as Ladd's, the user's encounter does not have to focus on items related to one particular performance event. The user has the potential to encounter records of several performance works at once, meaning that the linearity of a performance career is disrupted or queered. The encounter with performance's leftovers in an archive by a user is different to the issues of spectating a live event. Encountering a live event occurs over time and the performance event is singular. In an archive, however, the encounter also occurs over time, but the user can examine multiple items relating to a specific performance event at once. This is achieved through a grassroots archive; as previously stated, an institutional archive and my experience of encountering institutionalised documents, meant that I could only examine items one at a time, and not in relation to one another. The opportunity to examine multiple items in a combination with one another means that the user traverses the singularity of a performance and encounters a multiplicity of performance events at once. The limitations of this approach, however, are that the relationship between archival items and the performances that they are related to becomes blurred. The value of such an approach is that the user is able to consult

different items that were created from different performances, giving an overview of Ladd's performance career and better enabling comparative relationships and analysis.

### **THE FUTURE OF THE PRESENT**

As it stands, there have been few encounters with her archival materials. Ladd, herself, has been the most regular user of the items as she returns to them in order to relearn choreography from her past performances. An archive cuts across all tenses: the past, the present and the future. In its attempts to record the past, an archivist conducts the work in the present, whilst imagining the future user's use of the collection. In my archiving of Ladd's collection, the future user's archival encounter was always utopic: that they would value the work that I had undertaken and find useful ways in which to provide and foreground creative encounters.

The displacement of history's events is also a metaphorical way to think of the items in archival institutions. It is to this end that issues of authorship present themselves. As Ricoeur proposes in his argument, items in archival institutions are divorced from the authors that created them (2004: 169), Ladd's grassroots performance collection allows for the imagined future user to encounter Ladd as archon in order to consult items about her, meaning that the primary author of the items is still present in the user's archival encounter.

Ladd's collection queers archival standards because of the way that Ladd acts as archon. Even though I archived her collection, Ladd acts as a gatekeeper given that she still holds custodianship of the collection. In my attempts to archive her collection, I was aware of the way in which Ladd's presence helped in the identification of certain items, which consequently fed into how I interpreted the



items and how their meaning was generated. The grassroots status of the collection gives rise to allowing different kinds of behaviours from its imagined users that do not have to adhere to standardised expected behaviours. It allows items to be removed, with the permission of Ladd, and to change the ordering and relationships between the items. Given its existence over sites that are associated with her performance practice and performance events, the user gets to encounter these performance locations as part of their archival work, as well as having access to Ladd as she permits the encounters to occur, resulting in a site-specific archive.

Archival encounters, such as the encounters that I had in Ladd's collection, as well as the imagined future encounters of archival users, go beyond the material traces that are presented to us. Dominick LaCapra writes that the fetishisation of archives means that 'it is more than the repository of traces of the past which may be used in its inferential reconstruction. It is a stand-in for the past that brings the mystified experience of the thing itself' (1985: 92, footnote 17). Moving beyond the materiality of archives, in the sense of a place to examine material remains of Ladd's past performances, means that we are considering the archival encounter as a scene of potentiality (and impotentiality) where the individual negotiates their relationship with its contents. In the previous chapter, I focused on the eroto-historiographic encounters with specific archival items that are often not discussed in the performance documentation discourse. By reflecting on the experiential nature of the archival encounters, something else is at play that foregrounds sense, touch and the eroticisation of objects of the past. The user of the archive is being flirted with in their encounter. This flirtation comes from a number of things. There is a promise to be able to access the past but all that remains, particularly in an archive of

performance, is something that points to the past – it is not the thing itself, but a flirtation that catches your attention in your encounter. This, for Freeman, ‘indexes how queer relations complexly exceed the present’ (2010: 59) and demonstrates how archival encounters muddle our experience of past, present and future.

In closing, the encounters with Ladd’s archives traverse different logics. The logic of the artist is that she uses her collection to relearn choreography as well as to create a place to save the material leftovers for her performance practice. The amateur archivist’s encounter is brief and somewhat fleeting, as he leaves the collection following his interventions. Finally, the user of archives is imagined, as the amateur archivist attempts to consider the potential of using an archive of performance. This means that there is an element of second-guessing over what to retain and what might be useful for a future user. Perhaps, this points to a shortcoming of archiving that cannot be resolved – that as an archivist and through the process of archiving, items might be discarded or lost even before the process has begun. As a result of this, Ladd’s archive of performance queers the archival separation of agencies, where the artist, archivist and user all become intertwined and are not necessarily separated in different temporalities and spatialities.

## **Conclusion: From Archive to Queer, and back to Performance Practice**

In demonstrating its main proposition, that when conceived through a queer epistemological framework an archive's creative potential is realised, *Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* has attempted to pay equal attention to three areas of study – archive studies, performance studies and queer theory. In order to achieve this thesis' aims, the notion of eventful and transitory encounters with Eddie Ladd's archival materials has been highlighted. The application of a queer epistemological framework onto archiving has allowed this thesis to critique positivist archival standards and questioned, challenged and reconsidered the ways in which performance collections are archived. There are many concomitant issues that emerge from this overall proposition – relating to evidence and performance; the structure of archives; users and encounters – which the thesis has tried to address through a decentralised notion of what constitutes an archive and archival storehouses.

The thesis has focused on a particular case study, Welsh performer Eddie Ladd's 'grassroots' collection, as an example of an archive that is yet to be institutionalised but that has the potential to be acquisitioned by an archival institution in the future. A grassroots archive of performance might not always comply with standardised archival industry practices. In order for such an archive to attain authority and power, there has to be an element of exteriority, as there can be '*[n]o archive without outside*' (Derrida, 1996: 11, emphasis in original). An archive, therefore, requires a process of 'othering' in order to separate its items and allow for them to become archival. This is one of the processes through which items become

authenticated,<sup>182</sup> and which permits the power of archives to be constructed. The grassroots collection allows for greater manipulation by the amateur archivist. I can throw out the rulebook of archiving and approach the collection from a 'layman's' perspective. I have attempted to affiliate a grassroots collection with traditional archival collections, however, by incorporating standardised practice, in order to legitimise Ladd's collection as archival.

Standardised archival practice created a 'score' through which I approached archiving Ladd's collection. It is to this end that I was able to 'improvise' within the structures and practices that had been adopted. My engagement with numerous archival practice handbooks provided guidance as I attempted to incorporate their standardised archival practices and principles.<sup>183</sup> The applicability of these practice and principles to grassroots collections and archives of performance has often been called into question. And whilst each archival collection is unique, given that this is one of the attributes that makes a collection archival, there cannot be one score that can be applied to every collection. It seems fitting therefore to use the term 'improvise' to consider the practice of constructing Ladd's archive. Butler argues that gender is 'a practice of improvisation within a scene of constraint' (2004: 1). Even though Butler is discussing the everyday gender performativity that establishes gender as performance, her proposition can also be applied to archiving a collection by attempting to improvise within the incorporation of standardised archival practices. As an amateur archivist, I consider my approach to archiving somewhat improvisational within the constraints of standardised practice. This, however, could

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<sup>182</sup> Please see Chapter III for a thorough exploration of how items become authenticated and the processes that an archivist undertakes in order to achieve this.

<sup>183</sup> Please see, for example, Williams (2006) and Shepherd & Yeo (2003) amongst others.

also be taken as a symptom of all archiving as archivists always exercise improvisation in constraint as they undertake their work. I wish to conclude that it is the human agencies invested in archiving performance that aligns this project with notions of performativity. This link to performativity as proposed by Butler has been explored in Chapter II. The thesis is arguing that archives are not necessarily sites of performance and performativity, even though they have the potential to be.

At present, Ladd's archive is not fully institutionalised. Some of her items do exist in an institution (the National Library of Wales), as has been explored in this thesis, but the vast majority of her collection exists in storehouses that test the very limits of what an archive can be. In future, Ladd's collection could be acquisitioned by an institutional archive that is able to successfully apply standardised archival practices and make the collection available to a wider number of users, compared with those that have access to the collection in its current state. Archival institutions usually contain multiple collections in one space, whereas Ladd's archive has a special relationship with the multiple spaces that house it. Part of the uniqueness of Ladd's storehouses is that these sites have been used as locations for her performance practice in the past, which a user is thus accessing. Additionally, potential users who seek to engage with and enter into this collection must forge a relationship with Ladd herself in order to gain access. This means, as I argued in the previous chapter, that users are able to encounter Ladd's agency, which would be absent in an institutional archive. Ladd as self-archivist, or the archon of her own collection, marks a clear difference between archival institutions and personal collections.

I have approached Ladd's collection also from a performance perspective, through an optic of creative practice. Additionally, my lack of formal archival training as an archivist has offered new insights. In some respects, I feel empowered by my status as an amateur archivist. From this position I can critique the normative practices of archiving and approach archiving instead as a creative act, one that will have implications for the user's encounter with the collection. This thesis has aimed to demonstrate that the 'eventhood' of archiving extends beyond the user's interaction with the material and incorporates the process of archiving itself.

The labour of archiving is potentially invisible to an archive's user. The processes that an archivist undertakes occur in a room away from others. This thesis has rendered these processes visible, as I have attempted to archive Ladd's collection. Laying bare such processes, I hope, has contributed to an awareness of the constructed nature of archives; namely, that they are not fixed, stable structures, but are susceptible to being moulded by various agencies with whom they come into contact. At any point, an archival structure can change, and items can be removed from a collection, stolen, or their context altered. Additionally, archives may acquire new items – all this demonstrates their essentially unfixed nature.

Archives of performance necessitate a reconsideration of standardised archival practices. Their collections are not confined to paper, but they are often of a mixed-media nature. In the case of Ladd's items, this multi-medial mixture is a symptom of the processes that Ladd had undertaken in the making of her performance. Furthermore, in the case of the objects in Ladd's collection, their past function in performance is not easily discerned and the quality of archival evidence is called into question because it relies on Ladd herself to distinguish their provenance

and the functions they served. It is to this end that I argue that archiving performance should be a collaborative act, an act that brings together, where possible, the creator of the records with the archivist in order to produce a collection.

As the archivist investigating this collection, through ‘a knowing that arises through handling materials in practice’ (Bolt, 2007: 29), my knowledge of Ladd’s works has extended beyond my encounter with her performances in the live events. Trawling through and handling her materials has produced a different kind of knowledge of her complex performance processes and how her performance practice has functioned administratively. Archives of performance are not necessarily glamorous and do not have to contain the documentation of live events that we have become accustomed to seeing. At times, I have been surprised by the mundane nature of the items that are present in Ladd’s collection; this is perhaps a symptom of her still making practice. Of course, if this collection were to be institutionalised at some point in the future, an archivist undertaking the appraisal process may remove these items. For now, however, this collection allows potential users to examine a plethora of archival materials that Ladd has saved and that give insight into her processes.

The critical concern for archives in performance studies (as well as in other disciplines)<sup>184</sup> has risen concurrently with a critical concern for queer archives. Examinations of queer archives emerge from the disciplines of history (Doan, 2013; Dinshaw, 1999) as well as queer performance scholarship (most notably in the work of Muñoz, 2009 and Cvetkovich, 2003). Admittedly, queer texts concerning archives

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<sup>184</sup> Please see Manoff (2004) and Hill (2011).

and their role in the construction of history oftentimes ignore the practicalities of archiving and of creating a collection of material that a user can navigate (most notably in Halberstam, 2005). These propositional theories therefore become often compromised by the practicality of creating an archive because of the way in which a theoretically influenced model might not always be appropriate for the archival materiality that an archivist is handling. The productivity of considering queer archives as an optic through which to examine an archive of performance lies within the fact that this allows for philosophical and critical dimensions to emerge, foregrounding notions of building and doing. The process of institutionalisation is one of the issues that arise in considering both queer and performance archives. Furthermore, archives of queer lives have been markedly absent from archives in history, along with other minority counterparts, whilst archives of contemporary performance have gained greater attention, as outlined in this thesis.

As argued in Chapter II, *Creative Encounters in the Archive: Queering the Performance Collection of Eddie Ladd* has examined queer as a tool for questioning and opening up the epistemological possibilities that arise from its application onto a framework through which archival practices could be analysed. In seeking to shift the focus of queer analyses from queer subjectivities to queer practices, it is hoped that this study may inform subsequent projects that seek to undertake similar pursuits. There will never be a definitive queer methodology, as doing so would undermine queer's 'lack of specificity' (Halperin, 1995: 64). However, this lack of specificity opens up a number of potentialities, which in turn become productive, thereby marking the lack of specificity as a site of productivity. Muñoz's proposition of 'disidentification', as a tool of working on and against a dominant ideology (1999:



11), permits a way of critiquing the practice of archiving, and begins to open up the tension between a radical, queer approach and the conservatism of archiving, whereby standards such as access, preservation and the integrity of records seek to be maintained.

Chapter III's incorporation of standardised practices and the implementation of a queer-influenced archival organisation served to consider the construction of an archive through assemblage. It is in this way that I consider the making of an archive a creative practice. The failure of a theoretically queer organisational framework permitted the conclusion to be drawn that the structure of an archive directly affects how its material is ordered and feeds into the way in which a user encounters these items and gives rise to the subsequent creativity that resulted in new categories being formed.

Whilst Chapter III was very much concerned with a theoretically informed model that was then put into practice in the construction of an actual archive, Chapter IV began to analyse the repercussions of such a construction for Ladd's collection. As it stands, the decentralised archive, or, as I refer to it, Ladd's dispersed archive produces a relational network of spaces that enables users to encounter the sites of her performance practice as well as the items held there. The relationship between an archive's architectural container and its items generates an archive's power, as Mbembe (2002) proposes. It is following this logic that I turned from examining an archive's building in Chapter IV to considering specific archival items.

The archival items that formed the focus of Chapter V are often under-discussed within wider concerns of performance documentation. Through an optic of

queer evidence,<sup>185</sup> I examined the function of these different types of performance remains and considered what they told us about the performances with which they are concerned. The items in Ladd's collection do not record the performances from the position of the spectator, and they do not necessarily account for the live event. Rather, these remains are constituent parts of Ladd's live performance work, her making processes and her administrative functioning. It is hoped that their discussion will open up performance documentation debates beyond the recording of live performance and invigorate more rigorous contemplation surrounding archival items that can also be considered through the discourse of documentation.

Finally, Chapter VI addressed encounters through an understanding of queer futurity that is a key concern of contemporary queer theories.<sup>186</sup> One of the primary values of Ladd's collection is that users have to encounter Ladd in order to gain access to archival items; as a consequence of Ladd's close proximity to the collection, she becomes the archon of her archive. Archiving seems to be a practice that is imbued with potentiality as an archivist begins to imagine how a user might make use of the collection in the future. As performance is a collaborative art form, issues surrounding authorship and ownership of archival items are also queered, as they oftentimes end up in different custodian's care, making it difficult to ascertain the authors of different items.

One of the tensions that arose in conducting this research emerges from the radical nature of queer and performance practices and theories on the one hand and the structured and logical nature of archival practice on the other. Throughout this

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<sup>185</sup> Heavily influenced by Zeeman et al. (2013) and Muñoz (1996).

<sup>186</sup> There are many publications that are concerned with queer temporality, such as Halberstam (2005); Cvetkovich (2003); Muñoz (2009); Freeman (2010) and Edelman (2004).

thesis, both in its construction and the fieldwork, I strove to maintain the balance between the application of theory and the production of a useable archive that would serve future potential users. This tension resulted in a productive negotiation between the three areas of study (performance, archive, queer), whereby concepts such as access, provision, preservation and management of archives are celebrated as a means to sustain potentiality of Ladd's collection in the future. This thesis has allowed Ladd's collection to demonstrate and re-emphasise its queer potential, and it is hoped that this archive will, in future, see a return to performance practice. An archive is not necessarily the end of performance's leftovers and it is my hope that archives of performance continue to be animated and interacted with as archives open up a multiplicity of ways in which its items can be incorporated into performance events and methodologies. It is to this end that this thesis concludes that archives are spaces of creative potential when conceived through a queer epistemological framework.

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***Creative Encounters in the Archive: Queering the  
Performance Collection of Eddie Ladd***

By

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This thesis is submitted as partial fulfilment for the degree of  
Doctor of Philosophy

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Aberystwyth University

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Volume II

## **Appendices**

## Appendix 1: Interview with Ladd

Monday 9<sup>th</sup> July 2012, 3pm, Parry-Williams Building, Department of Theatre, Film and Television Studies, Aberystwyth University

JW: Are you happy for me to use this material for my PhD and for a transcript to appear in its pages?

EL: Yes

JW: OK, so we'll get started.

My first question to you is – what have you saved?

EL: Well, I've saved, I was doing some clearing two days ago, and I could find old costume, and it's not nice, and I thought I should throw this, if I was being minimalist I should throw this, and I thought but it's costume, why would I hang on to it? And I kept it, I did throw one pair of boots out from *Bonnie and Clyde*, but I've kept just about everything else. So costume I keep, I keep any notebooks that I've made pencil drawings of what I was doing or any thinking, I've kept posters, anything photos, posters, that kind of thing, to say I was there, then there's stuff stored on computer, which I don't think I can access anymore, I'm not sure, because the computer's broken down –there must be a way of accessing it somehow or other. So that would be anything to do with, again, notes, content, pictures, design stuff, it would be communication with programmers, saying we can do this show for x amount, or can you provide this amount of money? Anything to do with the British [Arts] Council (mainly for getting us to go abroad). Yeah, I think that's about the all round of it.

JW: What would you privilege most? Do you privilege recordings of process, recording of the live event, or do you privilege the ephemeras that come after?

EL: I think naturally there's more on process there because you make it up out of nothing, so anything you write down lodges it or makes it more solid for you, you know. Or, when you've got to remember something you were thinking, so you mustn't forget it. Very often there'll only be one recording of a performance, and it'll be the first one, the one that you're most embarrassed by because you've changed bits that you didn't like subsequently, but you've never recorded it after that. There will be a fair amount of still images, because I prefer stills to videos. So, there will be a record of the event – video, and DVD, or a produced DVD (not a commercial DVD, but a DVD you'd give out to programmers), then there'll be lots of shots, of stills and stuff, either by Keith Morris, or anybody who would have shot it in Cardiff. Lots of stuff by Keith. He'll give you two discs of stuff and then you choose. There appears to be a lot of that as well. I don't think there's much more ephemera than that really. Again, up in the roof we've got stacks of stuff – left over stuff we never gave up. But that will just be like stuff we had over-ordered, or had to over-order, or it didn't work out like we thought. Deliberately, I would say there's a lot of process, very little on end result, and lots of photos from a dress rehearsal.

JW: You mentioned then that you prefer photographs, why is that?

EL: Erm, I don't know – I think it's because you can look at them for longer – you can just... In a way they tell you less than a video will, but you can just look at them for much longer, and you go through a different thought process when you look at them, you dwell on it, you think about what's going on there, you think about the specific expression on someone's face – you're amazed sometimes that that expression passed, that you'd never see on a video. I find them [photographs] easier to look at than videos.

JW: Do you find them [photographs] more manageable? More tangible?

EL: I suppose, because I mean I'll be looking at photos on the computer, so then they're not in my hands, but I just find it easier to just contemplate really – the speed of them is easy to contemplate, than a video which has different timing; video, I mean you learn pieces from video – that is very very helpful, and even then I'm loathed to do that, simply because I like looking at the notes in order to relearn movement. That's really prehistoric stuff – I'd rather read my notes or re-choreograph than look at the video image, but sometimes I have to make myself look at the video, and say come on, cut this workload down – stop it.

JW: So you're talking there about relearning – you're relearning choreography – do you go to the ephemerals (the documentation in your notebooks) in order to redo the show again?

EL: Yes, yes I do. It stays in your body for quite a longtime, especially if you've done the show a number of times, or many times, like *Scarface* (getting on for fifty times), and I'm surprised at how quickly *Scarface* comes back – of course, it's fading now, but there was a time that I was doing *Scarface* for about a decade, when I would be pushing it to relearn in an afternoon – there was something wrong if I couldn't learn [the choreography] in an afternoon. I definitely go to the notes – I'm much fonder of pouring over the notes, and thinking, right hand, elbow to up, oh that one! That sort of thing, you know... And really at the very end of it, I would rather re-choreograph. I'm surprised at myself there, because I'm so OCD about stuff. Why would I rather take a fly at it again, and re-choreograph? And, that then is a harder thing to remember of course – the more you re-choreograph, or the more you adjust, the less it sticks. *Bobby Sands* is a casing point – there's a section in *Bobby Sands* which is changed and changed and changed for ever, and then if I had to go back now, I wouldn't know what to do at that point – I'd have to re-choreograph.

JW: So, I assume that the collection is in your spare room – is it in a room by itself?

EL: Part of it is upstairs in Cardiff, in the house I live in in Cardiff, some, lots of it, would be in the office, and then quite a lot of it will be in Maes Glas, the farm where I was brought up. And a lot of the equipment, all the equipment is kept down there, like the running machine from *Bobby Sands*, *Stafell B*, that three room, huge 8 by 4

three room set, all the camera equipment, all the trips, the booms, that kind of stuff, is all there, so that's where that is.

JW: I want you to imagine that you are going in to relearn [choreography], would you go to your collection first and foremost?

EL: Yes, yes I would. I'd find the notebook first of all.

JW: And, would you know where that notebook would be?

EL: With some stuff, yes, I would know where it was, because its in a box, and it'll have a label on the box, at least I wouldn't have to fish around for it or anything like that, so yeah I kind of would know where it was. I think I've been caught out before, where this isn't *the* book. Some stuff is still on my desk, and I kind of see it now, and I'm thinking, well there are at least two shelves here, some for other people. Sometimes there'll be notes from the other production in the same notebook, and you think right, I've got to stop there now, I've got to try and find out, whose show is this? In general, it's reasonably get-at-able.

JW: You alluded there to the fact that it's already in order – there's already an order in place, somehow, with labels on boxes, what ordering techniques or strategies have you been employing?

EL: Show by show, definitely, so there's *Cof y corff, Stafell A, B* - 16 shows, anyway. And then there'll be a box on teaching – that's kind of any materials I use to teach, and the shows that I've made with people like students and stuff like that. It's definitely by production.

JW: And would you want to maintain that order?

EL: Yes, for me it seems the most logical, natural thing to do.

JW: So you talked there a bit about your pedagogy, and your pedagogical practice, and by the sounds of it you include both your own work and your professional work, and your pedagogy together, which is really interesting – is there any point when you separate them off?

EL: Well, I suppose in my mind I think of them as separate, but there are shows that I've done this year where I've thought this is the best work that I've ever done in 25 years. And then, you go, maybe they're much closer together than you think they are. I take the taught stuff I do as seriously as I do my own work. In a way, I find it much easier to do that, because you're giving it over to someone else, possibly, or you're able to see it better - the anxieties away from you, or something. You don't think of it as a different class of material at all, really. It's you, it's your 25 years that's in your work – what you've learnt, and what other people have taught you over that time – it goes into that work, you know that's it.

JW: So with this teaching, and your professional work, do you find that you save in the same way, or in the same strategies, for both practices?

EL: I think that they're the same, exactly the same way. The teaching work will have, such as *Dixit Dominus*, and also the two pieces that I did down in Swansea, you'll find the whole lot in one of those loose-leaf punch books – it's there with the cover bent. But, anyway, everything's in there, in a notebook – everything day-by-day is there. It's more timetabled, I suppose, than the work that I do by myself, although I do timetable myself when I'm doing my own stuff, so, you know, you don't lose momentum, get depressed at 3 o'clock, but it's the same strategy, just about really. [The teaching] is probably more structured and more planned just because you're working with twelve people, or nine people, or eight people – you can't mess about, and look clueless, because they want the information, they want you to lead. They get distressed if you don't lead, so that's why it looks more structured than my work.

JW: Thinking about the teaching practice, that I've also witnessed, it's highly collaborative – you say you talk about the plans for the day; do you ever have a reflection on those plans, based on the work that the group produces?

EL: Yes, that's entirely how it works; I'm stunned at how that works. It's so fantastic – it happened in *Dixit Dominus*, it happened in Swansea, the students would leave for the day, then I would get on the train (Swansea), or I'll be here [in Aberystwyth], going home down Llanon for the night, and you'd be having images, pictures, new ideas for choreography the following day, natural things that would need to flow on - things that had arisen in the day that would make themselves; the thing to do the next day. It just was the perfect loop – just simply, I think, because you can see what's going on. I find it much easier, of course it's much easier, to look at other people and then you can propose something, and they propose back to you, so yes, the reflection happened at the end of everyday, and the great thing is you didn't have to make it happen.

JW: For a long time, you've been a solo performer, even though a lot of your work involves a lot of collaboration, do you feel more pressure, being a solo artist, if we can use this term here now, to save your work?

EL: Well I didn't use to, because I think I became aware of documentation only in the late 80s and early 90s because it became such a big idea in theatre, and because before that I don't think it troubled us at all – you know you had photos because you wanted to put the photos up for the first night, for a display, saving reviews for your scrapbook, but now its become such an important business now – everything, everything.

JW: I think it was Mike Pearson in *Theatre / Archaeology* who said that documentation was as creative as the work itself – have you found that?

EL: Well, sometimes, yes, in a way I have. And, a casing point is the work I did last weekend on *Adain Avion*, where you look at the photographs on Facebook, and you

think this gives me an impression of the piece, that I wasn't having at the time, at all, you know there were bits of it where I thought that what I was doing was only passable – it's terrible, and you look at the photos and you think that makes it look wonderful, so it's all that's left of the work – it *is* the work. Nobody will think that this refers to something – that's what she did. You think there's nothing else left of it. You regret those videos where you only do them once. But I suppose Mike is referring to how you make documentation. I don't suppose I'm up to that level, but I'm aware at how devastating documentation can be because it is all that's left, and it will be what is taught, and it makes you shake.

JW: So going back to your earlier work, obviously you emerged from Brith Gof, and you referred earlier to starting saving in the late 80s and early 90s, now is this Brith Gof's influence?

EL: Well, I think Brith Gof started saving work, and they started talking about the process of keeping things, and it might be then, well as an actor, every actor keeps their script of their productions, and I was doing it anyway – I was in this and I'm going to keep it, but I think because I started making my own work then you naturally started to accumulate things, in a way that you didn't as an actor, because the actor has a couple of photos and a script – that's what was left, and all your notes would be in that script, but once you become a maker and an organiser and a producer of your own work, you amass stuff all over the place, so I think naturally, by the early 90s – '92, '93, well you know 1990 onwards, I had stuff but I wasn't keeping it as archival posterity, or thinking this is my presentation – it was a practical thing you simply did to write stuff down, and tell people, and hand people things – that was the way it was going at the time. There's another level of documentation going on which was archiving, the mark of the work for the future, and that became really important, and I remember not liking it at the time – this has got so much worry attached to it, it's an anxiety about death possibly. You want to live on after you can't do it anymore, after you've died. You want to leave this, and you can understand why you would want to. But, it became a maniac in the 90s and I can't explain that really, it's as strong now as it was then. It was novel at the time, and it seemed pretty maniacal at the time, because it was so novel.

JW: It's really interesting, and it's something that I want to touch on – obviously you're bilingual, and you consider yourself as Welsh and having a Welsh identity – do you feel that documentation is more important because, arguably, this is a marginal position?

EL: Well that's an interesting thing – I've never thought of that. I mean I come at documentation simply because being in the department and being in Brith Gof, and a bilingual organisation at least at the time – it didn't strike me as being a Welsh language thing, and there's no reason why it wouldn't be because they're just as keen at keeping, and preserving parts of the culture for themselves – sometimes it's kept orally. I think of the way my mother remembers things, and she knows everybody and remembers everybody – knows how everybody is connected and she'll speak those things – do you know so and so and so and so? So, I think there's

another thing that my mother does, and another representation of how Welsh language culture sustains itself – through the body, through the breath, through stories and things. I think, as the profession has become more professional, people have made efforts to keep stuff, to start writing about it and accounting for it. I think, I suppose you want yourself to be a part of that, and I haven't thought about that up until now really. I wonder if it'll get counted as that, as a Welsh history. You know Welsh history and performance are being written, my brother is writing on that. I don't know, maybe it's of marginal importance. I suppose in myself, now that you've said that, I think that someone should say well look this existed.

JW: It becomes about visibility, I think.

EL: Yeah, I suppose so. I think it's part of your personality – do you think that you should be visible, and I suppose that's down to the personality of the artist. I think possibly I don't make it visible enough – I don't know. Maybe people think she's visible enough, but I think that to write about it in Welsh is important, not to write about it in English, because the vocabulary's different. I've got to be careful in Welsh that I don't start translating. English into the Welsh, and writing flawless Welsh, but really the substructure's English, so you have to find a different thing, or a different mentality. Roger [Owen], my brother talks about Bobby Jones a lot, a first rate academic, he has tried to create a terminology that doesn't come from an English academic base. He sometimes uses the terminology of praise, or something else, and I think maybe I should start thinking in those terms, and try and find terminology that's different from the way to describe it through the Welsh language.

JW: Do you think that strategy can be disseminated through documentation?

EL: Yes, I suppose so, yes. You'd have to produce documentation or the book that stated that or the DVD, or something. I would find it difficult not for it to be bilingual because you think that it would disappear – it would disappear if it wasn't, do you know what I mean? Then maybe, disappear it should then, maybe I should think that. Only be in the Welsh language maybe, I should just do that. I don't quite know how to think about that yet, it's a really good point though. I haven't thought that far ahead.

JW: How important, because obviously I want to strike a balance between your work and the way that the collection is arranged, if I got you to list three priorities for organisation, would you be able to do that?

EL: A record of the work and the process of the work, but now we've mentioned bilingual I think a Welsh language or an adequate Welsh language account of the work, although all my documentation's bilingual because of the necessity. A record of the work and a linguistic medium [are important]. Those are the two at least. I don't know what the third one would be. I mean, maybe gender is the third one because I've put that so far out of my mind right now. I remember twenty years ago I did construct my gender, my stage persona, gendered.



JW: Do you think that blurs the boundaries between on stage and off stage in your everyday life?

EL: Yes, I think so, definitely – one is the other. It's very difficult. In the mid-80s, for me of course it was the high point of feminism, but other people would say the high point of feminism had happened a decade before, when I was ten. But you know, as a young woman you suddenly face up – what am I going to do here? I'm going to get looked at, how, how am I going to sometimes repel the look, or how are you going to deal with it? I think that was post no.1. I've practiced it so much in my life and in my art that it becomes a natural currency for me. The language thing and, especially, my concerns with colonialism became much stronger from the mid-90s onwards. It became the second thing to think about then. So, one is the record to evidence that the show existed, two is the language, and three is the gender.

JW: As a point of reflection, I think it is interesting to think about colonialism, and to think about colonialism's relationship with the archive, in the sense that the institution, there were so many narratives that were lost, because they weren't what society kept, and I think since the 80s, we're starting to see various things that were saved entering into various institutions. I think that is interesting to think about in light of your collection and feed this notion back in. Even though this is arguably a grassroots thing, that this collection isn't yet institutionalised, it may be some point in the future. This is just really a note of reflection. So, I am very interested in your devising strategies because there's companies such as DV8 that film their making process and then look back at that and choose the best bits. Obviously you've got your working notebook, which I'm guessing is where you notate everything and write everything down, I was wondering if you adopted a similar technique with documentation – would you film yourself and then look back at that film?

EL: I do that, simply because I heard that other artists were doing it. I got a camera (in the mid-90s). From the beginning I remember videoing stuff in 1990/91, and looking back to see what it looked like and what I could do with it I suppose. I have since then, yes I do it, but it's not my first port of call – my first port of call would be to do the work and try and look at the peripheries as I'm going through, and sometimes I look at the mirror, but that's almost fatal because then you're checking the work before you've made it, and then I do use camera. I don't use camera a lot because I find that slows me down completely, but that's how you've got to work really. You have to decide that it's going to be hard, but you'll have to get tired, but definitely, filming – yes, otherwise I can't tell really what I'm doing unless I look at that. Sometimes I decide that it's really horrible, and sometimes you think alright but just cheer up because it's not as bad as it feels.

JW: These films that you make, are they present in your collection?

EL: Yeah, they are, they're reasonably organised but I'm sure I'll be surprised by what else is there. It's stays organised for a bit, I can see one box, one black box, with lots of film on it, and there'll be some rehearsal ones which are in a stack on a shelf, that

sort of thing. It's not very well organised, but definitely anything to do with each production you'll probably get some triumph in each box.

JW: I'm just thinking about the dual location of the collection, and I imagine, but correct me if I'm wrong here, the bigger pieces of scenery and set are at the farm – is that purely a space thing?

EL: It is, yeah. It's space and money. I used to keep most things in Chapter [Arts Centre] and they said, look, you know – you're going to have to find another place, eventually you're going to have to move out. So, I did start automatically taking stuff down to Maes Glas because there's nowhere else to take it really. Otherwise, I think that I should throw it away. You know, why don't I want to throw it away, then? Because I might use it again, and then you think but I won't, and then I think then why don't you throw it away? It's sentimental by now, I suppose.

JW: I think what's really nice is you had your childhood there, and you grew up there, and it's almost like the collection reflects on your own narrative.

EL: You're right, yeah it's what I came to do. And also, it reflects on the farm as well. In that sense it's still a working farm, with someone who's active in the profession is still keeping stuff there on the farm. We stopped milking in 1987, I think it was, and so the herd went, and a lot of the stuff probably got passed on to other people or people probably bought it. It reflected entirely what happened in the farm in the sense that it stopped really. It reflected that other farmers were working there. That's why I suppose my stuff being there, is there, and I culture is a serious business in the end, even though I apologise all the time to people, like the army or dentists, you think you are making culture, you're making value here, you're making what people think, you give back and sometimes you think oh right, that's why this stuff is there – it's my effort to be with the culture.

JW: Thinking of those big set pieces, the running machine [from *Bobby Sands*] and things like that, does anybody visit them, or do they sit there?

EL: They sit there; sometimes things get borrowed out, we borrowed out some screens to Theatr Felinfach a while ago because they were doing their piece, which was touring, so our kit went to help that. Anything in Chapter can be borrowed by anybody there, you know – it's the old farming thing of this farmer has this and will lend it out, somebody will come over and help you with something with their machine. In a way, it's reflective of that process. Mainly that stuff sits there -the running machine definitely sits there, you have to construct it and you need a 32 amp supply, it's not going to be workable. The *Stafell B* set is visited by swallows, as they nest in the shed, and so my parents carefully covered it in sheeting as they said it'll get completely covered.

JW: I want to move up a gear, and we've spoken a little about this – it's about legacy. What do you see your legacy being, either international legacy or a Welsh legacy, what do you see it as?

EL: It's embarrassing to face up to it, and it's embarrassing to admit that you care about that in a way. In my day-to-day life, I don't think about it and I don't care about it. I think that death is death and that's it, and you will fade and you will go, and that's it, so and I don't care. And yet you think, what will my legacy be? I don't know, through the documentation it might be that this kind of mentality was happening at this point. I've heard a lot on Welsh radio recently about actors, especially who are 50, 55, talking about the time just at the late 70s when they felt that theatre was at its best. And you kind of think that we thought that in 1990, that we were it. I think that every generation will think that, and so every generation, I suppose, wants the next one to remember them or to think that they were at least worth the time, and to think fondly of them or to think that was good, or to think that there wasn't nothing happening then. I think that's the main thing. The legacy is to show that there wasn't nothing going on, and that there was a year 0 before it kicked off – you know it wasn't, it simply wasn't. And I suppose that's from the 90s, there's a surprise that anything was happening in the 40s at all, and it was. That's what that's for – that stuff shows, that people were active, and cared about what they did, and formed a picture for their language and for their culture – I think that's what you hoped the legacy would be. It wouldn't matter then, it wasn't a fading, dying culture.

JW: And do you see your collection being important in defining that legacy?

EL: Erm, no, not really, because it feels really current, what I'm thinking now, and it feels like your own mess, I think that's what it feels like. I mean, I haven't thought about it, and you just think, why do it? You don't want to think that really, you just think, I don't know – if you're serious about politics, I suppose that's how you'd think about it, I suppose, you try to be more objective about it then – what does this represent about that culture? I suppose it's best to give it to someone else to do the objective look at it, and not to sort of brandish this stuff as the legacy to my culture.

JW: I want to think about the work that I'm going to undertake, is there anything that you would want from me?

EL: I don't know, sometimes when people from the outside look at it, you see it, and I can't see it. Somebody said to me once, and it's a stage manager, we were working in Rheider Penrhyn once, I suppose an English speaker in the department, and he said to me afterwards – “you are so exotic,” and you don't think of yourself as a thing, you think of yourself as someone who flows through the day, and I suppose having someone looking at it from the outside they can see it from their point of view, this is what this is. From my point of view, this is what this is. It's different from where I am, and I suppose they would notice the difference.

JW: I think it's important because inevitably in our discipline it's difficult to remove yourself from the work, from yourself, and I think that's really evident with you and your aesthetic, and even the way you move in the every day is very similar, inevitably, to the way you move on stage, and a just think it's hard to separate

something that's a business and work. I think that's really difficult, and that's the joy of the archivist – I've got this work impartially.

EL: It's interesting to think that it's hard to separate, and all sort of questions come up there, from the performance that you're giving every day, and why are you regarding this performance at this stage? Maybe this is where it feeds into your idea of the queer archive and queer politics; I just happen to stage myself in my everyday life, and I wonder sometimes, the idea of Welsh identity having something very much to do with queer identity. They both have to survive in a world that was not supportive of them, or regarded them as so marginalised and ridiculous that they had to insist on themselves as much as life as in art – that there was no break for them.

JW: I'm really interested in published material as well, so things like reviews or if you were on a television programme – would you say that you kept those?

EL: Television programmes, I would say probably not, no. You'd be waiting to tape your bit, and I didn't do that very much. There's some stuff of any TV work I did possibly would have been kept, but not necessarily by me, because I didn't tape my programmes. Some of them might have been, or maybe other people would have taped them and give them out to you. Anything that was more like an item, I just didn't keep it, I did not press go.

JW: When we think about the collection – is it stuff that you saved, or did you get stuff from other people? So, if we had, say, an Eddie Ladd programme...

EL: Sometimes, with video now that did happen. Someone would say I taped this and you can have it. I think that would happen, possibly. I think you can use things sometimes. There's not much of them, at all, I can't think of anything, but I'm sure it must have happened. Because I wasn't in a habit of taping my material, it would have come from other people. I remember taping some material because I was doing a show about Maria Callas in a house, in a terraced house, on three screens and I deliberately taped myself for that so I could be – here's me on TV, being me on TV. Here's my Maria Callas performing – that's the only reason I taped it, so I could, because I was already seeing it as an object, rather than the record of that event. It was supposed to be a considered choice against something else.

JW: It's really interesting how things in smaller locations get networked and passed around, and disseminated.

EL: Now, that's like a river now, isn't it. That's as natural as breathing now, and we had to think about it before, and now it just flows out.

JW: I think what's really interesting with your work as well is coming out of Brith Gof, and the notion of site-specificity and the use of site-specific performance, which was really important, and you continued this work with *Scarface*, even though the majority of your work is in studios, what I really like about it is that you bring the

outdoors in, so I just wondered how site-specificity might be represented in your documentation, and if, say when you were doing *Scarface* on your parents' farm, if you have a film of that film, and then a film of that film in performance.

EL: There are three versions of *Scarface* – there's little *Scarface* (put that to one side), *Scarface* that happens on stage, in which my parents' farm is represented on stage, and there's a film called *Miami West Wales* that was shot on the farm, it was actually really shot on the farm. I suppose, it's trying to put Miami in West Wales in performance. In that way, yes the documentation is represented as site-specific. I'm not sure how, it must be more than having a film of somewhere performed.

JW: Maybe there's something that I can do that's about description. In *Scarface* there's something about that farm embedded beyond the visual. It's really interesting. I also think what's really interesting as well is this adoption of famous figures. So you've got Maria Callas, you've got Al Pacino in *Scarface*, and things like that – how did you go about choosing them?

EL: I mean, sometimes, I guess when you make work yourself they do drop onto you, they come to you. I think Al Pacino, Tony Montana, was a casing point. *Scarface* seemed to come out of nowhere. I mean I know it was made in 1983, but I only heard about it in 1990, and that's because lots of people were name checking it. And he was their wannabe figure, and I began to think that as a Welsh female, I feel fabulously unrelated, and I thought who is, and there is this dynamic performance, but says the work is mine. You think let's adopt that then. You can be a stand in for it, let's try and copy it. Let's try not be it, because that's impossible – can't be. Just try and do a copy of it. Just as the farm then becomes a copy of it – somewhere that looks a little bit the same. Those sort of... I love copying things like that, they're the most brilliant thing where you're not the thing itself – you can't be. Just by not being it's better. I think those big figures were important because they're incredibly strong, authority figures, and if you didn't feel authoritative or you felt part of a culture that could not be authoritative – you just went for them. Callas as a female was very important at that time because she was incredibly dramatic – she didn't have life I suppose – should I sing, should I not sing? She was massively powerful female figure. Entirely eaten up by the circumstances and unable to resist the circumstances. That to me was a metaphor on how to be an artist, at that time in 1994, it just started. And then it flipped over – well I was drawn to the female figures which was quite good really, and then I flipped over to the male figures really. It was a comment on land ownership in America and in West Wales. Even though I felt I was leaving gender politics behind at that point, I was very strong – the cultural identity was specifically being addressed by Alan Ladd and Al Pacino, definitely. Because we don't have authority – there was no devolution at that time – we'd voted it down in '79.

JW: But then you weren't old enough to vote in '79.

EL: I wasn't, I was 15...

JW: Do you feel that frustration fed into your practice?

EL: I suppose it did, I remember worrying about it the night before, thinking I couldn't do anything, but wishing that it would happen. Of course, it's like an undercurrent stream that goes up and comes down with me. By the mid '80s, when I came to Aberystwyth, it was obvious that I was a Brit in comparison to a lot of people I knew who were just really strong Welsh activists – I just thought, what am I then? I was so pale in comparison, and I've been pale ever since. But, I've found it in my work, but its never been a completely strong through-line – it goes up and down, and sometimes it's really strong, especially with *Stafell B* series which is all about colonisation, and *Scarface* which is all about colonisation and stuff. When it came to it, and I could vote, I missed the vote – I was in Italy, and I was chaotic – I wasn't even registered to vote at that time. I kept thinking, I just dropped off the register. So you can say, the work sometimes is a substitute for this.

JW: Do you find performance an outlet for that?

EL: Yep, definitely – you have to.

JW: Looking back to *Scarface* and the film – obviously you had to watch the film – to what extent are research materials in your collection?

EL: I definitely have a copy of *Scarface* on VHS, and I was working in Glasgow at the time and there was a fantastic machine there where you could watch everything frame-by-frame. Maybe that VHS is still there, but I know I lent out my DVD copy and didn't get it back, so I bought another one, but some stuff disappears. For research materials, it's different. I think I watched *Scarface* four or five times, and I know the final scene with the shoot out, I watched that frame-by-frame practically. I noted the seconds, even down to that detail. Some of them I really watched them with a lot of attention.

JW: Pulling it out into a wider context, if that's ok, obviously you were heavily influenced by Brith Gof, and the training you had there, and I imagine you were influenced by the training you had here, as a student at Aberystwyth University. Were there any wider influences that you have saved or documented or followed these companies and saved their work, or was it primarily your own work that you saved?

EL: Well I suppose I have kept other people's work – anybody you went to see, you kept the programme if you spent money on it. I definitely have kept William Forsyth's stuff, Anna Teresa de Keersmaeker's stuff, some stuff I just lost, or there wasn't much on them. I definitely got some copies of stuff like that, especially from late 90s, when I really started to watch stuff, and not understanding why I was watching dance, and thinking I'm here and watching this thing – I don't really go to theatre, I go to dance – definitely there's all sort of stuff kept from then if I spent the money on it. There must be some way – there's also... I've got some of Sam Fuller's films, as part of *Club Luz*, but I suppose that counts as research material, but I thought, but you know I remember reading lots of Scorsese and his books, and I was

fascinated by him and the way he talks about stuff, so I got a Martin Scorsese book at home, because again, it was film that attracted me, and the stills from the film, and not the moving bits. I love the way that Scorsese talks about the still, he said, “because this guy’s in the foreground, this means this” he says... Look at him, look at her – I think that’s what I love, so for him I’ve got quite a lot. There’s books that I’ve read that were about concerns about the weather, or land, or how land is made, that’s from an interest in things. Like city, such as Mike Davies and those things aren’t part of an archive really, they’re on the shelf I suppose.

JW: But, at what point does one draw the line? If they fed into your practice...

EL: I know music has... Bach, and those sorts of things, ever since I joined a choir in 1994 in Swansea, and one of the first things we did was the Matthew Passion, I got at least two versions of Bach at home, and that stayed in my mind forever, then there’s all those other things. I haven’t got a library of world theatre practitioners, maybe I should... I’ve got a lot of keeping fit books. The interest comes with the production – the book isn’t on the shelf, and then I’m interested, like *Bobby Sands*, pop, let’s start reading, and there’s 14, 15 books, suddenly that’s when it will appear.

JW: Also, your work with TRACE with TRACE Collective and TRACE Gallery, which also forms part of your house – do you see that collection as being part of your collection?

EL: No, I think, I suppose, I think of what I did as being rather marginal, so... I suppose, well it’s on my computer, what I did, and the notes I have and what I do, and there are some photos and stuff like that, but I mean I enjoyed doing it definitely, and I enjoyed working with the people that I worked with, like, well I suppose I was a bit lost really, and I don’t think that it made the contribution that it could of... You know we were working in quite a different way, it wasn’t a freakily different way, but it’s different to market in the same way, as I find it easy to understand, this is definite.

JW: OK, so I’m thinking about strategies now, and quite practically – for you, what would be more practical? Would it be that I just tackle the works that were only by Eddie Ladd, even though some of them were collaborative, like we discussed, or would it be more practical to do that as well as things like TRACE...

EL: I think do that, look at more collaborative works as well... You know I worked with Gerard Tyler a fair amount – you know we did one show together, *Bonnie and Clyde*, we did three versions of that together – again, each one was different, and four people have worked on *Little Scarface*, at least, so you know, collaborations are, and *Cof y Corff* was nothing but a collaboration, three people worked on that at least. Definitely, you can think of the solo works to begin with, and then there’s the teaching – collaboration at its best. You’re never on your own. I had that mentality in *Scarface*, when I thought who put this thing together? And there’s that line, isn’t there, that I did. *Scarface* mirrored its production and there were hardly any resources and you did feel that you were Montana making your way – the subject

and the medium were reflecting each other, the subject and the means were reflecting each other, but really it's just a lie to say that I just did this by myself when I didn't. Why should you? When you're in society, you're in life. Margaret Ames always says this to me: "Don't go into a room on your own, have someone there with you."

JW: Looking on your website, and forgive me if I'm wrong here, but your chronology starts very much with early '90s, are there any productions from that chronology that are missing that you've still got ephemera for?

EL: Yeah, yeah, I'm not sure how I'd get hold of that stuff... Maybe its disappeared, or been left in a house – a rented house in Cardiff, because I've lived in about fifteen places, it might have been... But I know there's definitely something left that I did here in Aberystwyth, right at the end of the 80s, which I thought, where's that stuff gone, you know? Very minimal stuff for the first Callas piece I did in Cardiff in the early 90s, where I think I had to almost make up documentation for it for it to be in a book. So I think that's fragmentary. So I think 1990's the first year where anything really exists, or 91, or 92 really.

JW: I want, briefly, to talk about the condition of the stuff – what kind of condition is it in? Have you started to notice that some of the stuff that's 20 years old has started to suffer?

EL: Some of the stuff has started to suffer from damp, I suppose; fading ink; some of its disorganised, even if it's a working notebook – the notebook would have fallen loose onto the floor, and it'll be bunched back up with other stuff in there, things like that really.

JW: Thinking, as well, about the future of this collection, because I think that's really important – I'm thinking what would be sensible is to adopt a system that you could then, with minimal effort, employ and make it transferable – would that be useful?

EL: Yeah.

JW: If this collection was made available to the public in the future, if it was bequeathed somewhere, what purpose it would fulfill? Do you think it would be pedagogical? Or do you think it would be more anecdotal? Political?

EL: That's interesting. I suppose that being in the business I'm in it will be pedagogical really – you never know how long you're going to be here for – that would be the first port of call I suppose, that would be the easiest way to disseminate it I suppose. Then the political, I suppose one book's been produced with a number of people in it, and you suppose that's political then, because that's harder to make happen.

JW: And how important is it for your collection to have links to other collections?



EL: I think that will be really important. Primarily, the Cliff McLucas collection, because me and Cliff overlap a lot – it's hard to know whose is what really... It's hard to separate us, and sometimes our ideas were the same, and we borrowed each other's ideas. Yes, it'll be good to build into that... We did collaborate over a number of years – we collaborated a lot within Brith Gof, and on the strength of that, to come and look at *Once Upon A Time in the West*. It's really important to link to the other collections because then they're not bubbles or islands.

JW: Then you get a sense, much more, of creating a history.

EL: And you can see your history, and what you learnt from your history because I was learning from Cliff, and I had no idea I was. And from Mike, as well. I had no idea I was picking up from day-to-day life. You see performers coming along through links like that.

JW: Great – I just want to finish to see if you've got any questions for me?

EL: I suppose what's your idea of what archiving and what queer archiving is, and how this feeds into that?

JW: Well, I think, for me, what really upsets me about archiving is the hierarchical structure – the way things are organised, and the way things are written down – for me, the most important bits are the bits at the bottom, so the video tape, or that programme, and it's not really about categories – I'm using that as a tool kit to create my own methodology for organising which we'll go through in due course. I also think, going back to what we were saying about visibility, and the idea of lost histories because of someone's orientation, or belonging to a group, or androgyny, or drag... People have been marginalised there, and I think that's what's really frightening, is what's privileged, and what's saved, and what isn't, and on what grounds things are saved. There's two things going on here: creativity – both archiving and performance are both creative practices. This is much more about the system of organisation.  
Anymore questions?

EL: No, that's fine.

JW: Thank you so much.

## Appendix 2: Catalogue of Ladd's Items

### Location I: Chapter Arts Centre's Storage Room

#### 1 x HP Box

Inflatable Palm Tree and False Flowers used as props in 2008 for a Welsh Medium Project in TFTS at AU

Camera Filters used in *Stafell A*

Lighting Correctors used in the RGJ Studio, AU

Video Recorder used in *Scarface\** (early 2000), which provided the backdrop in the performance.

Tripod used in one of the *Stafell* performances

#### 1 x Turf Crate

Cables for A/V in *Stafell*

Light bulbs and cable

Mini Cameras used in the *Stafell* series

#### 1 x Cardboard Box

1 x kettle for personal use

2 x LX 228 Filters

Publicity Material for *Cof y Corff*

Radio sets used in *Cof y Corff* (Approx. 20-25)

Batteries

Some unused radio sets

Masking tape with 'Fragile' written on (x2 rolls)

#### 1 x Metal Box

Curtis Radio Transmitter from *Bonnie and Clyde*

Cabling to be used with aerial

Curtis communication correspondence and instructions  
1 x oblong brown box

Multiple marketing posters of France / Spain tour (2005) with details of 5 shows

1 x brown envelope

Schematics of Maesglâs used in *Lla'th*

1 x plastic wallet with French translation of *Lla'th* text

1 x square plastic and cardboard cover

Multiple spare tiles used in the set for *Blodeuwedd*

1 x small box

VHS promo including *Lla'th* and other shows

VHS background tape of *Scarface* from 05/02/2001 (2 copies produced for safety in case the others fail)

VHS Tape 1 of farmyard used in *Lla'th*

VHS Tape 2 of Yuri Gugarin arriving back from space, as used in *Lla'th*

VHS Tape 3 of Yuri Gugarin flight in space

2 x DVDs of *Lla'th* projection used in Paris tour

8 x sound cassettes featuring background sounds for *Lla'th*

DV Tape copy of VHS Tape 1

DV Tape copy of VHS Tape 2

3 x Mini Discs copy of sound cassettes

1 x remote control

2 x cigars and box used as props in *Lla'th*

1 x cable

1 x large metal bowl used as a prop, for holding salt, in *Lla'th*

1 x blue grocery tray

6 x short metal poles (possibly used in *Club Luz*)

Length of rope

1 x Tesco Carrier Bag

Off cuts of the floor used in *Club Luz* for any possible repairs

1 x Black Box

Cardboard collapsible sofa used in Welsh medium third year project at AU

1 x Antenna used to broadcast in *Bonnie and Clyde*

1 x suit carrier

Suit from *Scarface*

1 x plastic bag

Multiple copies Plattform 1 magazine

1 x metal crate

1 x Tesco Carrier Bag

Salt, as used in *Lla'th*

1 x bungee rope used in *Scarface*

1 x bag of fake snow from a research development week, which was not performed

1 x large ratchet strap

Multiple Scart leads from *Scarface*

1 x black folder

Prompt copy of *Lla'th* in French

1 x red folder

*Lla'th* text in English for technician

1 x purple folder

*Lla'th* in French (different text from above)

1 x Jessops bag  
Multiple microphone holders  
Frames  
Masking tape  
Braces used in set construction

1 x black plastic cover

Replacement blue screen used in *Scarface*

1 x Green Cargo bag

Original *Scarface* background tapes made in October 2000

Spare bungee coil (possibly replacement)

2 x rolls of bungee coil used in *Scarface*, possibly from Brith Gof

1 x radio antenna from *Bonnie and Clyde*

12 x pieces of rostra used in *Blodewydd*

Spare plastic covering

## **LOCATION II: Ladd's Study**

1 x Box File: Unglücklicherweise

Notes

Postcard of marketing material

Programme Notes

Punched, loose leaf papers including notes and ideas

Drawings

1 x Box File: Once Upon a Time in the West (made in collaboration with Cliff McLucas)

4 x images of cowboys in picture frames taken from a VHS

1 x cassette 'Caryl Maun 25.4.1995

1 x green plastic folder

Script

Map of Maes Glas

2 x photos

1 x promotional VHS

1 of 3 Box File: Lla'th

1 x brown envelope

Original script (English)

Original script (French)

Publicity materials for performance in Denmark

1 x plastic clear envelope folder  
Original working notes and choreography

2 x white envelope  
Original working notes  
Maps (in draft form)  
Notation of Choreography  
Postcards  
Working Notebook (project from Glasgow, not *Lla'th*)

2 of 3 Box File: *Lla'th*

Packet of cigars

Homemade publicity material

3 x Programmes

1 x Brown Envelope  
English language script  
Technical requirements

1 x A4 Spiral Pad  
Script development and drafts  
Working notes

1 x Brown Envelope  
English language script with Welsh language indicated in bold

3 of 3 Box File: *Lla'th*

1 x clear plastic file  
Working notes for site-specific version of performance  
Choreography notation

1 of 4 Box File: *Scarface*

1 x A3 Programme from the Sherman

2 x Museum Brochures

1 x Map of Dusseldorf

1 x Brochure of Showcase in Dusseldorf featuring *Club Luz*

1 x *Club Luz* leaflet

1 x brochure of Dusseldorf festival where *Scarface* was performed

1 x working notebook including illustrations, original ideas about script and settings, running order of *Scarface* and the end of *Lla'th*

1 x ground plan of a theatre in Brittany

1 x brown paper file on Dusseldorf festival

1 x programme of festival

Papers with information about festival

Correspondence between Ladd and festival organisers

1 x fold out map of Dusseldorf

Welcome pack for artists performing at festival

Pictures of auditorium

Contract

#### 2 of 4 Box File: *Scarface*

Multiple papers with creative notes

1 x A4 pads of working notes [this pad is of significance because it was the first time that Ladd started writing her performance notes in Welsh]

Drafts of press release

1 x A4 pad

Working notes

2 x Yellow A4 pads

Working notes

Includes information on Glasgow residency

Frame-by-frame planning of shooting video of *Scarface*

1 x Red A4 Pad

Working notes

#### 3 of 4 Box File: *Scarface*

1 x Grey notebook

Poster ideas for finished *Scarface*

Notes on how to market the performance once it was made

Notes on how to finance performance

Order of the script

1 x brown card folder

Programme of *Scarface* for the Royal Opera House



- 1 x Blue Envelope Folder  
Notes for Youth Theatre session at Aberystwyth Arts Centre
- 1 x Brown Folder  
General information about *Scarface* including equipment list, cost,  
and a producer's pack
- 1 x Brown Folder  
1 x Script from 28/6/2000  
Design ideas

Box 4 of 4: *Scarface*

- 1 x Tony Montana postcard
- 1 x Brown Envelope  
Feedback by some spectators of performance
- 1 x WHSmith Exercise Book  
Notes on performed lecture [either Glasgow or Cardiff]
- Correspondence with Musicians
- 1 x CD Rom containing images
- 1 x Notebook  
Notes
- 1 x Notebook  
Glasgow notes, illustrations and images
- 1 x Envelope with handwritten notes over the front
- 1 x red A5 notebook  
Notes for performed lecture at Chapter Arts Centre for *12 Days of Risk*
- 1 x ringed notebook  
Notes on backgrounds and shooting order
- 1 x small blue book  
General diary with notes, and technical notes
- 1 x Programme on Scorsese
- 4 x A4 loose leaf sheets with a programme idea for S4C

1 x grey envelope file  
Support correspondence  
Trial performance score with Eddie improvising  
Notes on Bangor Music Festival

1 x Brown Envelope  
Attempts and drafts of press pack

1 x Brown Envelope  
Research documentation into video mixers  
Stage Plan

1 x Brown Envelope  
Publicity  
Press Pack  
Poster Ideas

1 x Box File: *Little Scarface*

Multiple Programmes of Magdalena '07

Newspaper article for CAT Show

Script

Publicity from Venice Performance

Reader's Script

1 x White Envelope  
Royal Opera House Contract

1 x Brown Folder  
Plans  
Marketing Drafts  
Technical Requirements

1 x Small White Envelope  
Correspondence

1 x Green A5 notebook  
Choreographic notes

1 x Schedule for *Skin Shakers* at the Purcell Room

Box 1 of 3: Club Luz

13 x Battersea Arts Centre Brochures

2 x Music Festival Cardiff Brochures

1 x Postcard

Multiple copies of audience's programme

1 x A4 sheet of song lyrics

1 x Programme for A-Net Festival in Belgrade

1 x Yellow Envelope Folder

Working notes from Edinburgh

British Council Magazine with notes on performers

1 x Brown Folder

Programme notes

British Council Correspondence

1 x A-Net Festival Brochure in Belgrade of *Scarface* performance and workshop based on *Club Luz*

Box 2 of 3: Club Luz

1 x Green squared A4 pad

Notes for the beginning of *Club Luz* process

Sketch for Chapter Arts Centre

1 x loose lead A4 fax draft

1 x Brown Envelope

Costume ideas

1 x Clear Folder

Design printed ideas

Costume receipts

Performing Rights Society Correspondence

Choreographer's invoice

Musician's invoice

Diversion's invoice

1 x Brown Envelope folder

Lyric ideas for *Club Luz*

Design ideas

3 x Blue A4 ruled pads  
Choreography ideas and notes

Box 3 of 3: Club Luz

1 x plastic wallet  
Publicity photos

3 x JVC tapes  
Runs of *Club Luz*

1 x Cassette  
Gwyn Morris

1 x Mini Disc  
Kevin Scourfield (20.05.2001)

1 x DV tape  
Recording of experimental study in car park

1 x A5 notebook  
Working notes and assorted material  
Belgrade planning  
Notes on work undertaken in Glamorgan as a tutor

1 x A5 notebook  
Day-to-day notebook

1 x Brown A5 envelope  
1 x CD of backing tracks

1 x Plastic Wallet  
Notes

1 x Brown A5 envelope  
1 x CD of backing tracks

1 x Brown A4 Envelope  
Technical Requirements  
Expenses  
Reviews

1 x White Envelope  
Invoice

1 x Brown Folder

## Technical Requirements

### 1 x Box File: Bonnie and Clyde

1 x Design Postcard

1 x A5 'Five Star' notebook

*Bonnie and Clyde* notes

Publicity notes for *Scarface* performed in New York after 9/11

1 x A5 notebook

Working notes for *Scarface*

1 x A4 loose-leaf sheet

Typed and handwritten notes

1 x Plastic Bag

Film Script of *Bonnie and Clyde*

Notes on time, order and structure of physical material

Notes

1 x Brown envelope folder

Annotated radio script

Budget and finance documents

1 x White Envelope

1 x document containing information of grant for Arts Council

1 x Blue Plastic Folder

Finalised script of the Cardiff performance of *Bonnie and Clyde*

### 1 x Box File: Stafell C

17 x DV tapes of performance

1 x Brown Envelope

1 x CD Rom of photographs

1 x CD of compilation of 3 projects

1 x piece of paper containing stones

1 x picture from newspaper

1 x Feather

1 x CD in white paper

1 x Box File: Blodeuwedd

- 1 x A5 notebook
  - Working notes
- 1 x Yellow Book
  - Choreographic notes
- 2 x Brochures from Cardiff
- Loose-leaf paper with budget
- Correspondence with Royal Opera House
- 1 x Brown folder
  - Design
  - Rehearsal procedures
  - Notes for new choreographer
  - Diagrams of set
  - General notes

Box 1 of 2: Cof y Corff

- 2 x Brochures of festival in Roubaix, France
- 1 x small notebook
  - Notes of collaboration with Margaret Ames on development ideas including Laban work
- 1 x A4 Edinburgh showcase brochure
- 4 x Small Moleskine notebooks
  - Notes on work with Margaret Ames
  - Choreographic notes
  - Show structure
  - Definite choreography
  - Final set ideas
- 1 x Plastic envelope file
  - Budget for tour of Wales
- 3 x Brochures of Royal Opera House (2 x large, 1 x small)
- 1 x Script
- 1 x A4 Brown Envelope
  - Arts Council Application

1 x A5 Brown Envelope  
Publicity

Postcards of Diversions marketing with handwritten notes

1 x Guardian What's On magazine

Notes on technical requirements

Notes

Box 2 of 2: Cof y Corff

Publicity material (poster and fliers)

2 x DV tapes  
Rehearsal footage

4 x CDs  
Music Ideas

1 x White Box: Reifenstall

Computer Paper with handwritten notes

Box 1 of 2: Dysgu

1 x envelope  
Postcards of Theatre Makers used at the University of Glamorgan  
(2003)

1 x envelope  
Invite to a performance of *The Meeting of Ophelias* at the University  
of Glamorgan

1 x Handmade copy of *Goat Island's School Book 2*  
4 x loose-leaf A4 papers  
Script for Sara Williams about Patty Hurst (untitled)

1 x brown envelope file  
Module handbook, work sheets and preparation exercises for  
University of Glamorgan

1 x brown envelope  
Correspondence with Eistedfodd

1 x brown envelope file 'Things'  
Interview with Alan Gisburg taken from *Playboy* magazine titled  
'Spontaneous Minds'  
Printed email correspondence between Roger Owen and Eddie Ladd  
1 x white envelope  
Correspondence

Loose A4 paper  
Forced Entertainment information

Theatre Practice Module Handbook for University of Glamorgan

Box 2 of 2: Dysgu

5 x DV tapes of 3<sup>rd</sup> Year Welsh Medium performance at Aberystwyth  
University 2007

1 x DVD *Cinecitta* (broken)

1 x blue A4 sheet with notes for workshop at UWIC

1 x CD containing images of *Dilyn* made with MA students at Aberystwyth  
University (2010)

1 x brown envelope  
Notes on *Dilyn*, rehearsal and observations

Multiple copies of *Dixit Dominus* programme performance with Welsh  
Medium students at Aberystwyth University (March 2011)

1 x Plastic A4 wallet  
1 x envelope with correspondence  
1 x A4 sheet of workshop notes for Coleg Ceredigion

1 x A4 sheet with notes for workshop at UWIC

2 x A4 notepads  
Notes on session done with 3<sup>rd</sup> year performance studies students at  
Aberystwyth University (April 2009)  
Notes on MA 2009 performance of *Pushing Paths*

A3 maps of Cardiff for workshop with UWIC

A4 sheets of scores by John Cage used for workshop with UWIC

Maps of Aberystwyth used for MA 2008 production



A4 sheets from lecture about improving Welsh language lecturing techniques for Eddie Ladd

A4 sheets of poetry used in a workshop in Bala

#### TOP SHELF IN EDDIE'S STUDY

1 x white box: *Black and White*

1 x brown envelope  
Actor photographs of Eddie Ladd  
Contact sheet  
Multiple empty envelopes  
1 x invoice for photographs

1 x white box: *Attn. Eddie Ladd*

Packaging for *Cof y Corff* DVDs (covers and sleeves)

1 x box file

Maps to get to performance venues in France (Lille and Paris)

1 x brochure for ZOOM

1 x brown envelope  
Musician and travel invoices

1 x white envelope  
P + O Cruises invoice about transport overseas

1 x white envelope  
Invoice of trip Dover to Callais

1 x brown envelope  
notes / set-building for *Blodewydd* (February 2006)

1 x invoice for gym arm camera hiring

Invoices for technician

Invoices for transit

Invoice for rebuilding a table used in *Ll'ath*

1 x brown envelope  
Invoice for video mixing by Tim Bromwich

Invoices

Publicity Invoices

Multiple receipts

Insurance documents

Maps of Rouboix

1 x A4 blue ringed notebook

Notes on 3<sup>rd</sup> year Welsh medium project (2007)

1 x DVD *Titles*

1 x brown box

Firewire cables

TV Cable

TV Aerial

1 x Niceday Box: *Technical materials for Dance d'Essai [Dance Roads]*

1 x brown envelope  
NESTA and Tech manuals

Multiple manuals

Loose Publicity

*Time Out* magazine from New York

A4 theatre plan of theatre in Macedonia

Notes for visitors to Macedonia

Notes for visitors to Kosovo

Itinerary for Dance Roads

1 x programme for Dance Roads

British Council Showcase brochure

Programmes from Dance Roads

Rail timetable and travel tickets

Information on Visual Art Project and Community Engagement in Glasgow (1999)

Visitor information for New York

Brussels' *Scarface* Programme

Map of Brussels

*12 Days of Risk* programme (Chapter Arts Centre)

Programme for Chapter Arts Centre

Map of Vienna Subway

1 x Niceday Box: *The Slate (TV Programme 1993-6 BBC Wales)*

1 x white envelope

Fan letter

1 x Brown Envelope

Compere notes of speech given at Theatre Maldern  
Script of links for the show

1 x Brown envelope

Notes from the producer of *The Slate*  
Magdalena '94 brochure

1 x White envelope

RTS award certificate

1 x White envelope

Multiple Christmas Cards

1 x White envelope

Personal cards (2005)

1 x smaller white envelope

Correspondence

1 x brown envelope

Personal photographs

1 x Niceday Box

- 1 x small notebook  
Notes on compering at Theatr Maldern
- 1 x Black Plastic Folder: *Bits of Work*  
Fragments of printed text used in *Callas*
- 1 x Green A4 Book  
Film script written for Suzanne (didn't materialise into anything)
- 1 x brown envelope  
Script of *Three Minutes of Torture* directed by Chris Morris
- 1 x red notebook  
Notes on working with Mike Pearson's 3<sup>rd</sup> year BA Performance Studies group (Jan 2001)  
Fragments of notes from that period  
Notes on a lecture given at Glasgow School of Art (August 1999)
- 1 x brown envelope: *Glasgow School of Art January 2000*  
Full script of lecture that provides context for Ladd's practice
- 1 x brown envelope  
Document: 'In House Acts' by Peggy Phelan
- 1 x brown envelope  
Script for *80/90* for Aberystwyth Arts Centre's Youth Theatre
- 1 x purple plastic folder  
Notes / working notes on the Youth Theatre Project *80/90*
- 1 x journalist's notepad  
3<sup>rd</sup> year Welsh Medium Project's working notes with Roger Owen's handwriting (2007)
- 1 x A4 pad (ringed spine)  
Working with Welsh Medium 1<sup>st</sup> year Aberystwyth University student  
– working notes
- 1 x piece of André Stitt's publicity
- 1 x tracing pad

1 x Plastic envelope  
Welsh medium performance notes (2007)

1 x Aasics Shoebox

Photographs of *Scarface* taken by Dave Daggers in 2 packages

1 x white envelope  
Photos of potential backgrounds used in *Scarface*

2 x photograph development packages  
Photographs taken off the television

1 x brown envelope  
Roger Owen's wedding photographs

Photographs of the set used for the *80/90* project done with the Youth Theatre, Aberystwyth Arts Centre

A fan

1 x Aasics smaller shoebox: *Stafell B*

Images of Elvis Presley

1 x book used as a prop

1 x music CD

12 x DV tapes  
Used live in the show across 3 camera feeds

1 x cigar box

1 x white envelope  
Images of André Stitt doing a bouldering project in Ireland

Artist's correspondence

Family correspondence

Romanian currency

Badges

Publicity material

Hoisery

Key chain

Deutschmarks

French Francs

1 x Maroon Plastic Bag

A1 flipchart paper with notes produced when working with Margaret Ames in 2011, enabled by Creative Wales Award

1 x brown box

Hard drive manual

Plastic bags containing manuals

Camera

Phone upgrades

1 x brown box

1 x VHS (show copy of *Scarface* background)

1 x CD in orange case

1 x Promo CDROM containing publicity image for *Scarface*

1 x 8mm fat tape (for *Scarface*)

2 x Rehearsal recordings on 8mm tape

1 x sound cassette

3 x floppy discs for *Scarface* promo material

1 x artwork in frame

1 x DV tape entire *Scarface* from camera's performer view

1 x DV tape of *Scarface* in Dublin (2001)

1 x photo sets of potential background used in *Scarface*

1 x box  
Multiple slides of the *Scarface* film

1 x brown envelope

Postcard designs

1 x brown envelope

Postcard designs

1 x box file: Career

1 x brown envelope  
Card from *Edith Piaf* in longshot and DVD

Loose A4 sheets  
Fax of touring questionnaire for *Club Luz* of the British Dance Edition

1 x Brown Envelope  
Notes towards *Bonnie and Clyde*

2 x Aberystwyth TFTS Brochures

1 x white envelope  
Card for *Scarface\** in Suffolk

1 x A4 letter  
Correspondence requesting samples of work

*Times 2* supplement featuring an article about the Edinburgh festival

1 x brown envelope  
Goat Island workshop application  
Lyrics for *Club Luz*  
Arts Application  
Publicity pack for *Club Luz*

Plastic wallet  
Newspaper reviews

1 x Eddie Ladd biography

1 x white envelope  
CVs

*Lla'th* Programme

1 x white envelope

Thank you letter for Suffolk tour

Correspondence between Roger Owen and Eddie Ladd

1 x white envelope

Newspaper feature

1 x clear plastic file

Programme on conference on Welsh Communities and Welsh language (2003) *Club Luz* featured as part of the evening programme

1 x Box File: *Show Pictures and General*

1 x newspaper clipping of *Callas*

1 x A5 plain paper

Picture of opening scene for *Callas*

2 x newspaper images used for teaching

Multiple copies of pictures of the Welsh Institute of Sport

1 x plastic wallet

Images of *Club Luz* and *Scarface* prints

Images of Eddie Ladd taken off the television

2 x CDRoms used for making publicity material

1 x plastic wallet

*Club Luz* notes

CD and Floppy Disc containing *Once Upon a Time in the West* images

1 x postcard

1 x brown envelope

Plastic wallet

Images of *Slate*

Images of *Callas*

Images of *Romeo and Juliet* (1986)

Publicity shots

1 x brown envelope 'c/o Carol Jones'

Photographs



- 1 x white envelope
  - Images of Berlin from 1936 used for *Leni Reifenstell* show
- 1 x small envelope
  - Images of Gerald Tyler and Eddie Ladd on tour
- 1 x brown envelope
  - Personal clippings
- 1 x brown envelope
  - Images from *12 Days of Risk*
  - Once Upon a Time in the West* map and picture
  - Scarface* image
- 1 x black card folder
  - Cuttings for Christmas Cards
- 1 x brown envelope
  - Cards for Christmas
- 1 x brown envelope
  - Slides of performance in Glasgow
- 1 x brown envelope
  - Dusseldorf museum brochure
  - 1 x A5 brown envelope
    - Programme from service given by Eddie Ladd at her chapel
  - 1 x Envelope
    - Publicity of *Leni Reifenstell* taken by Pete Telford
  - Clippings from a Brith Gof show

1 x Box file: Maps

- 1 x map of Brussels
- 1 x map of France
- 1 x map of Belgium
- 1 x A4 document of map from accommodation to performance venue in Barcelona (possibly part of Magdalena festival)
- 1 x map of Edinburgh
- A workout chart

1 x cardboard box: Personal

Photographs of family, wedding and Berlin

1 x blank photograph album

1 x Black Box: Digital Dance Festival

Programmes of Tunisia, Norwich and Suffolk each featuring Eddie Ladd

1 x hotel bill

1 x brown envelope

1 x CDROM of an other's work

Vancouver programme of *Scarface*

1 x brown envelope

CVs of other artists

Postcards from Vienna

1 x Black Box File

Multiple brown envelopes

Inland revenue receipts

Blue envelope file

Correspondence and planning for France and Spain tour

Paper

Inland revenue E101 papers

Contract in French

Schedule and Planning

Budgeting

Brown envelope file for *Club Luz* in Greece

Contract and British Council correspondence

White envelope

British Council Edinburgh Showcase brochure featuring *Club Luz*

Brown envelope file

A4 sheets of notes for taking *Scarface* to Lublin, Poland

White envelope

Preparatory notes for *Blodewydd*, previously *Fideotek*, which was a precursor to *Blodewydd*, and containing CDs in envelopes

Brown envelope  
Information for *Fideotek*

Brown envelope  
Finance information for tour around France

1 x red paper file  
Venice Biennale publicity

1 x black box file

1 x brown envelope file  
Reviews

Multiple publicity pamphlets for the Lille performance of *Bonnie + Clyde*

White envelope  
*Sawn-off Scarface* pamphlet performed at Linbury Studio, London

Information on Estonia where *Scarface* was performed in 2005

Information on Eddie Ladd at a business fair as part of Edinburgh festival

1 x A2 orange poster of Plaza Market

White envelope  
Documents for MESA

1 x blue envelope file  
Information on 2005 performance in Montreal

Brown envelope  
Information on performance of *Scarface* in Sweden

3 x blue envelope folders  
Organisation and information for tour of *Club Luz* in Nice and Slovenia

1 x brown folder  
Information on the performance of *Bonnie +Clyde* in Lille (2004)

#### BOTTOM SHELF IN EDDIE'S STUDY

1 x Black Ring file

Artistic notes for *Cof y Corff* including scripts, dance notes, technical notes, schedules, daily tasks, stage settings, research, sketches, historical notes, day by day rehearsal period

1 x clear plastic wallet

Storyboard for *Scarface*

1 x plastic case: *Scarface* travelling kit

Mixing video script and working notes, with annotation and drawings

2 x CDs

5 x DV tapes of backgrounds

Screen grab photographs

1 x brown envelope

Script for lighting technician and stage manager

1 x blue 203 lighting filter

Script in French

Publicity for performance in Norway

Images of landscape used in the background of *Scarface*

Schedules

1 x plastic case: *Bobby Sands Memorial Race*

Minute by minute plans based on biography of Sands completed at a research residency in Quebec

3 x A5 papers containing contact information of people who knew Bobby Sands

Script of the performance

Draft of programme

Poem by Menna Elfyn with extracts used in the performance of *Bobby Sands*

Text written by Bobby Sands entitled 'The Loneliness of a Long Distance Cripple'

A4 lined paper

Questions for interview with Lawrence McKeown (member of the IRA)

Times and organisation of material that is used in the show

Transcribed interview with Denis O'Hearn who wrote a book on Bobby Sands

Diary of Bobby Sands that wasn't used in the performance

Typed notes on a running project that was undertaken as part of the conference *Living Landscapes*

Belfast accommodation documents

Manual for the running machine

Schematics of the running machine

1 x brown envelope

Script of *Cof y Corff* in Spanish

1 x plastic file

1 x CD of *Club Luz* (Show CD, version 2)

2 x mini disc of *Club Luz*

A4 papers coming towards a final script of *Club Luz* (working draft)

Ideas for *Club Luz*

1 x plastic envelope file

Presentation on *Bobby Sands* following research placement in Quebec (script in French and English)

Gym routine for running whilst in Quebec

1 x plastic wallet

*Bobby Sands* programmes in English

Note of congratulations from Charlotte Vincent

1 x grey ringbinder

Script for *Club Luz*

1 x Niceday File: *NESTA (Early 2000s)*

*Stafell C* notes

Website preparation for the *Stafell* series

CD of DJ Set in *Club Luz*

1 x Orange A4 Ringbinder

Blank apart from two inserts of *Bonnie and Clyde*

1 x Orange A4 Ringbinder

Preparatory working notes for *Stafell B*

1 x Brown Envelope file

Tracing paper for images used on Ladd's website

Correspondence between NESTA

1 x brown envelope

Cut up text from *Stafell A / Club Luz / Bonnie + Clyde*

1 x A3 newspaper clipping on Samuel Beckett

Notes on budgeting and thinking about future practice

Correspondence between potential collaborators on NESTA project

Set design ideas

Web design ideas

Correspondence from NESTA

1 x white envelope

Project at Arts Centre and legal correspondence

Loose-leaf A4 sheets

Schedules for *Stafell B*

Plans

Milestones for NESTA

Cash flow charts

Email correspondence

1 x brown envelope

Contract with NESTA

Payment details

1 x Niceday file: NESTA

1 x white envelope

Website set-up instructions

1 x large brown envelope

Correspondence with NESTA

Contract

1 x card from people performing in *Stafell C*

1 x A5 notebook

Teaching notes from University of Glamorgan

Train ticket to Monaco

NESTA plans

Website ideas

Choreographic notes

*Club Luz* and *Stafell B* notes

Communication list

Notes on Eisteddfod 2008 TRACE Collective

1 x Niceday box: *Brith Gof*

Notes from show performed with Mike Pearson for Pearson's 50<sup>th</sup> birthday (1999)

Forms to apply for money for *Scarface*

1 x pink envelope folder

1 x script for *Draw Draw* (2000) directed and written by Cliff McLucas and choreographic cards

Magazine taken from *The Independent*

2 x prop script from *Draw Draw* carried in the show by Eddie Ladd

1 x brown envelope

Images and notes on symposium about the Brith Gof performance

*Pax*

Script of *Cof y Corff*

Some publicity

Opening verses from a performance for Mike Pearson's 50<sup>th</sup> birthday at Chapter Arts Centre

1 x brown envelope file

Entire script of *Camlann* (1994)

Script of *Y Dyddiau olaf y dyddiau Cyntaf* (1998) written by Eddie Ladd in collaboration with others

Research material for *Y Dyddiau olaf y dyddiau Cyntaf*

Transcript of discussion between Cliff McLucas and others

Cliff McLucas' notes to his administrator regarding the Arts Council of Wales

1 x white envelope

Notes of Cliff McLucas' career between 1998 and 2002

1 x invitation to Cliff McLucas' presentation at the National Eistedfodd

1 x small notebook with notes on *Stafell B* and *Pererin* (a performance directed by Margaret Ames for Dawns Dyfed)

1 x Niceday file

1 x Brown Envelope

Publicity material for Venice Biennale

1 x Postcard book of Venice

1 x brochure from a Welsh Language programme undertaken by Eddie Ladd in 2008

1 x plastic folder

Material relating to performances that Eddie Ladd saw as part of her NESTA project, including Forsyth and Kammer / Kammer

1 x essay in Cymraeg about drama in Wales

1 x white card pack

Reference material for the Welsh language writing course

A4 pad with notes made at the Welsh language writing course and material for *Cof y Corff*

1 x Brown Envelope: *Good Cop, Bad Cop*

3 x Vinyl Records

2 x white model panels for set construction

1 x black Aberystwyth University folder

1 x A4 notepad

MA 2008 Group notes and Radio Schedule

Loose A4 papers



Notes

1 x CD labelling system

1 x Clear Ringbinder: *Creative Wales*

1 x White envelope  
Arts Council Wales Correspondence

Chapter Arts Centre Invoices

1 x envelope  
Creative Wales Referees

1 x envelope  
Bank statements

1 x yellow school exercise book  
Notes on an unofficial project for CreativeWales

Loose A4 sheets of script created with Judith Roberts and based on *Macbeth*

Multiple envelopes  
Correspondence with Charlotte Vincent

1 x Clear Ringbinder: *Dixit Dominus*

Working notes, schedules, timetables, seating plans for parents of students,  
Latin translation, booking forms, publicity for the Welsh referendum 2011

1 x black elastic folder

Handicrafts for Christmas Cards

Ticket for University of Wales, Aberystwyth's graduation ceremony 2001

1 x white envelope

Handmade CD sleeves for show publicity

1 x clear elastic folder

Made up travel pack of publicity material of *Bonnie + Clyde, Stafell A+B+C, Club Luz*

1 x cutting board

1 x Blue folder

Print out of the .pdf presentation for *Cof y Corff*

2 x programmes of *The Cat Show* at UWIC where *Little Scarface* was presented

1 x clear elastic folder

Certificates for completing the Berlin New Year Run (*Neujahrslauf*) 2009 and 2010

Newspaper article on Israel and the Gaza Strip taken from Berlin visit

1 x plastic folder

Inspiration newspaper clippings looking at design images

Postcards from Berlin

1 x bus timetable

1 x brown envelope

White envelope

Tax slips from Montreal and Quebec (2008) for a performance of *Scarface* shown there

1 x brochure for Usine C (a venue)

Business Cards

1 x envelope

Inland revenue correspondence

1 x card folder

Contacts list from a conference attended

1 x Brown envelope

*Cof y Corff* Welsh language script

1 x Brown envelope

*Cof y Corff* English language script with annotated notes

1 x clear elastic file

Publicity packs for shows to market the artist in Edinburgh

3 x photographic documentation of the beginning of *Scarface* process taken in Glasgow as part of a residency

1 x Address book

1 x Niceday file

1 x homemade sleeve and template for DVD covers

1 x plastic wallet

Photocopies of material for visual arts project

Application for funding of *Scarface* (£15,000)

Notes towards *Scarface*

1 x brown envelope

1 x white envelope

Invoices

Notes from an artist's retreat undertaken by Ladd in 2006

1 x plastic wallet

French script for *Stafell B*

1 x plastic envelope file

Script for Sara Williams' show *Tania Patti Page* with annotation

1 x Morrison's A4 sketchpad

Storyboard for a failed project to take to Edinburgh called *Fluss*

Invoices

Script ideas

1 x A4 notepad (June 2006)

Notes from the artist's retreat with ideas for movement and material development

Notes for commission of *Cof y Corff*

Information on Roman Polanski

Loose A4 sheets

3 x photographs taken in Venice

1 x mobile phone box

1 x packet of Christmas Cards

1 x Red light bulb box used for dark room

5 x *Le Maxi* notebooks

3 used / 2 unused

Day by day notes / artist's thoughts / plans / lists

1 x brown envelope

1 x brown envelope

Postcard

1 x Apple box with Mac handbook

1 x Cardiff 10k (2008) number for the run

1 x Niceday folder: *Quebec Ephemera*

1 x postcard of Santa Ana

Postcards of Quebec

Paper CD Case

Running schedule in Quebec city

Shopping list from Quebec

Timetables

Map of the area (hand drawn) for running

Montreal festival programme for *Nuits Blanche*

Map of Quebec

TRACE Collective goody bag

1 x passport

1 x envelope

Passport Correspondence

1 x CD

1 x keynote for mac manual

Programme for Rubican dance

2 x photos of nieces

Notes for workshop at Prescalli School

1 x envelope

Gwyn Hafan Aberystwyth

Notes on Jitter course undertaken in Quebec

1 x envelope

Arts Council Wales correspondence towards the music for *Bobby Sands*

1 x envelope

Arts Council Wales Correspondence

Map of Vancouver

Newspaper image of International Space Station

1 x White envelope

*Scarface* publicity from Norway

1 x brown envelope

CV of someone else

1 x white card folder

Programme for Digital Arts Festival in Dresden

Map of Dresden

Guide of Dresden

Information on dance in Dresden

1 x Southbank brochure

Brochures and programmes of performance seen

Correspondence for trainers

Essay by Simon Pope

Correspondence with Roger Owen

Power adaptors for Mac

Box template

1 x white food polystyrene box

Replacement phone

Badge maker

Icons

Remote Control

Mac adaptors for Projectors

1 x card parcel

Book *The Local meets the Global in Performance*

1 x Video camera

1 x tent peg

1 x envelope: *Application Pack*

1 x VHS of *Scarface*

Application form

1 x large A3 envelope

Large photographs of *Scarface*

Large photographs of landscape used on *Once Upon a Time in the West*

Poster of *Once Upon A Time in The West*

A5 flyers for *Scarface*

1 x book *Masters of 20<sup>th</sup> Century Art* by Sam Hunter

1 x poster tube

2 x posters of *The Cat Show* at UWIC

1 x painting [unknown]

2 x A3 notepads

Sketches as part of the process of *Cof y Corff*

Sketch based on drawing of *Ll'ath* trace of a ground plan

1 x A3 white envelope

Empty

1 x larger brown envelope

Large artist's brochure for design inspiration

Programme

Aerial photographs of *Once Upon a Time in the West*

Images placed on Eddie Ladd's wall

Family photographs

Programme of Pererin

1 x black box file: *Eddie Ladd*

Multiple *Bobby Sands* flyers and tour

DVD inserts for *Bobby Sands*

*Club Luz* CD

*Scarface* VHS

Review of *Threat of Silence* directed by Jill Greenhalgh

Reviews of *Bobby Sands*

*Time Out* magazine

Book used as performance in car park

*Bobby Sands* programme and posters

Publicity for *Blodewydd* and *Sawn-Off Scarface*

Review and publicity of *Cof y Corff*

Royal Opera House pamphlet

Script of *Once Upon a Time in the West*

Cliff McLucas's score for *Y Dyddiau olaf y dyddiau Cyntaf*

Working script for *Once Upon a Time in the West*

1 x brown envelope

Assorted publicity

2 x VHS *Scarface Highlights* / Brith Gof tape

VHS Eddie Ladd various TV

3 x brown envelope file

Publicity material for *Lla'th*, *Club Luz*, *Scarface*

Cover letter for each publicity pack

*Scarface* poster

1 x black box file

Wales Arts International Programme

Madrid's Dance Days programme for *Cof y Corff*

Programme for *Cof y Corff* at the Linbury

*Planet 161* with article on Eddie Ladd

Review in *Barn* magazine

Poster from *Scarface*

Photocopies from reviews and publicity

Flyers

Publicity for *Cof y Corff*

Swansea Bach Choir flyer



Assorted flyers

Festival brochure for Madrid

*Plattform 1*

Suffolk tour publicity

Assorted publicity and festival catalogues

1 x Archive Box: *Performance Administration*

1 x paper file

Maps, catalogues, travel information, invoices, draft of fax for Tunisia, touring information

1 x paper file

*Club Luz* publicity package for programmers

Technical details

Publicity package for *LLa'th*

Publicity package for *Sawn-Off Scarface*

Publicity package for *Little Scarface*

Multiple envelopes

Poster for 5 show tour of France and Spain

3 x A4 envelopes

Packages sent to Eddie Ladd by André Stitt while on tour

1 x A4 envelope

On tour magazine

Performance in Profile

British Council Publication featuring Eddie Ladd

Catalogues featuring Eddie Ladd

British Council Annual Report

Information on NESTA

Information on visiting Quebec

Tartan folder  
    Information on Poland trip

1 x welcome pack for Slovenia

Handmade publicity

1 x white envelope  
    Information on Sweden  
    Technical set up instructions  
    Plans of theatre

Maps and arrangements and timetables

Fideotek flyers

1 x reporter's notebook  
    notes and preparation in 2005 at Diversions for *Fideotek*

1 x archive box: *Eddie Ladd VHS*

    Multiple VHS of performances and backgrounds used in *Scarface*

1 x Large White Box

    1 x Plastic Bag  
        Musical Instruments

1 x White Box "Eddie Tech"

    1 x white Envelope  
        1 x CD for project with Simon Whitehead performed at the Eisteddfod  
        in 2002

    Multiple VHS tapes (some unlabelled)  
        *Miami, West Wales* x 5 dance film for BBC Wales  
        *12 Days of Risk* VHS at Chapter Arts Centre, Cardiff

Assorted Cables

Clip on microphone

Manuals

Light bulbs

Spare Cassettes

Box for Mini Disc player

Camera

1 x Small box

Power supplies for camera

Light source for *Staffel B*

1 x Brown Box

*Scarface* promotional material

Beer Mats

Loose leaflets

1 x Black Briefcase

Steady Cam rig

1 x Brown Box

Props from 3<sup>rd</sup> year Welsh Medium production at AU

1 x smaller brown box

7 x Beta-Cam Tapes for *Scarface*

1 x VHS recording of *Scarface* at Chapter Arts Centre

2 x White Parcels

Publicity for 5 performances [*Club Luz*, *Lla'th*, *Sawn-off Scarface*,  
*Bonnie and Clyde*, *Scarface*] performed in France and Spain for 2005  
tour

Multiple *Club Luz* posters

Multiple *Scarface* posters

1 x Large White Box

Publicity

Multiple posters of France and Spain tour

*Club Luz* posters

*Club Luz* programme cards

*Blodeuwedd* programme cards

*Bonnie and Clyde* programme cards

1 x shoe box

1 x pair of trainers from *Bobby Sands*