

On An/Notations

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On An/Notations Issue editors: Scott deLahunta, Kim Vincs and Sarah Whatley

This theme of this issue explores connections to the 2004 issue On the Page, which "explored the page as a site for performance, as a space for documentation and for the staging of discursive and critical practice". On An/notations similarly considers the potential of the surface of the page, alongside other **surfaces** including the screen, as sites for engaging with and thinking through performance ideas and processes. Perhaps not surprisingly, if you were to open On The Page alongside On An/Notations you would be struck by how much material appears to be crossing over.

In the 2004 issue, on p. 15 John Hall has crossed out words in his text, on p. 25 Howard Hollands has included a picture of Sarah Dobai's margin notes written on a text of Henri Bergson. Pages 55-62 are entirely marked up texts, traces of a 30-minute conversation initiated by Nick Thurston. And so on throughout that issue, pages are giving themselves up as sites for experimentation with unique forms of comment and commentary, marks made across, around and under, drawing the reader into making connections that lie in the spaces in between the time of the first inscription and the second. And it is the second that is the annotation, or so it might seem.

When we sent the call out for contributions, we really did not know what to expect. Over the last several years, we had begun to develop an interest in the use of annotation in choreographic documentation projects, and it seemed timely as a theme on which to base an issue of Performance Research. The eighteen diverse contributions selected for the issue provided us with opportunities to contemplate this theme and continue to ask some of our questions about it. Does annotation offer some kind of alternative for documenting and analysing performance? What are its roots as a practice and what kinds of (new) tools are available for doing annotation? Who is using them and why? What is the impact on scholarship, pedagogy and artistic production?

Across the contributions to this issue, several through lines are apparent.	
One is that there are no strict	" materialization of creative thinking"
distinctions between annotation and	Cassiers, et al.
notation as mark making when	
marking is an extension of thinking,	" without fixing that that is
not merely a recording.	contingent as a literal sign?" Cocker, et
	al.
Still there is the time the mark is made	" delivered live between the spoken
and in what relation, in time, to a	lines of dialogue" Margolies
previous mark so that reading into this	
relationship becomes the work of	" culturally marked skin that is
bringing together two separate	further marked" Purkayastha
moments of inscription.	
Annotation is not limited to the visual,	"gaining insight in spatial and
but can involve slippage between the	rhythmical patterns" Karreman

"to analyse, re-present and reveal the shapes, relations and traces" Blades
" makes it possible to comment on and refine the information" Bardiot
" a new type of literary reception study in the digital age" van der Starre
" facilitate or inhibit cognitive processes of memory and perception" Hansen and House
"to create a framework for analysing and comparing" Jenett
"processes of pressing, printing, touching and capturing" Brown
" and who has benefited from it?" Melrose, et al
" to help imagine a work's persistence" Ellis
"Drawing our attention to the page's unstable temporality" Goss
" to make knowledge about these making practices () available" Rutgeerts, et al
" the slippage between the ecologies of the live and the environments of the documented" Winter & Hinds
"the performance of readership" Gallier " the footnote as a valuable metaphor in both the creation and the reading" Smith

In summary, this collection does more than simply open up the terrain around our own questions about performance documentation. As a whole and in parts, these contributions suggest and reveal a rich and varied domain of processes and practices circling around, intersecting and ultimately exposing new questions for us to consider. For this we wish to sincerely thank all the contributors to this issue, and we hope they are as stimulated by the juxtaposition and overlaps contained within as we are.