



PERFORMANCE ART VS DESIGN:

Towards an Innovative Thinking
for Facing Environmental
Sustainability

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Performance art vs Design: towards an innovative thinking for facing environmental sustainability

How participatory practices -such as performance art- can foster transformations towards an ecologically-conscious behavior aimed to integrate sustainability in everyday life practices?

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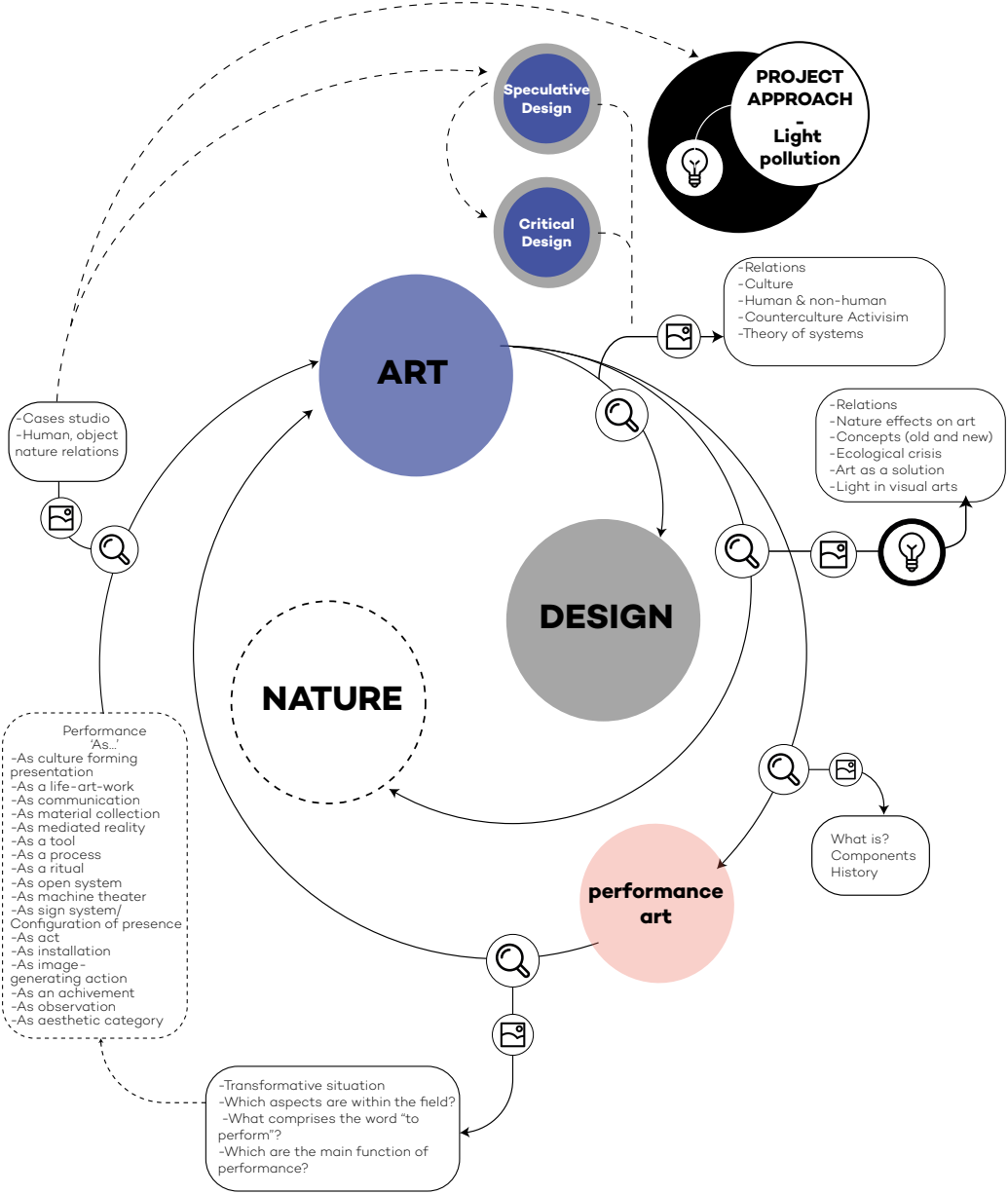


Abstract

The way humanity has changed and broken its relation with the natural environment can be one of the causes of the actual ecological crisis that is facing the planet. Research has shown that art has agency in transformation for both individuals and collectives, which can also gather varied groups of people influencing their attitudes and behaviors, but in order to effectively direct this change into action it is necessary to involve people in the creative moment and allow active participation. This thesis analyzes alternative artistic proposals towards ecological sustainability, more precisely how participatory practices –such as performance art– can foster transformations in the direction of an ecologically-conscious behavior aimed to integrate sustainability in everyday life practices. Understand what is performance art was essential, thought, the practice does not have a unique definition due to its complexity and overlapping in other disciplines, but it can be arguable that performance is a form of art that is ‘well equipped’ by nature to deal with the pure human artistic expression, as the latter is composed in its complexity by factors such as body expression and movements, sound, words and speech, drama, visual imagery, and objects. In order to give an answer to the research question, a body of pertinent scholarly texts and art pieces/installations have been studied to develop the theoretical background, to then proceed with the analysis of 26 different art pieces as cases of study, where each one has been considered from a performance arts’ perspective. The previous analysis allowed us to propose an artistic initiative based on light pollution, a real problem, part of the ecological crisis, exploring light and darkness as a medium that can tear apart but can also enhance humans’ relationship with nature, under the premise that the implementation of arts, and specifically of participatory practices linked to the creative process in performance arts, can generate a critical viewpoint in order to change the behavior of people directed to the action.

Methodology

This thesis aims to integrate within its methodology the relationship between and connections between topics in order to approach the complexity of topics such as environmental crisis, performance, design and art focusing on finding new outcomes in order to develop an answer that exemplifies the analyzed relationships, grouped in three main subjects: art and design, art and nature, and performance art. In the first one, the research presented has explored relations and differences that art and design may have, exploring the relationships that humans have with materiality (objects). Alternative ways of approaching design such as speculative design and critical design have been taken into consideration, within others. The second one, art and nature, introduces the ecological crisis we are living, mentioning different changes that the natural environment has passed through; art's role is presented as a possible solution to reach sustainability, which by joining with other fields can help make people more conscious about their own relation with nature. To do so, it has analyzed the importance and impacts that the light has in both art and nature, and by consequence how it has been modifying human's perception, interpretation and representation of life. The last, performance art, makes use of previous research and developments on the establishment of performance art as a discipline in order to raise it as a potential response that, due to its interdisciplinarity and great scope, can reach an alternative sustainability's approach when approached from a participatory lense.



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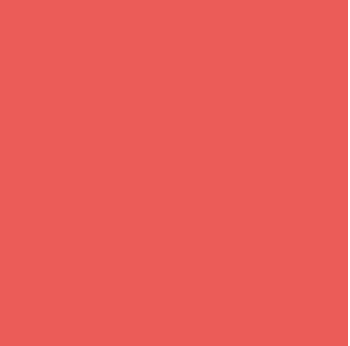
"All the world's a stage,
And all the men and
women merely players;
They have their exits
and their entrances,
And one man in his time
plays many parts,"

'As You Like It'
Shakespeare

1(1564-1616) English poet,
playwright, and actor.
Considered the greatest
writer for English language
and a greatest dramatist.

Words of Jacques, character the text titled "As You Like It" written by William Shakespeare¹ In the 17th century Shakespeare described the world on his voice, making two principal metaphors: the world as a stage, and life as a drama in which mankind has many roles to play, with huge variation of entrances and exits. From the world stage idea of his monologue, the everyday event -that is shaped by human and non-human- can be considered as a performance that allows society to find meaning and make relationships to solve transcendent problematics. Through the encounter of different elements there is a permanent reshaping process of the world. In the same vein, and several centuries before, Aristotle said "the whole is greater than the sum of its parts" which means that, when connecting the individual parts, there will be an entity bigger than the sum of the very same individual values apart. According to this, and if we acknowledge the world as a stage, what is the role of mankind with the non-human?

The following document is a Systemic Design M.Sc thesis inspired by the gathering of people and live events of The Prague Quadrennial of Performance Design and Space, an international festival that focus on scenography, performance design, and theatre architecture. Performance art is seen here "as a way of experiencing unique moments, as a spatiotemporal manifestation of the incredible power of human imagination that could, at times give a glimpse into us all" (PQ, introduction,2019). Created in 1967, and held every four years. the last 2019 took place the common space of Prague Exhibition Grounds presenting works



representing its 79 participant countries. The starting idea was

“the bridge between the individual artist's and audience collective imagination and threshold between unconscious structure affecting our conscious experience”

Research aims and questions

The following document explores alternative interactions between art and design focusing on the interdisciplinary processes and relations involving performance art and design, where imagination acts as a fundamental human ability for change. Literature shows that design has already a significant capacity to create social changes: objects, services, architecture and interior spaces play a huge and relevant role influencing the way people behaves. Emotional design (Norman, 2003), Regenerative Design (McDonough & Braungart, 2002), Design with intent (Lockton, 2010), mindful Design approaches, Design for Social Change (Papanek, 1971) among others, are examples of this kind of propositions that reflect the influential role of design on human behaviour. Considering this, the critical aspect by which these propositions should be analysed is their ability to produce such a change -whether it is desirable or undesirable-, and how this behaviour has affected the world, and subsequently the life on it.

Nowadays people are used to live continually seeking experiences that can afford comfort, distraction, pleasure, and enjoyment, creating strong relationships with materiality and spaces that allow this to happen. Nevertheless, with this pursuit human society is crossing a line affecting the

natural world, which can be seen on the increment of natural disasters, an enormous amount of lost lives, and irreversible changes in the ecosystem that supports life on earth. Therefore, a change in human behavior and the way of inhabiting space is necessary. Ecological stress and crisis are evident in many ways, such as biodiversity loss, water scarcity, carbon buildup, fisheries depletion, deforestation, wetlands losses (Institute Worldwatch, 2012). Environmental deterioration through all over the world is, for the most part, the result mostly of the accumulated behavior of humans (Holdren & Ehrlich, 1971); this accumulation refers to the energy and resources used to produce things people consume, and the quantity of people that effectively consume such products.

Since the middle of 20th century the topic of sustainability has grown exponentially, which can be seen in the growing tendency of people awareness about its applicability and importance. Following this, there has been a visible change in the environment on account of mankind's own actions: industries are modifying the way they use and manage resources; there is an up-growing consciousness about how to produce, how to use raw materials, aimed to reduce environmental impacts. From this point of view, sustainability will open the doors to live in harmony with the environment, to respect life and bring back to discussion the social and cultural goals of human activities. The moment presents itself as an unlimited opportunity to expand human imagination and creativity to other fields and purposes, rather than those of the traditional ways of industrial production within the sphere of a capitalist economic system.

Performance art is taken in this document as a body of knowledge that can contribute to understand abstract and complex topics by considering its integration of bodies and space, and its ability to generate multi-sensory experiences that engage both artists and public. In a material culture like ours, based on consumption, ephemeral and participatory activities like performance art can act as an interference that influences human behavior and encourages it to take facing global problems such as the ecological crisis. Since the middle of the 20th century, the concept of ephemerality has been deeply embraced by artists, compared to the years before. The word comes from the Greek *ephemeros*, which refers to something that lasts only for one day, but also, to things that are transitory and have a brief existence. With the increase of this concept's popularity in contemporary arts, artists are now searching for new materials, production processes and techniques to make artifacts that can rapidly change their appearance, or even further, gain control over their disappearance. Following this, non-permanent experiences became popular, something evident since the 1960s emergence of “happenings” which started to gain recognition as a form of art, based on the close relationships presented between temporal actions and space. The idea of creating long-lasting things, and the meaningless overproduction of objects influenced by the advanced industrial society, was about to be permanently affected by the rise of ephemeral art.

Subsequently, artists began to design for destruction. An example of it can be the artist Jean Tinguely and his sculptural machines (Metamechanics, 1960), self-destructing pieces that maintained the aesthetics of the industrial revolution,

Image 1 “Homage to New York”
Artist: Jean Tinguely
Taken from:
<https://www.moma.org/audio/playlist/40/649>

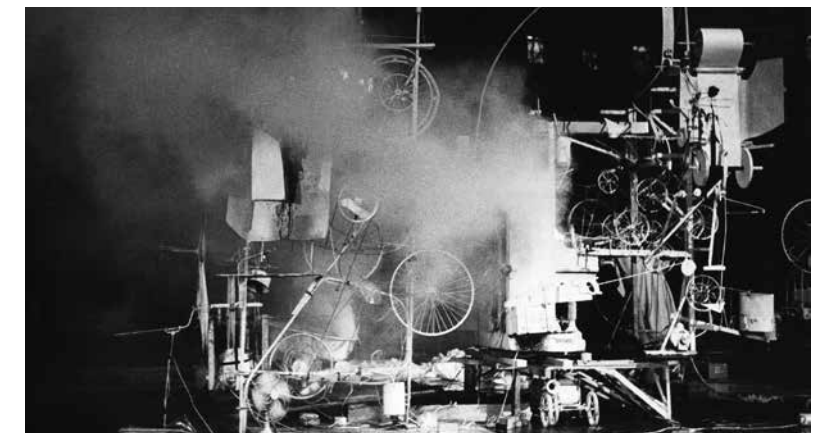




Image 2 "The weather project"Artist: Olafur Eliasson, 2003.
Photo: Tate Photography (Andrew Dunkley & Marcus Leith)

2(1968-2017) British writer, critic, cultural theorist, philosopher and teacher. Known by its radical politics, music, and popular culture.

and worked by questioning the role of the artist, the viewer, and more deeply, our relationship with mass-produced. His performance piece Homage to New York at the Museum of Modern Art in New York was a massive sculpture that performed for 27 minutes a self-destruction act and was then thrown away (Image 1).

With the pass of the time and the technological progress, artists started to work with light, air, smoke, nature (flowers, leaves, water), searching for new ways to use materiality for art. An example of this is the installation The weather project made by artist Olafur Eliasson in 2003 at the Tate Modern (Tate Modern, 2003) (Image 2) exploring the idea of experience and the meditation between public and nature in relationship to weather, through the representation of the sun and sky inside a closed space. This makes evident the infinite relationships between each element and actor that engage with it, and its creative potential in terms of redefining the work of art in an attempt to gain better understanding of the world.

Which is the place of imagination in contemporary times? Can imagination and creativity overwhelm itself and provide a functional concept that contrasts with modernity's capitalist realism? Mark Fisher² defines the former term as the mechanism that influences the way people understand and produce reality under the spectrum of capitalism; a way of thinking that is focused in efficiency, and therefore rejects whatever that cannot be controlled or measured, and subsequently limiting our perception of the world. In this sense, utopias are useless as they are impossible; they are marked as unlikely realities (Fisher,

³Professor of Philosophy at the Southern California Institute of Architecture in Los Angeles. Known by his work on metaphysics of objects and the Object-Oriented Ontology.

2009). On these utopic scenarios, dichotomies between creative freedom and sustainability are often produced; relativity, in most cases, is linked with products and consumer goods, which embody the way people put their hands on materialized ideals.

In a certain way, it is unavoidable to think about objects, as humans are always and necessarily surrounded by them, as part of a society that puts a huge emphasis on utilitarianism, economic efficiency and competition to reach the modern definition of progress. But the importance given to produce and afford objects sets limits to the creative soul. The poetry and the network that connects nature with humans is increasingly breaking while considering non-human -and also humans- as mere resources. Nevertheless, human imagination is not necessarily only translated in consumer physical objects; furthermore, the meaning of 'object' can take alternative forms of representation, as Graham Harman³ argues, "the word object seems to suggest a hard, material, solid, durable entity, which is by no means the only sort of thing found in our world." (Harman, 2018)

The research question this document pretends to answer is **how participatory practices -such as performance art- can foster transformations towards an ecologically conscious behavior aimed to integrate sustainability in everyday life practices?**

To start answering this question, it is important to understand the characteristics of performance art. Taking into account that there is not a clear definition and that there are many situations that can be considered as a performance -explained on

the performance art section of this document-, some traditional and non-traditional definitions were categorized and grouped, searching to understand their core bases and their provenience relationship with the major field of performance art. Reference projects will help this research to identify those key elements materialized and exemplified in real scenarios, which will help to drive an ecological behavior change.

Afterwards, a project proposal will be established for a project aimed to have real impact in people's behavior by establishing its physical, emotional and conceptual implications in a site-specific scenario, using performance as a tool to reach this. This will be done keeping in mind the goal of engaging people through participatory methodologies and making a relation between nature and humans' physicality. There are several elements that play together in the development of a performance installation, as well as different concepts and ideas that will be in constant change and evolution. It is possible to say the same for the non-defined space that will hold the project, and the various potential outcomes that follow its characteristics. The project will bring the chance for improvisation to take ephemeral happenings and coincidences in order to explore and transform them in new things and characters giving power and life to the inanimate.

Contemporary performance art has integrated both multiculturalism and interdisciplinarity as a collective space for research and creation, where time, space, and bodies interact constantly. Nevertheless, this interaction is not only reserved to the artist or performer, but there is also a direct or indirect

communication with the public that is not present only to watch or to entertain themselves. A message is then transmitted, and people have freedom for reinterpretation of its meaning. This can remark realities and facts using different aesthetics, so artists and public develop a special power of transformation.

As we have previously discussed, from the 1960s with arts in general, and specifically with performance arts, creative formats and approaches have also suffered a process of change: the action and presence of the creator started to have more presence, and even further, more agency inside the artwork. The role of the participants is repurposed as well as the way in which it arrives to the audience (Luis Cortés, 2018). Objects, as mediators of experiences, have also gained a relevant role on this artistic process. Material things that keep and carry messages and their significations are another important element of the performative space. The aforementioned representative work of Jean Tinguely opened the dialogue by using existence objects that define a specific period, the aesthetics, forms, materials and playing with them, perhaps creating new meanings. Considering that, the intersection of art, design and nature will be the central core of this document, with the purpose of exploring human creativity with a sustainable awareness considering the link between humans, nature, objects and space.

Art and Design

“The need for creativity arises from the aim of art and design to envision something that is not yet in existence. Linked to this is the need to access the personal, professional, and often tacit experience and knowledge of artists and designers”

Kristina Niedderer



Art and design are two broad and complex disciplines over the long history of aesthetics. Both, have contributed to the human understanding and expression of the world, sharing some fundamentals, such as form, composition, expression, creativity and in some cases function, as argued the scholar Michael Muyanja “Art and design add up to skills acquisition, function, history, politics, business, music, architecture, environment and society/community.” (Muyanja, 2011, pág. 10). Nevertheless, there is a discussion in the relationship and distinction of both, arguing that design is a type of art, or are fundamental a part, making their overlapping and relation irrelevant. The philosopher of art and culture. Tsion Avital⁴ argued that besides their opposite characteristics “both art and design express two basic cognitive trends which are complementary components of human intelligence.” (Avital, 1992). This does not mean that art and design can generate one single field with its relationship, Avital argues that that kind of intersection would produce a reductionism of both and not a synthesis: “Cultural reduction leads to loss of past achievements, creates impoverishment of the two fields” (Avital, 2017).

The uncertainty to declare that design is art or not is much deeper than the different distinctions between the numerous areas of design or the confusion between art and non-art. For do a contrast between both areas (Avital, 1992) propose that it must be between any sort of design (industrial, architecture, fashion, graphic, etc.) and figurative art or Realism⁵, arguing that “any attempt to claim that Realism is not art will necessarily be betrayed by an internal contradiction”. Doing a complete

distinction of art and design will take a deep analysis and it is not mandatory for the development of this thesis. The matter that interest most is the relationship with physical objects (materiality) and the perception, understanding and interpretation of the world through them. For that, is necessary establish some differences and similarities, that will allow the introduction of performance art.

Social evolution has allowed also the construction of new theories about the relations and distinctions between art and design. Art (cognitive world) is an extension of the brain, has been evolving for 40,000 years, where the artist is an ‘interpreter’, Illustrated in the parietal art, as says Avital “the paintings on rocks and in caves were man’s first attempts to preserve information by means of symbolization or pictorial notation”, preserving personal and then, collective memories. Design (instrumental world) has been evolving for 2.6 million years, where the designer is a toolmaker (production of stone tools). The selection, manipulation and transformation of stones for the relation of form-function represent the extension of the human body and with time the quantity of tools increases according to each need and function, this process is called specialization. The use of multifunction tools for doing different activities has allowed the creation of specialized tools, indicating the way design works in the world, as asserted by Avital

“Design moves from unity to multiplicity, from consciousness to reality, from the abstract to the concrete, from the general to the particular, while art move in the opposite direction” (Avital, 1992).

A relevant relationship between art and design is the one that has an object with a symbol. Objects are always spatio-temporal entities, creating relations and connections and symbols are always universal, making relations with other symbols (verbal or pictorial), the interconnections and relations are cognitive and have meanings in a systemic way, creating nodes in a big network, as argued Avital “A symbol denotes or represents a class of entities or objects...Words and pictures have not only reference, but also self-reference.” Objects can represent and create different meanings, realities, emotions in humans but will never create languages or a representation of it. Nevertheless, the creative and planning process in design take place with help of symbols and then, the cognitive world becomes part of the material world. So, symbols become objects. None object can be made without the implementation of a concept or a theoretical system: “At no stage does the

⁴ Israeli philosopher of art and culture. Professor at the faculty of design at the Holon Institute of Technology. focuses on the study of; mind and culture, visual arts, epistemology and aesthetics for the understanding culture.

⁵ The opposite of abstract art. Refers to the artwork that is derived from a real object or have strong relation with the real world. The Platonic denomination for ‘imitative arts’ connects this type of art with the concept of mimesis -essential mode for represent human actions and nature-.

6Introduced by Arthur Koestler in 1967. One of the most important concepts in the 20th century. The word comes from the latin universum refers to a totality and a whole, means somethings that can be simultaneously a whole and a part according to the way of looking at -fractals can be holons-.

7Comes from the Daoism, “A if and only if not-A” and have the same relation with the Yin-Yang concept, on which yin has no meaning without yang and yang either without the yin.

designer remove his conceptual lenses, but instead ascends and descends the ladders of the hierarchy of universal, the lowest levels of which we call objects” (Avital, 1992). This create a confusion and a creative tension within design; the fluctuation between the conceptual and the instrumental plane, besides can be the base of an open-endedness design.

In design things can be divided in ‘parts’, in art there is a conception of the whole “the word part is meaningful only in the instrumental world. In the cognitive, biological, physical or ecological world, by contrast, there are no parts, there are only6”. In a cognitive structure like figurative art, if there is something that is modified; it will alter completely the meaning; can produce enlightenment and reorganization or distortion and chaos. This happen because is formed by connected nodes that link the whole.

Even the differences among art and design mentioned above, there are attributes that are complementary between both as illustrates the table 1, Avital argues that “there is no unity without multiplicity and no multiplicity without an awareness of unity”. These complementary pairs are based on the law of complementarity7, the opposite of contradiction. This means that one does not make sense without the other, both are complements, explained by Avital as “the relationship between the two domains is therefore more like yin-yang one rather a dichotomy...Design and art denote opposite directions on the cognitive ladder, but the essence of wisdom is the movement on the same ladder...They are two central and essential tendencies of mind itself” (Avital, 1992).

Art	Design
Artist as notator	Designer as tool maker
Cognitive	Instrumental
Extentions of brain	Extensions of hand, feet etc.
Organization of symbols systems	Organization of materials
Abstraction of the concrete	Concretization of the abstract
Effects changes in states of mind	Effects changes in states of affairs
Intended for communication, expressionand metaphorization	Intended for use
Moves from plurality to unity	Moves from unity to plurarility
Acts directly on mind, and indirectly on reality	Acts directly on reality, and indirectle on mind
Inductive, classificatory	Deductive
World of symbols: organismic, atemporal systemic connections	World of objects: mechanistic, spatio-temporal connections
Symbols get their meaning from other symbols (systemic meaning)	Objects get their meaning and existance from symbol systems.
World of universals, holons	World of particulars, part
Has reference and self-reference	Has no reference nor self-reference
Metaphorical, implicative	Factual, applicative
Idealization, generalization and differentiation	Increasing specialization, specification
World of paradigms: totalistic and exclusive. Irreversible paradigm shift	Worls of styles: coexistence of different styles. reversible shift
Incompleteness principle of representation or description	Completeness, perfect finish
Holistic, analogue and digital	Fragmentalistic, digital systems
Open-ended, infinite extensiveness	Closed-ended and finite

Complementary



Table#1. Complementarity between art and design. Avital, The complementarity of art and design, 1992

Design and evolution of man as a maker

Design in history is involved like one of the subjects that shape societies, that works for solving fundamental problems of sustainability, societal and survival (Pelle Ehn, 2014). There are many paths and methodologies to implement according to the different purposes, but definitely is a tool that allows the materialization of human creativity, for problem-solving, creation of aesthetic experiences, but also an agent that intervene in social and cultural realities for create a change, and for do that is necessary encompass the imperatives that comes from outside world and the deepest inner potentials of humans.

Following the above idea, emerged different relationships and connections between the insider and the outsider world, compose by actors, that have specific behaviors and are immerse in different realities. Based on phenomenological studies, reality is connected with objects, events and how people experience life, through senses, imagination, emotion, desire, and action, these experiences will be relevant for grow and learn only if the person is conscious of them while is performing it. This is divided in three levels of reality by (Avital, 2017); first level includes all manmade objects (body-tools), second level in which there are symbols and images (brain-tools) that allow the comprehension, perception and interpretation, this last, is related to the knowledge, motivations, emotions, and prejudices of the person “there is no seeing but only seeing-as”, and the third level (mind-tools) are the organizational tools, that acts not only in human but also for plant and animals “they maybe are the structural interface between mind and reality”

8 (1920-1983) British cultural anthropologist, Known for his work on symbols, rituals. Develops the ‘performance paradigm’ almost in totally from the study of human cultures. Based on the analysis of social interactions for self-representation.

Place the role of the design discipline today may bring many connections and perhaps also the overlapping into other areas. Has to do with the development of individual identity, within a cultural collective pattern; in which interferes diversity, creativity and the way people behave or perform -intended like all the cultural acts and social practices-. Shakespeare’s citation presented at the beginning of the introduction is not merely metaphorical. The vision of theater here is deeper than its aesthetics or importance in the art world. Is related with how people perform in everyday life. Is important because defines culture, identity and the ways of perceiving the world “Human beings are the role they perform, the words they utter, the gestures they make, the settings they create, the costumes they wear” (Thompson, 2007). The role-play and the meaning-making are not issues only of humans but of each specie and are in constant change.

Victor Turner⁸ with his studies on performance says;

**“If man is a sapient animal, a toolmaking animal, a self-making animal, a symbol-using animal, he is, no less, a performing animal, Homo performans, not in the sense, perhaps, that a circus animal may be a performing animal, but in the sense that man is a self-performing animal – his performance are, in a way, reflexives, in performing he reveals himself to himself.”
(Turner, 1988)**

Turning to the contextualization of design, the above quote brings the importance to also describe the evolution of man and society (table 2). Design cannot be classified in only one field and in history has been changing and transforming its nature. There are three important mankind transformations related to the role of tool-makers; the first one; homo

Stage 1	Stage 2	Stage 3	Stage 4
hunting gathering	agricultural society	industrial society	post-industrial society
half million year	ten thousand years	five hundred years	fifty years
speech	writing	print	electronic communication
wandering tribes	communities city-states	nation states	regional/global societies
magico-myth paradigm	logico-philosophical paradigm	deterministic scientific paradigm	cybernetics/systems paradigm
survival technology	fabricating technology	machine technology	intellectual technology

Table#2. Historical view of societa evolution, Stafford, 1975

faber, the second one developed in the machine age and third one the homo gubernator (concept of Stafford Beer in his book Platform for change); the designer of complex and interactive systems (Stafford , 1975), that refers to what is happening now.

The Homo faber, as mentioned before, start with the beginning of the stone age -Paleolithic, Mesolithic and Neolithic age-. Man starts to make tools, first meeting with the outside world for creation, exploration, and understanding. During this ages design can includes activities related to the habitat, the family and the community, instruments and their engineering of function, spaces for growing food, the use of materials for creating aesthetics pieces and some others.

The machine age marked by the second industrial revolution in the early 20th century, a transformation from individual and hand production to mass and machine production, open space for Industrial Design to install its efforts on this mass production of material goods, tangible artefacts Improved

by the use of colors, visual symbols, communication of words and images of advertising and graphic design to stimulate consumption. Here there was a transition of rural, to urban modern society of cars, electric objects and the concept of self-image translated also to self-esteem.

The third revolution is characterized by electronics, evolution of communication with technologies and the quick access to it. Finally, the Homo gubernator, “we arrive to the atomic age, the space age of cybernetics and high technology: the systems age, the age of complexity” (Banathy, 1996)

Academic institutions are also an important part of the evolution of design, the Bauhaus (1919- 1933) and the Hochschule für Gestaltung, Ulm (1953- 1967) brings the exploration of new concepts for design by introducing design and industry. Cybernetics and Design conducted by Tomás Maldonado⁹ in the latest 50s, being nowadays also an area of relevance. This topic related with design will be treated later in Theory of systems. Tomás Maldonado defines Industrial desing in 1969 as;

“Industrial design is a creative activity whose aims are to determine the formal qualities of objects produced by industry. These formal qualities are not only the external features but are principally those structural and functional relationships which convert a system to a coherent unity both from the point of view of the producer and the user. Industrial design extends to embrace all the aspects of human environment, which are conditioned by industrial production.”

There is a structure of four orders of design, proposed by Richard Buchanan¹⁰,

9 (1922- 2018) Argentine designer and thinker. Main theorist of design theory of the Ulm school of design (Hochschule für gestaltung) in Germany.

10Professor of design, management, and information systems.

resignification might help to change the relation and the way people interact and see the world and what compounds it. With this new philosophy a new awareness of the environment might also occur.

Critical and speculative design

The way designers have been approaching to the production of objects has been changing and with it also the way people 'consume' and perceive them. It is a good starting point what proposed the Italian industrial designer Joe Colombo (1930–1971) in the **Antidesign manifesto (1969)**, in which was challenging the established design's narrative, giving it a start for a revolution. It focused on the complexity of social and psychological behaviors, refusing consumerism and reinforcing functionality. This approach was against the temporary-object idea: using objects for then, throwing them away and get new ones. Objects at the time were ideated trying to make think the people that were buying.

Anti-designers had a self-effacing conception of how design should be and its role in society, they created functional and bizarre objects, crossing into the arts field, an example of it is the **Italy: The New Domestic Landscape's exhibition (1972)** in the Museum of Modern Art in New York, exposing the work of some Italian designers of the radical Antidesign movement.

In the 1960s and 1970s design principles changed, challenging paradigms and expressing critics through objects and artifacts, part of the critical design movement and with this the importance of conceptual design start to grow, with different approaches



Joe Colombo, Total Furnishing Unit
Italy: The New Domestic Landscape's
international exhibition (1972)
Taken from: [https://www.moma.org/
calendar/exhibitions/1783?](https://www.moma.org/calendar/exhibitions/1783?)

besides designer self-promotion or corporate propaganda, as argued the artist Fiona Raby and the critique designer Anthony Dunne, both founders of Dunne & Raby and authors of the book **Speculative Everything: Design, Fiction, and Social Dreaming** "There are many possibilities—socially engaged design for raising awareness; satire and critique; inspiration, reflection, highbrow entertainment; aesthetic explorations; speculation about possible futures; and as a catalyst for change." (Dunne & Raby, 2013). The authors proposed that objects can work as questions and be protagonists in social fictions, this critical speculation is based on utopian and dystopian futures that design might do possible.

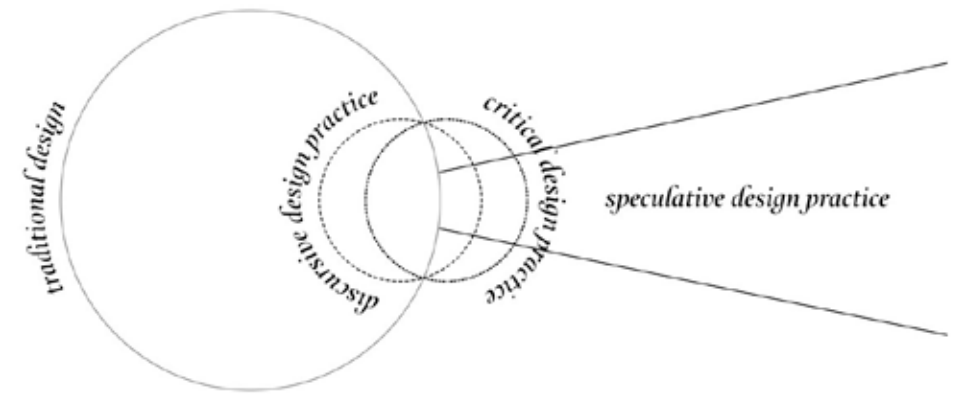
Critical design is an approach of the field and it has to be an activity that generates changes, defined by the mentioned artist and designer as "critical design uses speculative design proposals to challenge narrow assumptions, preconceptions, and givens about the role products play in everyday life." (Dunne & Raby, 2013, pág. 34). Over the years the term has growing within the field, involving more designers, generating discussions and debates. In the late of the 1990's critical design had a reappearance as a response against consumerism and capitalistic culture.

The term critical design is related to critical thinking and, as the authors mentioned, the word critic doesn't have a negative connotation instead "Critique is not necessarily negative; it can also be a gentle refusal, a turning away from what exists, a longing, wishful thinking, a desire, and even a dream. Critical designs are testimonials to what could be, but at the same time, they offer alternatives that highlight weaknesses

within existing normality” (Dunne & Raby, 2013, pág. 35) arguing also that “all good design is critical”. Dunne and Raby state in their book the positive use of negativity calling it “Dark Design”, in which they criticize that design have to do always positive things and designers cannot have negative thoughts, this put the designer far away of reality and of its complexities, stating that “Critical design can often be dark or deal with dark themes but not just for the sake of it. Dark, complex emotions are usually ignored in design; nearly every other area of culture accepts that people are complicated, contradictory, and even neurotic, but not design” (Dunne & Raby, 2013, pág. 53). For both, darkness can move people into action, creating excitement and challenge behaviors.

The designer Matt Malpass author of **Critical Design in Context: History, Theory, and Practice (2017)** has been working to contextualize the methods and fundamentals of the movement, the author identified three contemporary categories, Design, Speculative Design and Critical Design, differentiated by Satire, Narrative and Object Rationality Associative. But, in order to achieve the aims of this thesis only the Speculative and Critical design are used as a reference. Malpass state that critical design can be applied as a form of public engagement, exploring transdisciplinarity in order to do social impacts. Apply this kind of approaches to industrial design will change the role that has product design nowadays, questioning established discourses and institutions, going beyond the simple commercial concerns.

Speculative design is related with future, is a form of critical design practice, The designer James Auger, that has been focused his work on interaction, speculative and critical design, Auger explores how product design can be close to immersive experiences mediated thought the interaction of people and objects in everyday life situations. Speculative design allows the user and the designer to project different futures and state questions about the reality, conceptualizing fictional scenarios, Malpass argued that its principal aim is to “encourage the user to reconsider how the present is futuring and how we might potentially have the chance to reconfigure the future” (Malpass, 2012, pág. 185).



Traditional design vs speculative design (Mitrović, Golub , & Šuran, 2015)
Taken from: <http://www.umas.unist.hr/~ivicajr/speculative/Intro-Spec-Design-Eutopia.pdf>

Theory of systems

-Concepts and theories

The concept of system is defined by Donella Meadows as “an interconnected set of elements that is coherently organized in a way that achieves something. A system must consist of three kinds of things: elements, interconnections and a function or purpose.” (Meadows D. , 2009) In the 20th century the holistic perception, that means to make emphasis not on the parts but in the whole, start to be known as systemic thinking. These new ideas developed by biologist, ecologists, Gestalt psychologists and physicist allowed to solve more complex problems that the traditional way of thinking couldn't. In the 1940s the biologist Ludwig Von Bertalanffy introduce the concept of Open Systems and General Systems Theory. A change in the way of looking at the reality, that influenced psychology and the construction of new theories of human communication, allowing to see complex structures in the world that were always there but first were unthinkable (Capra F. , La trama de la vida, una nueva perspectiva de los sistemas, 1998).

There is a new scientific conception of life, a change of perception from a mechanistic (reductionist) to a holistic and ecological point of view, questioning the origins of life in order to generate a change of paradigm, The physicist Fritjof Capra defines paradigm as “a constellation of concepts, values,

perceptions, and practices shared by a community, which forms a particular vision of reality that is the basis of the way the community organizes itself.” (Capra & Luisi, 2014). The world is not anymore understood like a machine but like a network of indivisible patterns and relationships, is a whole of living and self-regulating systems. Evolution is not seen as a competition for existence but the cooperation of the collective, in which creativity, imagination and the constant change are the ones that impulse it. An interdisciplinary science, nonlinear with an emphasis in the complex was starting to grow.

This theory of systems conceptualized the organisms like open systems in a constant exchange with others by complex interactions, developing one methodology that change conventional concepts like determinism, causality and reductionism with concepts of self-organization and circularity. Thinking in systems is a discipline that can be implemented in every field, help the observation process of reality like a dynamic system that is in constant movement and exchange of information and improve the ability to generate knowledge of complex ideas.

The crossover between design and cybernetics is a good example of this complex interaction. The American mathematician and philosopher Norbert Wiener (1894-1964), introduce the concept of Cybernetics, “The scientific study of control and communication in the animal and the machine” Wiener¹¹. A new science that develops self-driven and self-regulating machines, their structures, constraints, and possibilities. Refers to the communication patterns and control between mechanical and living systems (humans, animals, and

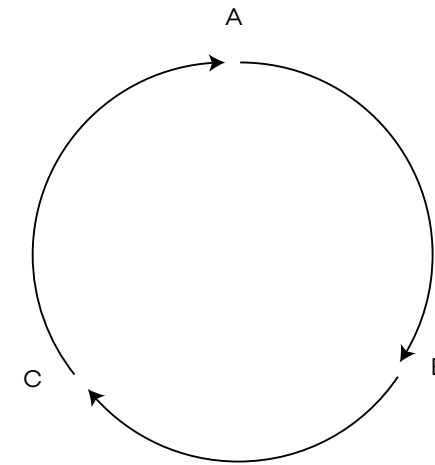


Diagram 1. **feedback loop:** “a circular arrangement of causally connected elements, in which an initial cause propagates around the links of the loop, so that each element has an effect on the next, until the last “feeds back” the effect into the first element of the cycle. The consequence of this arrangement is that the first link (input) is affected by the last (output)” (Capra & Luisi, 2014)

machines), led to the concept of reaction feedback, self-regulation, and self-organization (diagram 1) (Capra & Luisi, 2014, pág. 89). Being an important concept also in Social systems.

Cybernetics examined the way of organizing the world and present holistic alternatives to reductionism, opening new possibilities. Treats themes like the Cartesian division between mind and matter. Bateson and then Humberto Maturana with help of the work of Francisco Varela develop what today is the Santiago theory of cognition; the join of the process of knowing with the process of life as argued Capra “The interactions of a living organism (plant, animal, or human) with its environment are cognitive interactions. Thus, life and cognition are inseparably connected. Mind is immanent in matter at all levels of life.” (Capra F., The systems view of life, 2015, pág. 245), from this point of view, cognition includes perception, feelings and behavior but not necessary requires a brain and a nervous system, mentioned by Wiener;

“It is certainly true that the social system is an organization like the individual, that is bound together by a system of communication, and that it has a dynamic in which circular processes of a feedback nature play an important role.” (Wiener, 1948, pág. 24)

Social systems theory, conceptualized in the 19th century is the study of society like the name indicate, as a complex structure of elements, it refers to a whole on which interferes elements at micro and macro scales. Analyzes the adaptation and adjusting of society to the environment to understand the social order and evolution. It is a complex system due to the fact that

¹¹Wiener, Norbert (1948). *Cybernetics: Or Control and Communication in the Animal and the Machine*. Cambridge, Massachusetts: MIT Press.



Image 3. Illustration Autopoiesis from the Clavis Artis manuscript; was a alchemical manuscript published in Germany in the 18th century. There no information of the artist.

there are limitlessness behaviors and adaptative changes in social systems, the most important principle of it is the change and evolve in time, of needs and comportment patterns that give balance to the system, and feedback appliances that connect the parts and help to solve eventual problems.

There are three types of systems distinguishes by the sociologist Niklas Luhmann¹²; **Living systems (life), psychic systems (conscience) and social systems (communication)**, with self-sufficient subsystems within them (politics, economics, arts, family, religion and education). The term self-sufficient refers to the concept of Humberto Maturana and Fernando Varela autopoiesis; the capacity of a living system to self-reproduce (Image 3). (Capra & Luisi, 2014)

Luhmann also introduce the concept of **Social autopoiesis**, the living networks in society are network of communication and like biologicals are self-generative, in this case what them generates is nonmaterial, this nonmaterial communication generates thought and new meanings that helps to produce more. This cyclical endless process creates feedback loops that eventually creates culture that helps to the construction of identity, generating boundaries in the environment.

Following the second-order of cybernetics that comprises the ethical dimension and values, would work like a plane that must be followed for making things and do it in the right way for all the parts of the systems. Knowledge from nature inspire different ways to act on the planet; transition design, ecological approaches in education must be implemented also in the

contemporary design process. Taking as an example, the intimate knowledge of traditional indigenous that taught how to act in the world, the different myths and rituals that linked to values and ethics like cybernetic do, ways that the actual scientific culture would not accept. Focus on their customs linked with nature, the consumerism capitalism society would see them as irrational and superstitious because is focused on the understanding of materiality from a different perspective. This would be the contribution of cybernetics to design and society, the integration of living-systems knowledge with values and ethics for the development of the own society¹³.

When **design** follows a system's logic and not just the study of form, it would change the individuality, by the work in teams. Generates also an interdisciplinarity that take into consideration the role of the observer, including conversation theories, autopoiesis, artificial intelligence, and others. As the fourth order of design -complex systems and environments-, mentioned at the beginning of the chapter by Buchanan "designers of digital systems are faced with the challenges of product-service ecologies" (Dubberly & Pangaro, 2015).

During the paradigm shift; "Fundamental change in the basic concepts and experimental practices of Scientifics disciplines" conceptualized by Thomas Kuhn, experienced in Europe on the second half of the 20th century, was necessary a clear definition of the role and responsibility of the designer; a cause of the exponential growth of mass production and it causes in the environment; Tomas Maldonado said "the designer will be the coordinator. His responsibility will be to coordinate,

12 1927-1998) German sociologist, philosopher. Thinker in systems theory and one of the most important social theorists of the 20th century.

13 habits of mind of a systems thinkers, Booth-Sweeney, Meadows, 1995

in close collaboration with a large number of specialists, the most varied requirements of product fabrication and usage; he will be the final responsibility for maximum productivity in fabrication, and for maximum material and cultural consumer satisfaction”

Culture

Material culture and consumerism

Design is connected with physical objects as said before but for this relation is important to understand the meaning of materialism, material culture and consumerism and its impact in society. Physical objects accompany everyday actions, by its function enhance the individual and the collective life and beyond their utilitarian purposes also enrich the spiritual welfare, are collectors of memory and representant of collectivity and individual culture. Judy Attfield¹⁴ define design as “the integration of artefacts into the social world beyond the empirical study centered on physical features, through the acquisition of social meaning within specific cultural/historical contexts”.

Materialism take place in the industrial and post-industrial life, is the base of consumption. Defined by Russell Belk –American business academic– as; “The importance a consumer attaches to worldly possessions. At the highest levels of materialism, such possessions assume a central place in a person’s life and are believed to provide the greatest sources of satisfaction and dissatisfaction.” For other authors the acquisition of desires starts in older civilizations but the difference is that materialism associates the well-being with the possessions of things.

¹⁴Judith Attfield’s work in design history centers upon several major contributions: the feminist analysis of design; an insistence on the significance of the everyday; and the introduction into design history of ideas and methods from material culture studies, design anthropology and ethnography.

The relationship between nature and culture bring new notions of matter and objects, that differ from the passive state of objects in cultural history. The New materialism, a term from the 1990s, involves authors like Judith Butler, Bruno Latour, Jason Moore, Jason Edwards, Karen Barad and Susan Hekman. Propose different ideas related to the dualism of modern traditions, these ideas search a repositioning of the human among nonhuman things, questioning the stability of the individual and states a materialist critical position to the influences of capitalism and climate change, as argue the researcher Kameron Sanzo “The new critical materialism engages the effects of global capitalism in an era of climate crisis and rejects the view that discursive rewriting of subjectivity can radically disrupt the material conditions facing the globalized subject under neoliberal capital.” (Sanzo, 2018). New materialists define matter in three ways;

1) Matter as a dynamic and self-organizing process “Matter is produced and productive, generated and generative. Matter is agentive, not fixed essence or property of things” (Schouwenburg, 2015)

2) Nonhuman things co-shape social worlds, this give own life to the nonhuman things; interacting and shaping with other entities (also humans) “Objects are ‘actants, that is, objects are part of networks of relations and play active role in establishing, maintaining or dissolving these networks” (Schouwenburg, 2015)

3) Matter in relation with ethics. Things ‘matter’ because they are the cause of a concern. This allow the importance of new materialism in issues like climate change and others.

Material culture can be a synonymous with the word artifacts – “the vast universe of objects used by mankind to cope with the physical world, to facilitate social intercourse, and to benefit our state of mind.” (Deetz, 1977, pág. 27) – the meaning of material culture does reference to the production of the world by means of thoughts, and how humans modify their physical space/environment through culturally specific behavior. In this ‘world production’ interferes all artifacts (manmade objects) from the simplest one to the most complex. The body, makes part of this space too so also its actions and motions.

For understand what is material culture is important also stablish a definition of **culture**; human culture includes the patterns of behavior and the symbols that produce them, traditional ideas, norms, values, meanings, and the embodiment

in artifacts. Culture systems are the product of actions that are constant conditioning the future ones (Kroeber and Kluckhohn). Complex societies like the one that produce contemporary capitalism have dominants cultures and some others subcultures.

By consequence is not only about the physic things themselves but the significance people give to the world through them. Comprises the use, consumption and creation, also the way people behave, the norms and rituals that are created from these or that make part of. Any object that has any kind of relationship with a specific culture, historical context, community, and belief system, used to survive, or other activities, describe social relationships, and their identity, can represent and benefit economic standing.

When talking about material culture, there are other intangible or tangible phenomena that help the understanding of the development of the message that produces in individuals, like human senses or natural events, water, wind, the sun... there are literature that also includes language and forms of communications (Miller, 2010) (Deetz, 1977). An object has the capacity to mediate communication between periods of time, different spaces and people that perhaps are not in the same, objects in areas like art can share feelings, experiences, ideas, and point of views, and is not necessary the use of other forms of communications, even words. All the above ideas generate value to the objects can be economic or sentimental.

For the purpose of the project, is useful to divided material culture into three parts appropriation, objectification (Attfield , 2000), and interaction (Dant, 1999).

The first one is based on the idea that most of the design objects are part of the designer intention, however, even mass-produced object has the possibility to change meaning when arriving at the hand of different users located in different places, with diverse social and economic situations, these last meanings that the objects achieve are outside the control of the designer and not even is taken into account, and are important for the design process, due to with them is able to understand the relation and exchange with the person.

Objectification, refers to the use of objects for the construction of personal identity, memory, emotional references and construction of the own reality, according to Hegel the human evolution is the process in which ideas are objectified in mater.

¹⁵Professor of transition studies and sustainability, has been committed to realizing a fair and sustainable society.

¹⁶Belgian Peer-to-Peer theorist and an active writer, researcher and conference speaker on the subject of technology, culture and business innovation.

Interaction, indicates like the name says the human relationship with things, a different one from the interaction between humans, is connected with the concept of sociality and exchange of information between actors, that might have qualities, sentiments and sensations.

Turning to objectification, for Marx, the human manipulation of the world is part of its nature; create things in the world, within it can be found capitalism, that have an important role in human and things evolution, that combined with extra social structures create its bases (Marx, 1932). The human productive activities are materialized in objects.

“The worker can create nothing without nature, without the sensuous external world. It is the material on which his labor is manifested, in which it is active, from which and by means of which it produces. But just as nature provides labor with the means of life in the sense that labor cannot live without objects on which to operate” (Marx, 1932)

Capitalism is the system that generate and distributes wealth, that is produced mostly by material things; “Capitalism is what is left when beliefs have collapsed at the level of ritual or symbolic elaboration, and all that is left is the consumer-spectator, trudging through the ruins and the relics” (Fisher, 2009). Thinkers like Jan Rotmans¹⁵ and Michel Bauwens¹⁶ pose that there is a change of era similar to the one of the Industrial Revolution at the end of the 19th century, living different transitions in different areas, related with capitalism.

The European Commons Assembly, map the current capitalism paradigm in seven divisions; politics, economy,

citizens, work, conscience, consumption and production (Diagram 1), and then a beyond perception, joining the point of view of different thinkers (diagram 2). From these two diagrams is evident that there is a creation of a coherent system that brings another way to deal capitalism and consumption to society, for the implementation of it is important an alliance and coworking mentality, a coalition of social, environmentalist movements, nevertheless is a challenge that society has to be prepared to assume.

Until now, there is a connection between material culture, the objects that make part of it, the relationships with the society that produces them, but there is also an important element related with consumption. Consumerism is the possession of material goods, that define a lifestyle with specific aesthetics, the concept of functionality is not anymore, the central core of importance for acquisition, even a durable object would be rejected for the loss of appeal according to the quickly changing fashion, managed by advertising and marketing that offers consumerism patterns like the status symbols for society.

The ethics, values and moral viewpoint have been losing their importance in consumer capitalism, having a good life is defined by the quantity of materials goods (Bauman, 2007). The value of change in the present is hand going with the expiry date of objects, when are declared off the fashion, "Besides being an economy of excess and waste, consumerism is also, and precisely for that reason, an economy of deception." (Bauman, 2007). This change that society is experimenting is generated by the creative thinking of advertising,

designers, and makers giving to the consumer the sensation of power and the freedom to choose between infinite possibilities. Consumerism nowadays construct the way a culture develops and changes, adapting their rituals and values to "use and throw".

In a contemporary society of consumption on which the relationship with things have changed is important to understand the meaning of objects and what is considered like it, "object suggests a rock-hard, durable, inanimate entity, and is therefore too narrow a concept to include all of the transient fluxes and flows as well as the short-lived insects, sunrises, and chance collisions that give life so much of its value" (Harman, 2018) nevertheless Harman Graham one of contemporary philosophers that contributes to the OOO (Object Oriented Ontology) rejects this concept adding that "an object is anything that cannot be entirely reduced either to the components of which it is made or to the effects that it has on other things."

Counterculture and activism

The **counterculture** is a subculture that differs their values and perceptions from those of typical society and dominant institutions, going against them, creating cultural and social changes. Emerged in the middle of 1960 like a self-denomination concept by middle-class young people. Their actions were a protest against the opposite society of its harmonious community view, the contemporary capitalism viewed like no sense system; investing a huge of hours for obtaining commodities, following a frenetic system of production and

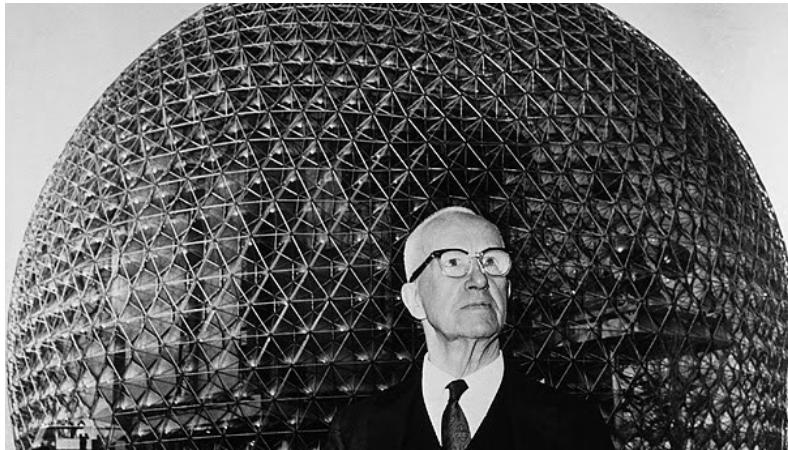


Image 4. Geodesic Dome, Buckminster Fuller

Fuller used to think that “Humankind required, an individual who could recognize the universal patterns inherent in nature, design new technologies in accord with both their patterns and existing industrial resources, and see that those new technologies were deployed in everyday life.” This individual he explained is a “comprehensive designer” that will observe and process the technologies and science information and translate it into tools for human happiness. (Turner, Fred. R. Buckminster Fuller: A technocrat for the counterculture)

consumption of material goods that people did not need. Were against waste production thanks consumption, due to the fact that was generating a no meaning life and ecological destruction of it own environment (Larkin, 2015).

The counterculture movement influence the work of artist, engineers, architects, and futurists that focus on the realization and representation of social utopias from the structures of the time; like the work of the neo-futuristic architect, systems theorist and designer Buckminster Fuller (Image 4). Heinz Von Foerster¹⁷ and Gregory Bateson¹⁸ were two scientists and cyberneticist that start to caught interest on design, even if design was already implementing some of the principles of cybernetics, like does authors like Victor Papanek, and Nicholas Negroponte until now. The join of cybernetics with design can be a good example of counterculture, as argued Paul Pangaro¹⁹;

“I have always thought of design along the lines of rational planning—the formulation of a goal and then some sort of intellectual calculation of how to achieve it. Cybernetics, in contrast, points us to a notion of design in the thick of things, plunged into a lively world that we cannot control and that will always surprise us ... cybernetics serves both to foreground these exigencies (rather than treating them as unfortunate side effects) and to make a virtue of them, to enjoy them” (Pickering, 2010, pág. 382)

The publication of the designers Stewart Brand; **The Whole earth catalog** and Universal traveler: A Soft-Systems Guide to Creativity, Problem Solving and the Process of Reaching Goals of Don Koberg and Jim Bagnal's are two icons of counterculture of the 20th century and an example of the interconnectivity that can be generated from the perspective of design and art. The Whole earth catalog; published for the first time in 1968 by Stewart Brand a systemic thinker and designer, considered the counterculture bible of the 60s and 70s by Steve Jobs, was a magazine that focused on product reviews with a clear message of self-sufficiency, ecology, alternative education, and holism. In the publications, Brand listed a wide range of products, not for selling them but for reviewed them, the purpose was to give the tools and necessary information to empowering people and for the optimization of their daily life, this information would have devolved the power to individuals for a social transformation.

Two years before the first number of the magazine, Brand initiates a campaign for the publication of the first satellite photos from NASA of the whole earth, then he put them on the different publications, thinking it would be a powerful symbol for people, evocating the sense of destiny

17 (1911-2002) Austrian-American scientist. Known as the one that proposed the second paradigm of cybernetics co-evolutionary design, organizations or society, with influences from Dubberly, von Foerster, Geoghegan, Pask.

18 (1904-1980) English anthropologist, social scientist and cyberneticist. Work with theory of systems.

19;



Image 5. Magazine The Whole Earth Catalog, 1968
 Image 6 Right: The World Game, March 1970
 Taken from: <https://www.etalocus.es/es/noticias/access-tools-publications-whole-earth-catalog-1968-1974>

and an open discussion for adaptative strategies of society (Images 5, 6).

This new connectivity of the current themes of the time and the possibility of seeing how the earth looks like led to a new perception and awareness of the living systems on it. Creating infinite possibilities of interconnections and causalities and, at the same time a great revolution movement.

From the counterculture of the 60s there was an international organization of revolutionaries called the **Situationist international**, conformed by intellectuals, politicians and avant-garde²⁰ artists (Dadaism and Surrealisms), derived from antiauthoritarian Marxism. The movement was against the advanced capitalist society, the appearances and intermediation of social relations through objects. Related with consumptions and commodities the movement believed that there was a

²⁰For the french 'advance guard'. In Art, culture and society, refers to experimental, radical or unorthodox works. In general is characterized by a differentiation on its aesthetics and initial unacceptability.

Main concepts Situationist International;

“-Unitarian urbanism: a new environment where integral art and a whole new architecture can be realized.

-Industrial painting: attempt to create an inflation artistic values that may compromise the survival of the art.

-Construction of situations that burst into society.

-The game: Philosophy of the game derived from the writings of the Dutch historian Huizinga that explores the significance of play in culture and art.” (image6)

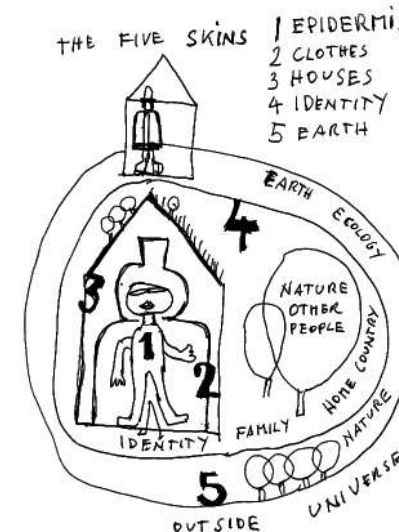


Image 7 Friedensreich Hundertwasser, The Five Skins of Man, 1998.

Taken from: https://www.researchgate.net/figure/Friedensreich-Hundertwasser-The-Five-Skins-of-Man-1998-Ink-on-paper-297-cm-x-209_fig1_317027716

“His structuring of these layers, and utilization of them, gave poignant clarity to his messages of social and environmental justice”

change of the individual expression directly related with this product damaging the quality of human life in society. The movement did not create to many works of art but help to create new situations and contexts for activism –“the doctrine or practice of vigorous action or involvement as a means of achieving political or other goals, sometimes by demonstrations, protests, etc.” Collins English Dictionary, 2009– with the participation of the society based on its own anticapitalistic ideas. Activism and the ideas that remained after the counterculture movement opened new perspectives of how should it be directed human actions in the world in relationship with all the elements that make part of this complex system called earth. Another example of it is the work of the artist Friedensreich Hundertwasser; that was an artist and environmental activist, his artworks defend the individualism and the protection of the environment, his activism was materialized in building, paints, manifests and live actions, his conception of architecture was based in the creative freedom join with the ecological commitment (Image 7)

Art, Nature & Light

"Man has too long forgotten that the earth was given to him for usufruct alone, not for consumption, still less for profligate waste.

Nature has provided against the absolute destruction of any of her elementary matter, the raw material of her works; the thunderbolt and the tornado, the most convulsive throes of even the volcano and the earthquake, being only phenomena of decomposition and recomposition. But she has left it within the power of man irreparably to derange the combinations of inorganic matter and of organic life, which through the night of æons she had been proportioning and balancing, to prepare the earth for his habitation, when, in the fulness of time, his Creator should call him forth to enter into its possession"
Marsh,G (1864)



Agnes Denes.
(1982). Wheatfield

To start with the importance and relationship that nature has with art, an essential and pertinent contribution for the beginning of Modern times is that of British textile designer and writer William Morris²¹ (Image 8) whose work and intellectual postures reflect a great concern about the natural world. Since the 1860s, Morris started to analyze and critique the connections between capitalism, daily life, and the arbitrary uses of nature by humankind. He was convinced that the domination of nature for improving human life was incoherent, as to him, both elements' well-being was closely connected. His radical postures rejected capitalism and the industrial society: "It is a society conscious of a wish to keep life simple, to forget some of the power over nature won by past ages in order to be more human and less mechanical, and willing to sacrifice something to this end" (Morris, 1973, pág. 55).

Morris ideas shared several commonalities with those of Karl Marx and Frederick Engels, thought, accenting "on the link between the social hierarchy and competitiveness of capitalism and the harmful interaction of capitalist society with the natural environment." (Taylor, 1997). Morris, though, stressed the impact that nature has on humans in order to create a single unity out of both, and not humanity making its marks on nature. He related the beauty and ugliness of every manmade work with the similarity with nature "everything made by man's hands has a form, which must be either beautiful or ugly; beautiful if it is in accord with Nature, and helps her; ugly if it is discordant with Nature, and thwarts her" (Morris, 1973, pág. 33).

There is a connection between creative

21(1834-1896) English Architect, member of the Art and Crafts movement, poet, writer, designer of wallpapers and fabrics.



Image 8 William Morris. Exposición en la fundación Juan March, 2018.
Taken from: <https://www.periodistadigital.com/cultura/arte-y-diseno/20180108/william-morris-compania-movimiento-arts-and-crafts-gran-bretana-noticia-689400171734/>

and emotional responses with nature, and every artifact or behavior is related to a natural environment. Allan Kaprow²² argues that today, western art has two avant-garde point of view: firstly, art-like art: in which art is separated from life and "art [is] at the service of art"; the maker, viewed from this point of view, tends to be specialist whose art if focuses majorly on the artist and the public. "Mind is separate from the body, the individual is separate from people, civilization is separate from nature, and each art is separate from the other" (Kaprow, 2002, pág. 40). Secondly, and contrasting with the mentioned point of view, Kaprow describes life-like art: in which art and life are connected. The main differences in this second approach are that art is at the service of life, and the artist is not at the center. This is evident in the following movements "Futurists, Dadaist, Happeners, Fluxartist, Body artist, noise musicians, performance poets, shamanistic artists, conceptualists". This reflects a tendency to join things "body with mind, individual with people in general, civilization with nature, and so on.". Life-like art is, in general, a dialogue with everything else, doing connections with others. (Kaprow, 2002, pág. 40).

The encounter of art with human interpretations of nature in order to discover alternative meanings can have positive outcomes by generating emotional stimulation. An interpretation shift from one based on factual information to one based on imagination and emotion is needed. The role of art can be useful for perceiving nature imaginatively, generating new meanings, as stated by scholar Emily Brady, "meanings emerge through aesthetic qualities, as perceived by an individual who brings with him or her a set of values, preferences, and more or less

22(1927-2006), American artist. One of the pioneers of the concept of performance art, his work is categorized like art installations and happenings, helping also their theory develop in 1950 and 1960.

backgrounds knowledge, aesthetic experience, perceptual and emotional sensitivity, and imaginative ability. Interpretation begins in exploratory perception and aesthetic description but does not end there” (Brady, 2003, pág. 74).

The representation of nature from the perspective of the arts supposes an open dialogue between the different parts involved in the production of art pieces, constantly exchanging information, but most of the time this dialogue remains as the communication of facts. Therefore, nature interpretation means to discover new meanings, as argued by Heritage scholar Freeman Tilden, this kind of interpretation is “an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information” (Tilden, 1977, pág. 8). Likewise, in art, the meaning is reflected in symbols, forms, and the artist’s intentions: there is an internal look of meanings through cultural frameworks.

Interpretation can be linked also with the process of “seeing” the world and then representing it. Nevertheless, the visual world is full of properties, as James Gibson argued, psychologist expert in visual perception: “ [The visual world] is extended in distance and modeled in depth; it is upright, stable, and without boundaries; it is colored, shadowed, illuminated, and textured; it is composed of surfaces, edges, shapes, and interspaces; finally, and most important of all, it is filled with things which have meaning.” (Gibson, 1950, pág. 5). The awareness of images and its effects in cognitives processes is relatively recent, for instance, in the 19th century, the importance of seeing the world was relevant for Impressionism and its relation with the perceived object, in which the representation of light in changing situations was used to evidence the passage of time, impressionist painters portrayed the light and colors of a landscape but also the reactions between both, imagining and shaping reality (Schapiro, 1997).

The role of light in art refers to the way humans relate to space, on every possible scale. Light, and consequently, darkness has been used with different approaches through the history of art and representation. It can refer to natural or artificial light; nevertheless, both of them are synthesizers of the way humans live and see the world. Facing today’s ecological crisis, the aesthetic appreciation of nature should lead to art responses based on ecological sensitivity, generating awareness of nature’s value and importance, and directed towards a sense

of ecological conservation.

Nature

Terminology

The word **environment** has different meanings in western culture; it does not always refer to nature, and can also enclose the human’s relations to objects, social boundaries, and can represent the stage for human presence, including emotions and action, the Stockholm Declaration²³ defines it as the group of all the elements that in their complex interrelations form the framework of living conditions for mankind. The New Zealand Environment Act of 1986²⁴ describes the environment with the following characteristics “a) ecosystems and their constituent parts; b) all the natural and physical resources; c) the social, economic, aesthetic and cultural conditions which affect the environment or which are affected by changes to the environment.”

Categorized in 1994 by the European Environmental Law (International Environmental Law and Policy Series) in three groups; **natural environment** (protection), **man-made environment** (cultural heritage), and **human environment** (food, products, recreation, safety, and economic health) (Salter, 1994).

The word **nature** defines the natural, physical, or material world in-universe, and refers to the phenomena that occur in the physical world. It comes from the Latin *natura*, derived from the Greek word **physis**, which was understood in ancient times like birth. The pre-Socratics, known also as the natural philosophers thanks to their understanding of nature as a whole. They intended to explain the

23(Declaration of the United Nations Conference on the Human Environment) 1972. First document in international environmental law to recognize the right to a healthy environment.

24“Established the Ministry for the Environment and the Office of the Parliamentary Commissioner for the Environment”

natural world and human societies based on natural principles instead of supernatural explanations. Nature refers in general to the living plants and animals, but can also refer to processes related to inanimate objects understood as things that in principle exist and change on their own. The natural environment refers to animals, forests, mountains, rocks, and broadly, things that have no human intervention -an intervention that refers to the artificial-.

A distinction can be done from natural and supernatural, where the latter tries to explain the inexplicable in scientific and natural terms. Immaterial beings might be one of the bases of the archaic mythology of social evolution (diagram 4). An idea that goes against the naturalists, who maintain that there is nothing more than the physical world.

Social Life From	Archaic	Traditional	Modern
Economy	hunting-gathering	slave/household	capitalist
Organisational Principle	kinship	domination	association (intercourse, communication, power and money)
Culture	mythology	cosmological Worlviews methaphysical religious	Formal world concepts, differentiated cultural sheperes and cultural models

Diagram 4. Different stages in Social Evolution, Habermas (1979)

Deep ecology makes part of a different ecological and environmental philosophy that considers humans part of the environment with cultural, political, social and economic changes for a rich harmony between all the living things (including humans). This change establishes that humans' needs cannot be on top of those of any other kind of life. Devised by the Norwegian philosopher Arne Naess in 1972, deep ecology proposes the change on human perception of nature as a resource that will help solve environmental problems; this line of thought has ended up being the initial point for many radical environmental manifestations and movements.

Ecological thinking comes after the linear thinking (sequential events). It is a flexible way of thinking that rejects those cultural structures which are not connected with the natural

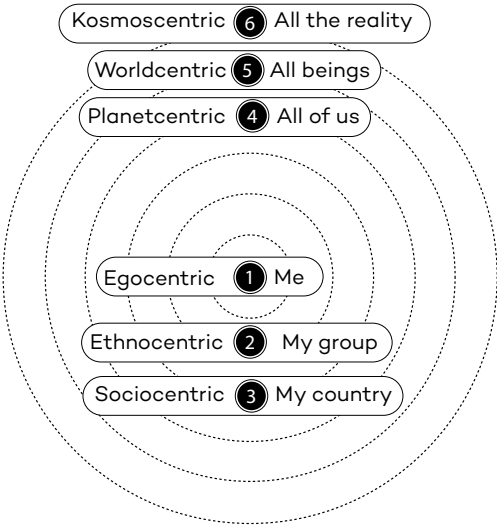


Diagram 5. Ecological thinking as a “Widening of identity” and “Creative expansion” (Sean Esbjörn-Hargens, 2010) “describes this ‘widening of identity’ as a transition from ‘me’ (egocentric) to ‘my group’ (ethnocentric) to ‘my country’ (sociocentric) to ‘all of us’ (worldcentric) to ‘all beings’ (planetcentric) to finally ‘all of reality’ (Kosmoscentric). In performance practice, this could be interpreted as a widening in identity from ‘me’ as the artist to considering how I might create work that actively engages with communities as well as the ‘living world’.

cycle of life and nature (diagram 5). Instead of breaking the situations in parts and analyzing them, it considers the individual as part of a greater whole, in which the interactions are a fundamental part of the understanding of the system.

Ecological thought, a concept proposed by the contemporary philosophy of Timothy Morton (a member of the Object-Oriented philosophical current), is an invitation for thinking in a way which “join[s] the dots and see that everything is interconnected.” In this way, the world itself will open for humanity. Ecology is not taken as a discussion confined to scientists, or solely about climate change: it is the “quotidian relationship between humans and nonhumans,” and it has to do with every area of knowledge. The ecological thought invites to change the way people think and behave, and to question “what would an ecological mind think? What kinds of art would an ecologically minded person enjoy? What is ecological awareness? It has to do with love, passion, ethics, and empathy with capitalism and consumerism, with metaphysics, with communities and culture, it has to do with society. (Morton, 2010, pág. 10)

Ecological crisis

In terms of the dimension of the cosmos, philosopher Arnes Naess argues that “life is fundamentally one,” in which each individual has personal conduct with responsibilities, interests, and things to develop (Naess, 1989). Individuals’ uniqueness is at the same level and therefore it is wrong to think that humankind is at a higher level in comparison to other living beings. Regarding the environmental crisis, it would be wrong to consider it as a

series of isolated facts concerning nature: society and nature are two interdependent systems. Naess changes the word environmental crisis for ecological crisis, understanding the world as a whole. This approach is followed in this project as it envisions mankind as part of the whole “to which they are connected as a natural creature whose relation to nature requires that nature be transformed.” Man’s actions are the ones that distinguish the kinds of relationships with nature; these actions are considered like the “species-specific activity” that characterize humans (economy, culture, polity, religion, and the inhabit the body ways).

The ecological crisis is about environmental damage; deforestation, desertification, an increase in the CO2 concentrations that cause acidification on the water, reduction of the ozone layer, and climate changes caused by the greenhouse effect. The conditions of production include the use of technologies and resources generating several perturbations and modifications in nature. The future development is at risk due to the reduction of nonrenewable natural resources, decreasing the amount of cultivable land and water that would generate a decrease in food supplies. Fresh air is contaminated due to the emission of gasses and abuses of toxic chemicals, supported by the depletion of nonrenewable minerals and sources of energy. Life on earth is also dying. There is a decrease in the number of plants and animal species that are a fundamental part of biodiversity and ecological balance, not to mention the species that are considered like a resource for human uses; conservation of biodiversity has to be considered part of the social moral values.

Sixth mass extinction

Species on Earth have always multiplied and diversified to form ecosystems. New species also implies the extinction of some of them, this being a normal evolutionary cycle of life. However, this is a process that searches for balance, and when one of the species is rapidly lost, outpacing the formation of a new one, it happens what is known as “mass extinction”, “defined as a loss of about three-quarters of all species in existence across the entire Earth over a “short” geological period of time” (Saltr  & Bradshaw, 2019). Since 540 million years ago, there have been five mass-extinction events. This is part of the scientific benchmark that has allowed us to determine that human activity has created conditions for the sixth to happen. From Table 3 the result is that from each mass extinction the

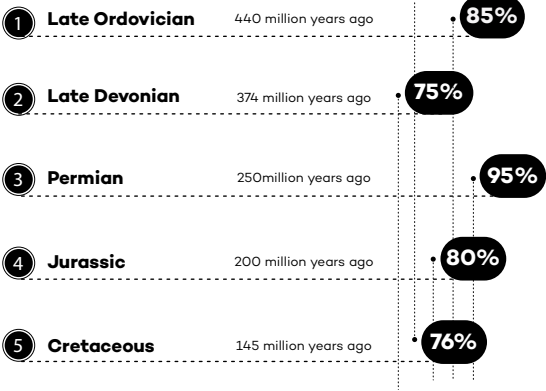


Table 3 Five Mass Extinctions



percentage of loss is high. The first one was 440 million years ago and from this time the configuration in relation to land-water on Earth has been changing.

The “restoration” of species’ diversification on Earth, as it was before humans, will take several millions of years of normal evolution. Human actions and effects on the environment are changing the planet. Since the year 1500, 322 vertebrate species are extinct, so every two years 1.2 species disappear, “32% of all known species across all ecosystems and groups are decreasing in abundance and range...the Earth has lost about 60% of all vertebrate individuals since 1970” (World Wildlife Fund, s.f.).

Ecologically sustainable development (ESD)

The ecological crisis represents also a challenge for human creativity in terms of an opportunity to act in different ways. Since the beginning of the 21st century, there has been a growing interest in themes related to the capacity of earth systems, and technologies that support and build responses for human needs; this is part of a sustainable approach, but it doesn’t start here. Attention to the impact of human activity on Earth started to have a force in the 1960s and 1970s, contrasting economic development of industrially developed countries with the environmental deterioration these same countries presented. There were institutions used to think that the growth of the economy would solve ecological problems but environmentalists were claiming that it was precisely the industrial expansion the factor causing the degradation of the environment.

IUCN's mission: "influence, encourage and assist societies throughout the world to conserve nature and to ensure that any use of natural resources is equitable and ecologically sustainable".

The Club of Rome: Non-governmental organization founded in Rome (1968). Consists of a group of scientists, politicians, economists, and global leaders that research how to change the future in a disciplinarily and holistic way.

Following the publication of **Silent Spring** by Rachel Carson in 1962, in which the author examines the toxicity of pesticides used by humans, the environmental topics received more attention. In 1972 Donella and Dennis Meadows, partnered with a team from MIT, produced **The Limits to Growth**, a report for the **Club of Rome's** developing a model to estimate the future impacts of the exponential growth: "the model assumed that population and industrial capital would continue to grow exponentially, leading to a similar growth in pollution and in demand for food and non-renewable resources" (Cole, 1998, pág. 88). The arguments postulated by the limits of growth brought attention to the notion of sustainable development. The term advanced in 1980 with its use by The International Union of the Conservation of Nature (IUCN) and was brought to the top of the United Nations' agenda as well as other institutions, that reinterpreted it but kept equity as its main characteristic.

Sustainability has ever since gained recognition in scientist communities, "linked to concerns about the health of social-ecological systems and the increasingly evident human dimensions of global change" (Butler Harrington, 2016). This has been defined as the ability to maintain the conditions or improve the state of materials over a long time, with a treatment of natural resources and social systems generating consistent dynamic systems for human and nonhuman well-being.

Ecologically sustainable development (ESD) initially had three dimensions; economic, social, and environmental; but as argued by Tom Hawkes there must also be introduced a fourth one: the cultural dimension. The wellbeing of

a community is based on a shared sense of purpose; values inform actions, and this wellbeing depends on open cultural activities. Sustainability should be part of the community if it is recognized as part of culture.

The four pillars of sustainability are:

Cultural vitality: Wellbeing, creativity, diversity and innovation

Social equity: Justice, engagement, cohesion, welfare

Environmental responsibility: Ecological balance

Economic viability: Material prosperity

A crisis of sensibility

It could be thought that the role of art facing the already mentioned ecological crisis can be inexistent, but, if the loss of sensibility is considered as one of the reasons that is causing the crisis, art is then necessarily linked to this crisis, as art can play a transforming role in the relation of humans within the natural environment, and furthermore can raise people consciousness by representing hidden realities in order to give a critic point of view of the status quo.

The interpretation and relation of people with nature have been changing deeply in recent history thanks to social and art movements that have stressed on the importance of developing a better understanding of nature. This recent struggle contrasts with several art traditions, such as landscape-painting, where the world is seen from outside establishing a relation of exteriority and distance in the way humans perceive and act towards nature. Instead of creating barriers, contemporary art should join with life, with new imaginaries capable of enriching the coexistence between all the living world. Art experiences have a fundamental transforming role in the observer, as argued by scholar Philip W. Jackson "The experiencer changes by undergoing a transformation of self, gaining a broadened perspective, a shift in attitude, an increase of knowledge, or any host of other enduring alterations of a psychological nature" (Jackson P., 1998).

This loss of sensibility is also translated into the modern reification of nature, and in order to change that, it is necessary to appeal to the human cognitive, emotional and behavioral reactions; where light has significant importance, analyzing the relationships humankind establish with light from an arts point of view.

As mentioned before, light has been a fundamental element in traditional arts: changes in the understanding of its effects on life have been used by visual artists to express and imagine other realities. Like in nature, light cannot be separated from darkness, and comprehension linked to experimentation with both can enable creative responses, increasing the liminal or aesthetic experience. An exemplification of this is the join of light, sound, and images in a dark space of the **Joan Jonas's** performance film **"They Come to Us without a Word II (2016)"** (Image 9) where the artist explores the fragility of nature in a changing environment, by using different media Jonas depicts specific subjects such as bees or fish, contrasting two narratives, that represent the main motif and a ghost narrative.

Light can be a guide for individual and collective explorations aimed to get closer and feel complex realities of the surrounding environment. It is a stimulus that can induce different emotional states, for communication, influence over actions, heal and bring wellness. This creates the harmonious or disliking sensations within interior and exterior spaces. (Birren, 1969). Light influences the psychophysical human perception of the world and by consequence its relevance goes far away from its mere aesthetic values.

Therefore, it is pertinent to ask: can art, with its transformative aesthetic experiences, bring to humans a sense of harmonious coexistence with the natural environment? and most importantly, how to bring these experiences and new perceptions to real life in order to act against the ecological crisis?



Image 9 Joan Jonas. (2016). They Come to Us without a Word II.
Source: <https://www.flux.com/announcements/3222/joan-jonasthey-come-to-us-without-a-word/>

Light and perception of life

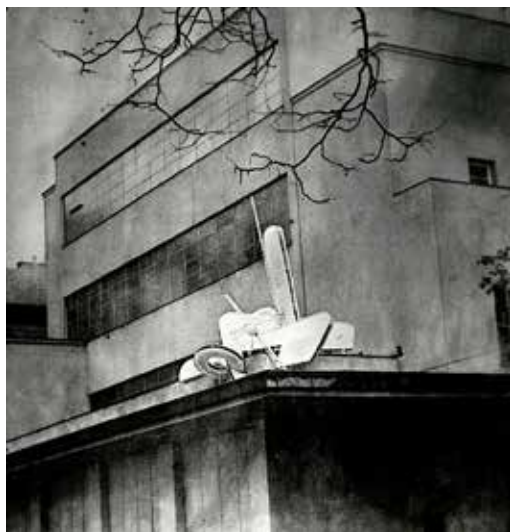
Light shapes human perception of the world, throughout visual arts history, artists have been using both, natural and artificial light to explore its different relations with humans, objects and nature. Its glow and radiation transcends the cognitive sphere, becoming the essence of many representations of the world. Light is, therefore, an instrument that helps the brain's construction of realities: part of the psycho-cognitive approach called the environmental cognition, defined by psychologist and scholar Alexander W. Siegel as "the understanding (1) people's perceptions of, representations of, and attitudes towards their own ecological niches, and (2) how these perceptions, cognitions, and attitudes develop over time." (Galetta, 2014). Being a basic and permanent need for humans to give meanings to the surrounding world, light is one of the main factors for the mental construction of the environment.

The visual experience is a cultural phenomenon like any other, belonging to the perception of life. As for impressionists, during the 19th century, the relation of the spectator and the spectacle in real life had a special visual impact: in this real-life situation, there were, like in our current cultural conditions, sensitive responses produced by a natural environment as part of the interpretive and imaginative processes of the artist. Nature's aesthetic generated an experience, interpreted by the artists throughout paint, where the enjoyment of the environment was translated.

As mentioned before, impressionist art develops a special attraction for light, color, and atmosphere. They set their attention on the effects that light has



Image 10 Édouard Manet. (1863). Déjeuner sur l'herbe
Source: https://musee-orsay.fr/fr/oeuvres/commentaire_id/le-dejeuner-sur-lherbe-7123.html



on bodies and landscapes, all mediated by the artist's own interpretation generating quick visual sensations. In relation to the name people gave to the movement, their aim was to show the "impression" of the artist of a short glimpse. Their development was possible thanks to the immediately previous work of **Edouard Manet's**, whose paintings characterized by the join of "early realism and imaginative painting" (Gibson, 1950, pág. 11). His painting **Déjeuner sur l'herbe (1863)** (Image 10) contributed to changing art canons for those of a new era, where the portrayal of a daily life scene without an idealization of human behavior generated a strong impact and criticism in the public, while also breaking scholar-painting parameters.

Light as an Experience

The use and interpretation of light in art have evolved with the introduction and advances of electric lighting, evidenced as well in other visual art practices -such as light art-, that emerged with the development of incandescent light sources and the experimentation of modern artists of the Bauhaus and Constructivism movements in the first half of the 20th century. Around 1915, those artists, with the addition of the Cubist movement, started to use new materials like steel, plexiglass, and mirrors that helped the reproduction of light reflections into art pieces. An example of the experiments is the work of painter, sculptor and architect **Zdeněk Pešánek (1896-1965)**, one of the pioneers of the light-kinetic art who, in 1920, started to implement neon tubes on his sculptures, and was the first to install a kinetic sculpture in a public space. Thanks to his collaborations with Prague Electrical Enterprises, Pešánek



Image 11, 12 Zdeněk Pešánek (1930). Edisonka.
Source: <https://www.czechnationaltrust.org/en/projects/kinetic-light-sculpture-by-zdenek-pesaneck/>



Image 13 Guenther Uecker. (1964). Light Disk
Source <http://www.medienkunstnetz.de/works/lichtscheibe/>

created artworks for their buildings, like Edisonka (1930) (Image 11,12) a kinetic light sculpture located in the Edison Transformer Station in Prague.

Later on, experimentation with different materials allowed the introduction of actual movement into kinetic installations and the representation of daylight into light art. For instance, the artworks focusing on light and motion of the **ZERO movement (1957)**, created by **Günther Uecker and Otto Piene**, with the participation of artists like **Jean Tinguely, Yves Klein and Lucio Fontana**. The movement was defined by Piene as "a zone of silence and of pure possibilities for a new beginning." (Rosenberg, 2014). This can be evidenced in the art piece **"Light Disk" (1964)** (Image 13) of the German artist **Guenther Uecker**.

The use of light offers an enormous amount of possibilities, having different sculptural effects on the body and space. American light art pioneer **Dan Flavin (1933-1996)** used light combined with other media to intensify the application of colors across space. In 1960 the artist explored new possibilities with fluorescent light, in which the light color-tinted walls and the own body of the spectator, involving its presence in the artwork **"Untitled" (1996)** (Image 14) a site-specific installation developed on the Santa Maria Annunciata church in Milan, a project developed as part of the church's restoration where color light was spread through all the space generating a chromatic degradation suggesting the 'night-dawn-day'.



Image 14 Dan Flavin. (1996). Untitled
Source: <http://www.fondazioneprada.org/project/chiesa-rossa/?lang=en>

Experimentation with artificial light also allows a form of participatory art, in which the spectator has an interactive role. Though, the implementation of this kind of light has gradually replaced



Image 15 Robert Smithson. (1970). Spiral Jetty
Source: <https://holtsmithsonfoundation.org/spiral-jetty>

human's experience of illumination from natural sources in open spaces and with it, the awareness of the relationship with nature. Alternatively, different approaches to those based on artificial light have appeared in parallel; an example of them is land art, in which artists still explore natural resources such as light, water, soil, etc, but without separating it from its natural environment. A remarkable example of this is the artwork of the American artist **Robert Smithson, "Spiral Jetty" (1970)** (Image 15), situated in the Great Salt Lake in Utah, in which for the duration of three weeks, the artist and his work team moved six thousand tons of black basalt rocks into a coil that winds counterclockwise into the lake. Rather than being a sculptural installation, the art piece is a site for walking, involving people's presence in changing the art exhibition space for a natural environment. Another land artist that focuses his work on the management of light is the American **James Turrel** with his piece **"Skyspaces"** (Image 16), consisting of rooms painted with a neutral color and a hole in the ceiling that points directly to the sky. This architectural design allows observers to look up, changing the participant's relationship with outside light while still being inside interior spaces.

The artist's interpretation of light started to be also physically reproduced through movements and actions, generating a disruption in the traditional border between artist and audience. For instance, the performance of Japanese Fluxus artist **Yoko Ono "Cut piece" (1964)**, used theatrical lighting in order to make her body the central focus of the art piece and to allow the interaction and participation of the



Image 16 James Turrel. (2013). Skyspaces
Source: <https://www.archdaily.com/560974/the-color-inside-overland-partners-james-turrel-skyspace>



Image 17 Tania Bruguera. Untitled. (Havana, 2000)
Source: <https://www.moma.org/calendar/exhibitions/3898>

audience, inviting them to cut off her dress. Another example is that of Cuban artist **Tania Bruguera's performance "untitled" (Havana, 2000)** (Image 17) where the artist explores the perspective of the people that do not belong to their context, demystifying the political image of certain social spaces. The artist recorded the video performance in one of the Cabana Fortress, where its natural darkness allowed the artist to do a experimentation with drastic variations of light, altering the spectator's vision and experience.

Transformation of the urban environment

“Our eyes are constructed to enable us to see forms in light.

**Primary forms are beautiful forms because
they can be clearly appreciated.**

Architects to-day no longer achieve these simple forms.

**Working by calculation, engineers employ geometrical
forms, satisfying our eyes by their geometry and
our understanding by their mathematics; their
work is on the direct line of good art.”**

(Le Corbusier, 1986)

As already illustrated, natural and artificial light, has an important significance in life perception, generating different emotional and sensitive responses. So far, it has been mentioned its relevance and uses in visual art creations that portray different interpretations of this problem by several artists. Though, the implementation of artificial light in urban areas and in indoor spaces might be taken as a representation of humans' dominant behavior, crossing the day-night boundaries and causing a great impact on nature's cycles as a consequence.

Urban environments present a combination of natural and man-made elements. The light ensures the space dynamics following a modern lifestyle making the space it habitable or uninhabitable. The spread of urban public illumination, that begins by the end of the 1830s has been shaping life in the city, subsequently changing people's behavior. This change has gradually accelerated social activities related to the idea of extending the duration of the day and its light, a process developed for different purposes such as entertainment, work productivity, and communication between different geographic areas, as mentioned in the AMER International Conference on Quality of Life (AicQoL 2013). As they state it, “in our modern societies it plays an increasing role in promoting leisure activities, well-being and the most significant is that artificial light gives people the perception of night territory appropriation/domination” (Riduan Ngesan, Abdul Karim, & Sobri Zubir, 2013).

With its popularity as a sign of modernization, artificial light transformed the night and day perception changing the image of the city. From outside, buildings shadows and light reflections created new landscapes, generating new experiences, and expanding nightlife. Even from house interiors, the perspective

of the city changed as artificial light became omnipresent.

Architects and designers intended to reproduce the sense and effects of natural light with artificial light sources inside buildings in order to have safe, comfortable, and inhabitable places, and equally artificial parallels to the dichotomy of the day/night, interior/exterior, and light/dark. As stated by the French philosopher Guy Debord “The problem of architecture is not that of being seen from without or that of living within. It is in the dialectical relation interior-exterior, at the level of urbanism (houses-streets) and at the level of the house (interior-exterior)” (Debord, 2006)

Accordingly, the light that entered through an inner space within a physical structure also creates new perspectives, with a combination of natural, artificial light, and the absence of both, this creates physical and sensorial borders that delimitate how the observer is feeling and seeing from inside or outside spaces. The artist **Gordon Matta Clark (1943 - 1978)**, known for its site-specific artworks during the 1970s, explored different ways of intervening architecture by creating building cuts, wild openings, and round skylights that forced visual contact with the outside world and created a contrast between the building's presence and absence. This was, paradoxically, an immaterial and ephemeral work of art where the artist gave more relevance to the action itself and the social implications of its transformation. As the artist itself argued during a meeting in 1977:

“The first thing one poster is that violence has been done. Then the fierceness turns into visual order and, hopefully, then to how of heightened awareness... You see that light enters places it else couldn’t. Angles and depths are often perceived where they need to are hidden. Spaces are available to maneuver through that were previously unreachable... I hope that the vitality of the action is frequently seen as an alternative vocabulary with which to inquiry the static, inert building atmosphere.”(Public Delivery, 2020)



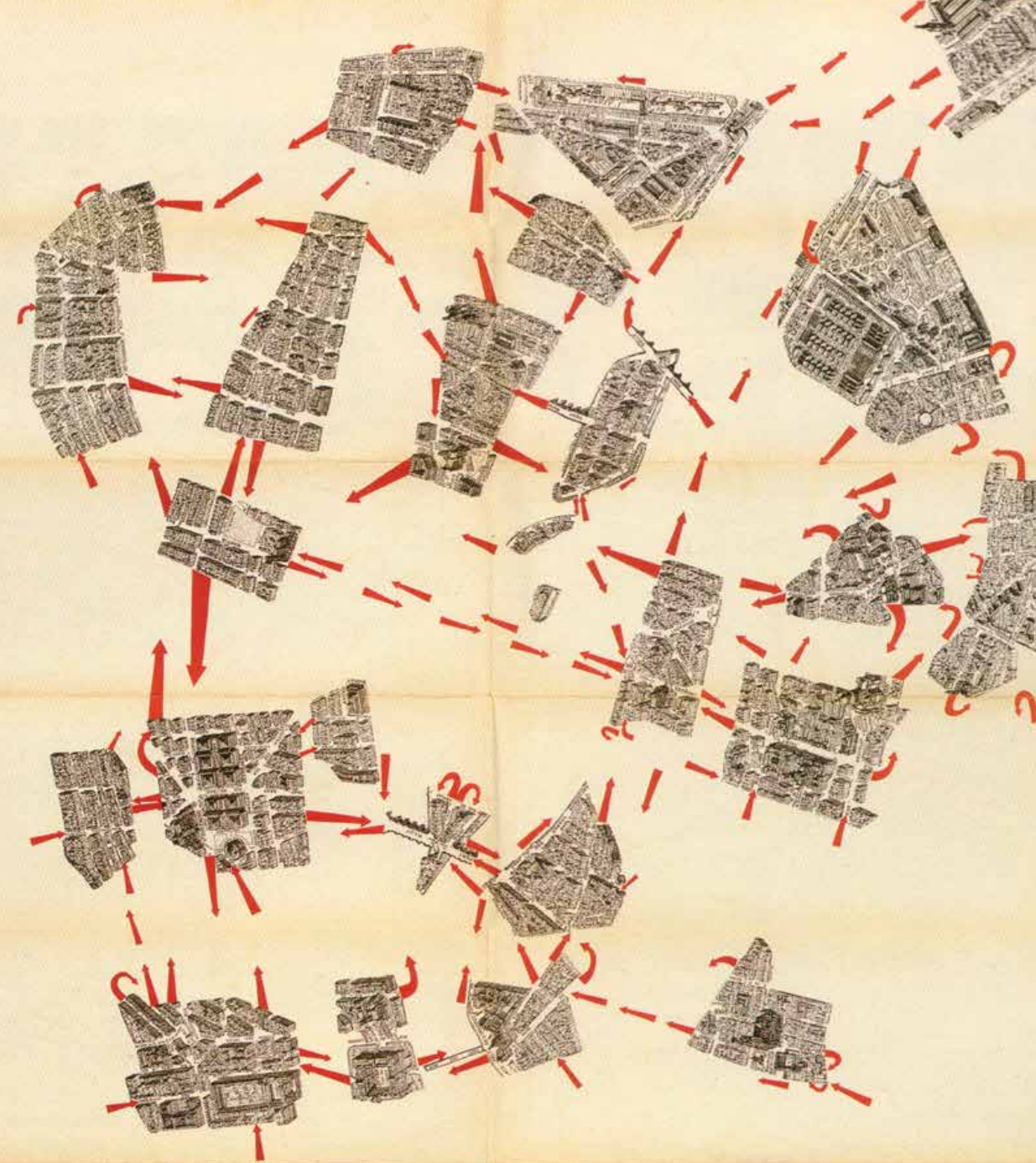
Image 18 Gordon Matta Clark.
(1975). Conical intersect
Source: <https://publicdelivery.org/matta-clark-conical-intersect/>

For instance, his site-specific work **“Conical intersect” (1975)** (Image 18) performed for the ninth Biennale de Paris, presented the artist digging two 17th century buildings that were about to be demolished near the Centre George Pompidou -which was under construction-. As the artist noted, “This old couple, was literally the last of a vast neighborhood of buildings destroyed to ‘improve’ the Les Halles–Plateau Beaubourg area” (Jeu De Paume, 2018). The walls aperture can be interpreted as breaking the boundaries between physical and sensorial spaces, allowing the pass of light, air, and images. The circular cuts are inspired by Anthony McCall’s “Line Describing a Cone” (1973) (figure) and the conical shape works as a ‘lens’ that looks through different scenes, between the derelict building, the new architectural constructions and the daily street scene (De Paume, 2018).

Participatory Art

“Revolution is not ‘showing’ life to people, but making them live. A revolutionary organization must always remember that its objective is not getting its adherents to listen to convincing talks by expert leaders, but getting them to speak for themselves, in order to achieve, or at least strive toward, an equal degree of participation”

Guy Debord



GUIDE
PSYCHOGEOGRAPHIQUE
DE PARIS

EDITÉ PAR LE BUREAU IMAGINISTE
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PERKINS & WATKINSON

DISCOURS SUR LES PASSIONS DE L'AMOUR

pentes psychogéographiques de la dérive et localisation
d'unités d'ambiance

par G.-E. DEBORD

Participatory Art

“ARTS PARTICIPATION is being redefined as people increasingly choose to engage with art in new, more active and expressive ways. This movement carries profound implications, and fresh opportunities, for the nonprofit arts sector.”
(Brown & Novak-Leonard, 2011)

In order to understand the concept of participatory art, it is also relevant to explain what we mean by “participation”. In life, not only in the context of art, the concept has a high degree of complexity, as it extends to social, economic, political and even ecological issues, and it can be sometimes problematic. Participation can be engaged with culture, in terms of active and personal decisions to attend museums or use a public space like a library.

Sherry Arnstein, author of Ladder of Citizen Participation (1969) analyzes the definition of the concept in a civic society, identifying eight stages (Diagram 10) that make allusion to citizen power, “... determining how information is shared, goals and policies are set, tax resources are allocated, programs are operated, and benefits like contracts and patronage are parceled out.” (Arnstein, 2010). The author states two critical differences between the idea of participation and the real power that generates participation to “affect the outcome of the process”. An example of this difference is one of the posters produced by the French student’s movement around the events of May 1968, where general strikes and a series of student occupations took place as part of social unrest protesting against capitalism, consumerism and the power of social institutions. This poster is

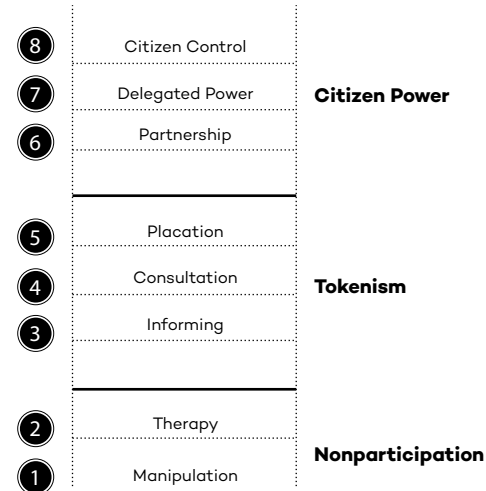


Diagram 10 Ladder Citizen Participation, The use of the ladder is a metaphor for access to decision-making. (Arnstein, 2010)



Image 19. French Student poster MAI 68 “The poster highlights the fundamental point that participation without redistribution of power is an empty and frustrating process for the powerless.” Taken from: <https://gallica.bnf.fr/ark:/12148/btv1b9018449p.item>

remarkable as it shows the desire of citizen for participation. (Image 19).

Going further in the relationship between participation and art, Pablo Helguera, Mexican artist director of ‘Adult and Academic Programs’ at the Museum of Modern Art in New York, argues that the term can lose its significance inside artistic scenarios, due to the fact that it can represent only an action (entering to a museum) without necessarily being involved in a true participatory process, as it would be, for example, if the public actively participated on the production of the artwork. Helguera studies participation from “nominal” to collaborative in an art-based model (Helguera, 2011, pág. 9). This is fundamental for a creative participation engaging the audience in which the artist leads to a collaborative participation:

- Nominal:** Participants interact with art passively as spectators)
- Directed:** Participants undertake simple activities to contribute to the artwork
- Creative:** Participants make some real contribution to the work
- Collaborative:** Participants share responsibility for the structure and content of the work

The art engagement research Getting In On the Act (2011), commissioned by the Irvin foundation, explores how art groups create opportunities for active participation (Brown & Novak-Leonard, 2011). This work develops a framework that describes participatory arts (Diagram 11) in a model that states the change from spectator to the point where there is not a static audience as everybody is involved in the making process. When participatory art practice is closer to the public value there is a

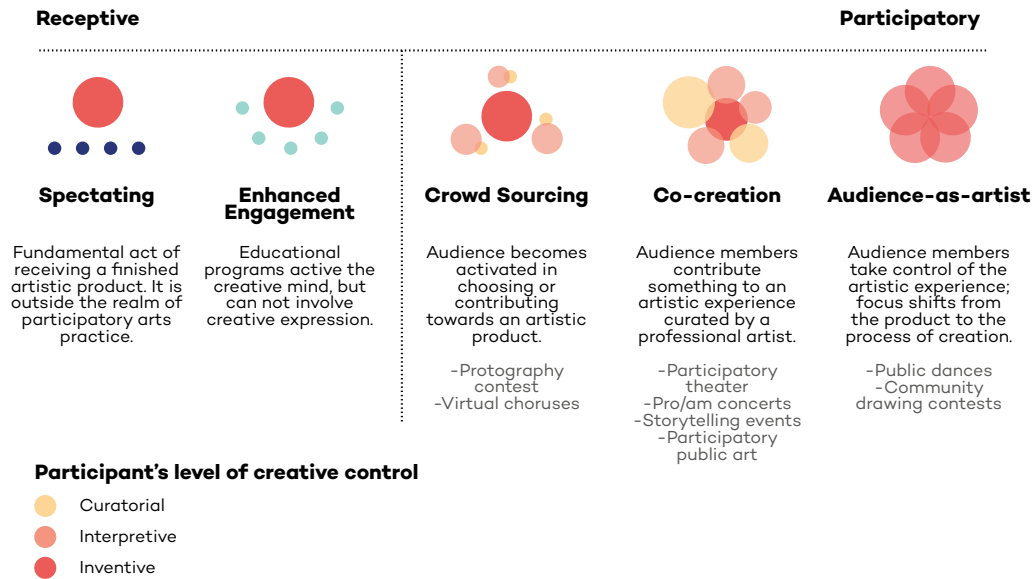


Diagram 11. Framework participatory art / The audience involvement spectrum
S. Brown. A., L. Novak-Leonard, J. L. (2011) Getting in on the act: How Groups are Creating Opportunities for Active Participation, James Irvine Foundation, WolfBrown: <https://arestlessart.files.wordpress.com/2016/03/participatory-performing-arts-literature-review.pdf>

shift that reshape culture, made by the collective. An actively participatory and interactive culture creates “an opportunity to engage the collaborative, co-creative, open source mindset that is present in every community, however small or large, urban or rural.” (Brown & Novak-Leonard, 2011, pág. 5)

Argentinian architect, artist and performer **Tomas Saraceno**, best known for his large-scale, interactive installations. Develops his artistic practice with an interdisciplinary approach doing connections and combining design, architecture, anthropology, biology, engineering, art history and several other disciplines. This interconnection and cooperation is the base of the complex structure that surrounds his art works.

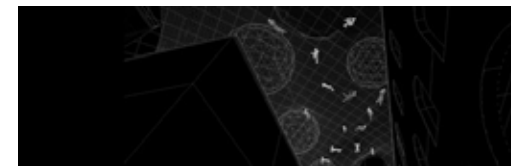


Image 20 Tomás Saraceno, In orbit . 2013 installation.

“The suspended web-architecture typifies Saraceno’s ambition to realize imaginaries and interdisciplinary practices informed by new environmental, social and psychological ecologies. Taken from: <https://www.palazzostrozzio.org/wp-content/uploads/2020/02/English-texts.pdf>

Since 2008 he has conducted research about woven habitats of spiders. The Arachnophilia Research Laboratory, born thanks to his interest in the origin of the cosmos and the structure of life, compares the Earth life structure with spider webs, involving natural phenomena and nonliving objects to reconnect and recalibrate humankind with it: “the Arachnophilia seeks to invent innovative, playful and engaging platforms for bringing research discourse into the public sphere.” Within his research, the artist creates immersive works and participatory experiences. Such is the case of In Orbit (2013), a grand installation that encompasses an area of 25002 , “echoing his research into new hybrid forms of communication and cohabitation (...) Visitors are invited to negotiate its internal space, incorporating themselves into an expansive ecosystem wherein every participant is equally influential.” (Tomas Saraceno Studio, s.f.)

“Different stories, rituals, practices—each with their own socio-political and cultural histories—can help us move beyond ideas of human exceptionalism, in which knowledge is something bound to a human subject, rather than something that emerges in and through our relations with the world. Stories are acts of making worlds.”
(Tomas Saraceno Studio, s.f.)

How art works; holistic approach

The merge of arts in themes like ecology, biology, science, politics and others can influence on the shift from ‘man at the center of the world’ idea to understand man as part of the whole universe. Nevertheless, it is a dynamic and complex system, involving history and by consequence of the universe like mankind knows it.

Historically define the role of art in society has been a struggle, nevertheless understand art as a system can help to organize key ideas and concepts. The US National Endowment for the Arts (NEA) develops an interdisciplinary research, mapping how art works and what are it impacts. The hypothesis of the research is; “the engagement in art contributes to quality of life... Quality of life contributes to society’s capacity to invent, create, and express itself. This capacity contributes back to art, both directly and indirectly” (National Endowment for the Arts, 2012). The systemic map develops a view that connects art with individual and collective outcomes (Diagram 4)

In the center there is ‘art creation’ and arts participation, as starting point. The map shows the interaction between;

- Arts participation, inclusive of arts creation.
- The artist, the artwork, and audience.
- How arts participation influences the lives of individuals and their communities.
- How individuals and their communities influence artists and their work.

The flow of the map consists with the artist and the idea, when the idea reaches another person, creates an impact; within him and the community, scaling its dimension influencing the creative capacity. Then, it returns to the artist generating creativity and free expression. In these terms, here, there is not any part (artist, audience or a third part) that decides if art or not. The effect depends on the perspective and magnitude of the analysis and in every case, there will be a modification on how many people are engaged and by consequence how many would be affected and its impact in the society. Define what is a work of art is complex but having one it will put limits to the research. The definition on which the map is made is; **“an act of creative expression done within the confines of a set of known or emerging practices and precedence that is intended to communicate richly to others”**

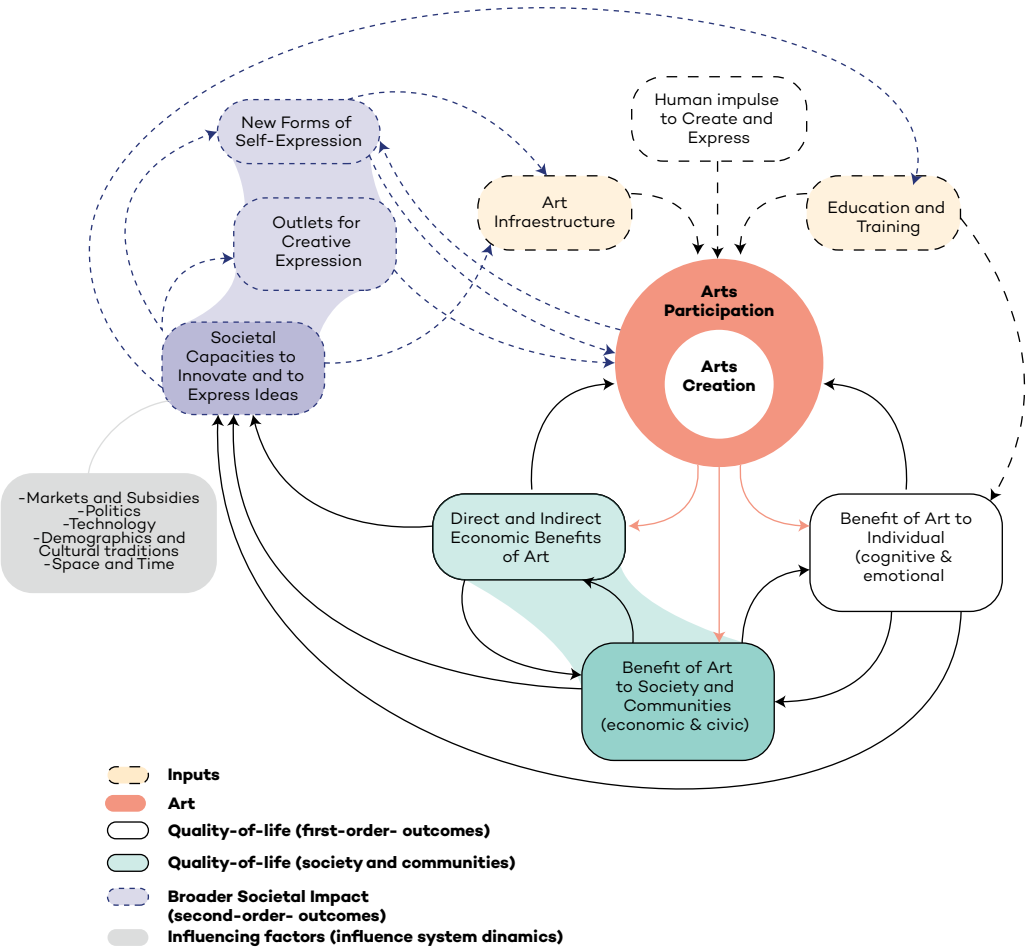


Diagram 4 How arts work systemic map
The map show; inputs, art, quality of life outcomes (first-order outcomes) and societal impacts (second-order outcomes). (National Endowment for the Arts, 2012).

System components

Human impulse to create and Express; Primary argument of the system. Basic impulse of humankind in history, finding ways for expression. This is what is behind arts participation and a different type of input from Arts infrastructure and Education and Training. This

first ‘condition’ is fundamental but it doesn’t mean that there will be an arts engagement; helped by the other inputs.

Inputs; Arts infrastructure: places and institutions that support creation and consumption of art. **Education and Training:** knowledge, practices, skills information for artistic expression and consumption.

Above entries are the context and motivation of the map.

Art (arts engagement): “Art is both noun and verb; it is the thing and the act of producing and experiencing it.” center of the system, including **arts participation (consumption);** experiencing, producing, interpreting and curating it and **art creation;** essential point for arts participation. Agented by ‘the artist’ “broadly and inclusively defines as a person who expresses herself or himself within the confines of a set of known or emerging practices and precedence, with the intention of communicating richly to others” in this map the art work must be created with intention.

Quality of life outcomes: benefits of interacting with the arts in the individual and in the collective (can have positive and negative values). **Individuals:** cognitive, behavioral, emotional and physiological effects and the transformations in the way of thinking, social skills and character. **Collective (society and communities):** two outcomes; first, art as an agent of cultural vitality; sense of belonging contributor, helping to the transfer of values and ideas. Second, economic benefit “price paid for an art experience or artifact of commercial arts”

Broader Societal impacts: Societal Capacities to Innovate and to Express Ideas; skills that have a community to “develop, design, or create new applications, ideas, relationships, systems, or products” divided in two outcomes; **new forms of self-expression:** new ideas, methods, techniques and materials for transmit emotions (new art modalities) and **outlets for creative expression:** Changes of technology are altering sources and influence creative expression like platforms (YouTube, Instagram,etc...), this bring also the opportunity for more people to express themselves though art and by consequence changing the idea of art.

Impact of arts

The introduction or change of one component in a system will change or modify its behavior, generating new outputs. As mentioned before, analyzing arts as a system will do the same; nevertheless, is important to be able to observe and categorized its outcomes in global way, in order to understand its real impact. During time, art and cultural practices gather, mobilize people, and activates imagination for change. Animating Democracy is a program that makes visible the impact in a community, arguing that these outcomes stay somewhere in between. **The Continuum of Impact** offers six categories to

articulate outcomes (Diagram 5) “Almost any project that aspires to contribute to community, civic, or social change should be able to measure change at some level.” (Animating Democracy). The diagram is useful to achieve this measure within a creative work.

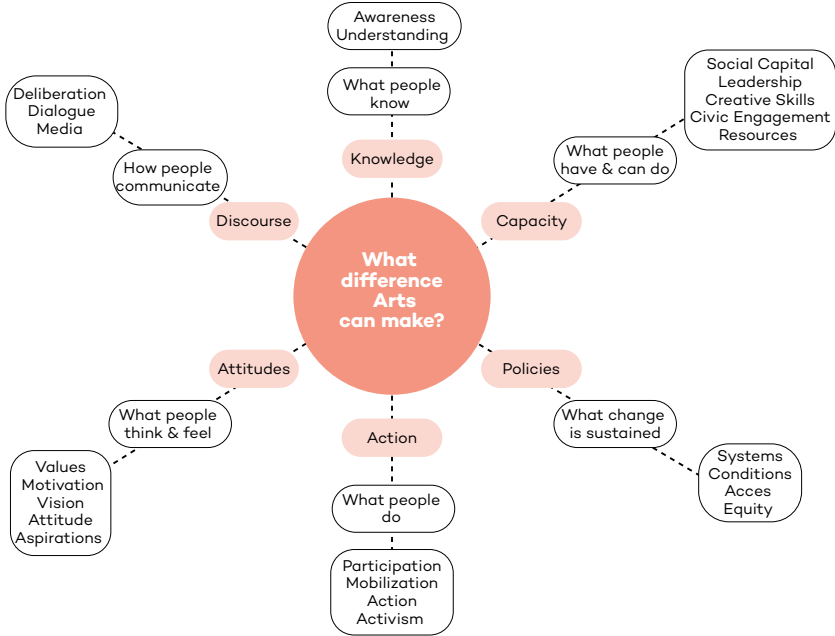


Diagram 5 What difference Arts can make? Continuum of impact. (Animating Democracy)

Art for ecological transformation

Art is considered the manifestation of human vision and necessity, sometimes a mirror of nature, an aesthetic exploration, and a search for self-expression. There is a constant conversation with the inner and outside world, with things that surround, with problems or themes that the human comprehension doesn't get in its totally. Is a search of meanings and experiences: in an individual or collective way. Since Plato and Aristotle there is literature that shows the impact that art has on society, changing or influencing belief and attitudes giving knowledge for the development of a society and the relationship between art and sustainability is increasing its popularity on art sociologist (Kagan & Kirchberg, 2008, pág. 32).

Ecological thinking can achieve a change in behavior and a big societal ecology impact. In sociology and social psychology, there is an exploration about the “environmental action” for try to answer the following questions “Why do people act environmentally and what are the barriers to pro-environmental behavior” (Kollmuss & Agyeman, 2002) understanding pro-environmental behavior like actions that reduce the impact on the natural world (reduce consumption and waste production, elimination of toxic substances, etc.) There are some factors that affect the way people behave in relation with the environment; there are in internal factors, autonomous agents; values, identity and personal characteristics, beliefs and habits, and the external factors, the ones that influenced or control; social structures, norms, culture and institutions (Kollmuss & Agyeman, 2002)

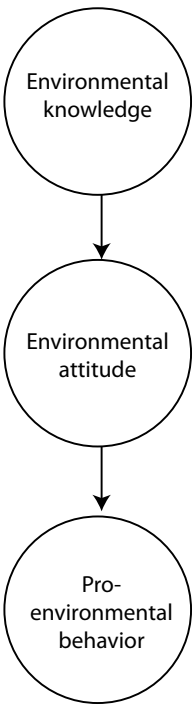


Diagram 6. Early models of pro-environmental behavior (Curtis, Reid, & Reeve, 2014)

24Towards ecological sustainability: observations on the role of the arts is a research study of the authors David J. Curtis, Nick Reid and Ian Reeve (a publication of SAPIENS). The paper is based on interviews of professional working artists (visual arts, performance art, community art), informal interviews of people that had shown good environmental behavior and the analysis of 8 cases studies (APPENDIX 1) of communities-based art joining art expressions (performance, visual arts, music, and writing) with environment events

From the early 1970s, there were introduced the first linear models for pro-environmental behavior. On which they proposed that the education of people about environmental themes automatically would change their behavior (Diagram 6). Until today, environmental movements and non-government organizations assume this. Strategies of communication for campaigns, based on; more knowledge will produce an improvement of environmental behavior. This follows a reductionism approach, a linear chain that will never generate a feedback, continuing on the same line, nevertheless, rich a behavior change is not an easy task and more if it related with the complexity of environmental crisis. Nevertheless, there are six factors that can influence the environmental behavior and the effects that art can have on it, proposed David J. Curtis, Nick Reid and Ian Reeve²⁵ (Diagram 7).

The research Towards ecological sustainability: observations on the role of the arts; propose two diagrams improving the early model of pro-environmental behavior showed before, on which art can promote the ecological sustainability in society. The first one (diagram8), is composed by three paths;

1) communication information: (Directed for an education context) visual and performing arts have the power to summarize complex ideas and present them in different ways, propose new ways to look problems that will improve knowledge and solution-building.

2) create empathy towards the natural environment: art can find inspiration on nature, the result is that their artwork/

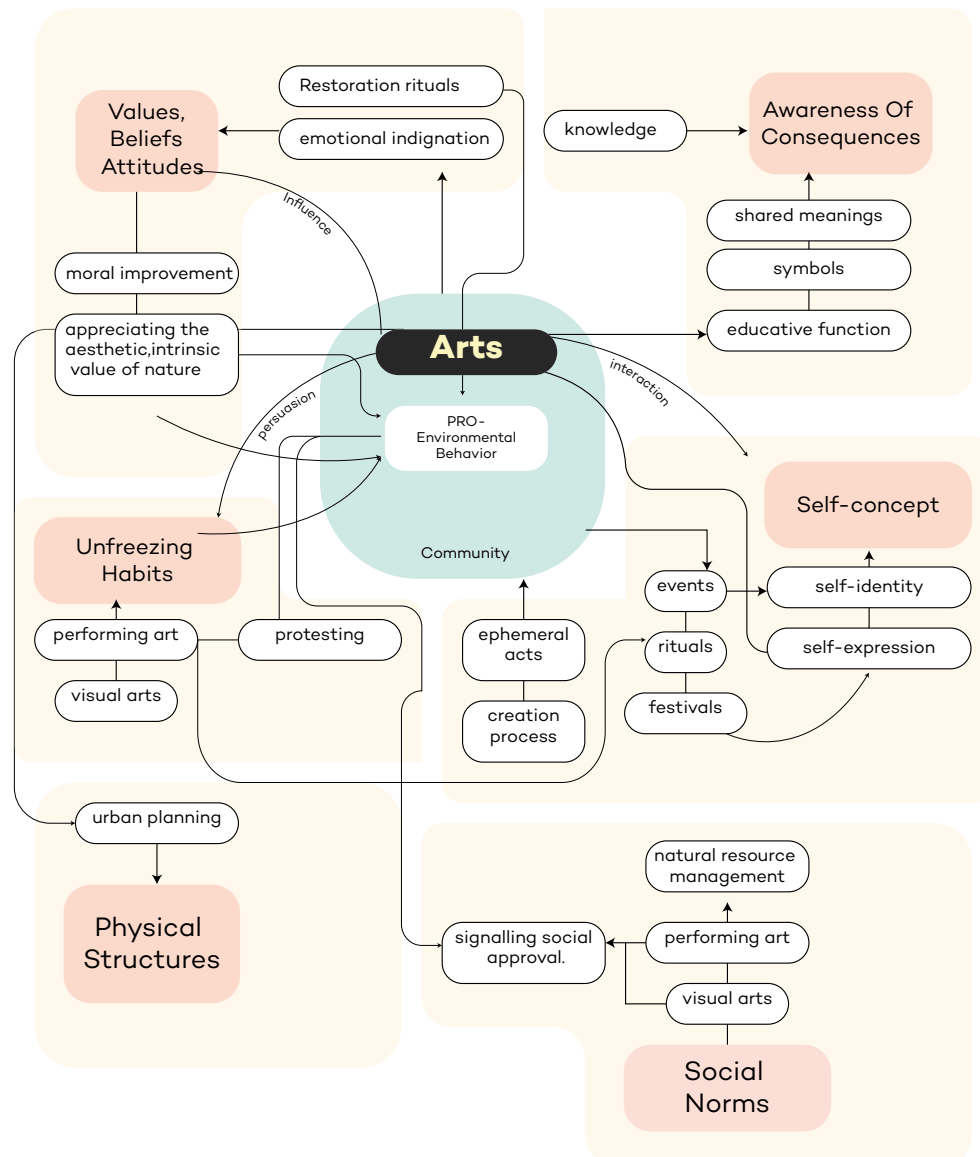


Diagram 7. Factors That Influence Environmental Behavior (Curtis, Reid, & Reeve, 2014)

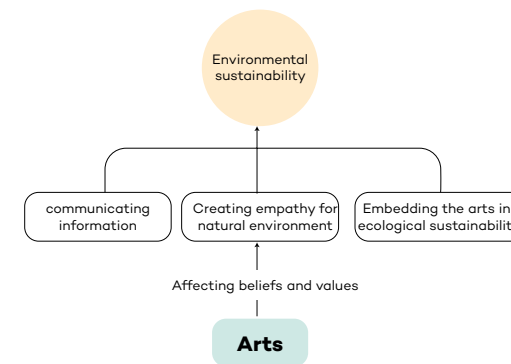


Diagram 8. Three pathways through which the arts can be used to help achieve ecological sustainability (Curtis, Reid, & Reeve, 2014)



Björk's Cornucopia discography, 2019.
Photography: Tim Walker
Accessories: James Merry
Styling: Micol Ragni
Taken from: <https://www.bjork.fr/Tim-Walker-W-Magazine>

performance can transmit a strong sensitive connection (e.g. Björk's **Cornucopia**, 2019). Some artworks can create representations of nature and others introducing themselves to it. The art-space events can inspire societies, causing emotions that influence people in a positive way, and the last path 3) Embedding the arts in ecologically sustainable development: embed art in ecological sustainable development; changing patterns of consumption, building methods on the community.

As the image bellow shows, it is not a dynamic diagram, it just shows three different perspective or paths for achieve one goal (environmental sustainability). The second one (Diagram 9) is a model of how art can shape behavior, including the factors that can influence behavior showed before in diagram 7 (Kollmuss & Agyeman, 2002).

The model is shaped by the four ways for changing people proposed in (Jackson, 2005, pág. 123)

- 1) Laws and regulations
- 2) Information
- 3) Community development
- 4) Moral and ethics.

For changing behavior, it is necessary the participation of individuals in a creative way. For achieve the ecological behavior change is necessary and improve of funds for ecological art projects and education, a link between art initiative and concrete climate change events.

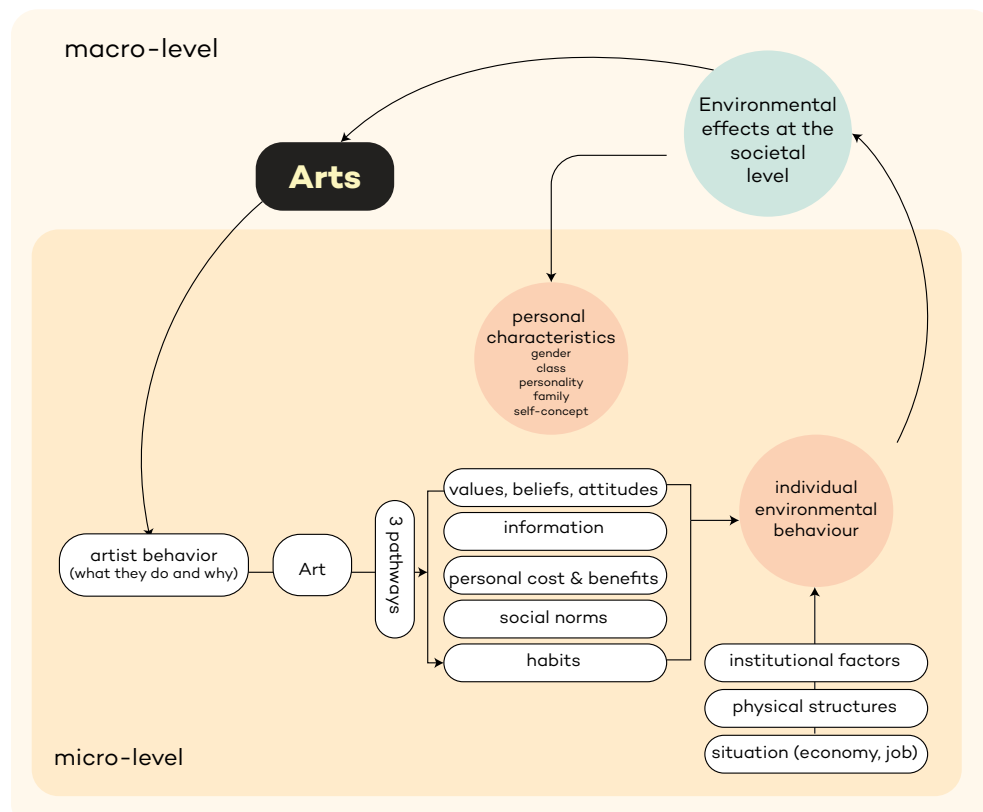


Diagram 9. Diagram : Model of how environmental behaviour can be shaped by the arts (Curtis, Reid, & Reeve, 2014, pág. 10)

Sustainable development goals

The 2030 agenda for Sustainable Development, provides a global action plan for reach a sustainable development, providing peace and prosperity for everyone and the end of poverty. In the center there are the 17 Sustainable Development Goals (SDGs), action requirements proposed by governments, industries and civil society of all countries making a global collaboration.

The 17 Sustainable Development Goals are:



Art and SDG's

In 2015 within the frame work of sustainable Development Goals was adopted by the United Nations. The agenda refers for the first time to culture, recognizing it as “an unparalleled recognition”. The culture and its promotion contribute directly to most of the SDGs and culture’s indirect benefits are obtained thought the informed and effective implementation of the SDGs. The SDGs are directed in order to shift the perception of development

beyond economic growth. Its implementation envisions an environmentally sustainable, equitable, inclusive and peaceful future. In order to achieve that future is demanded the implementation of new creative approaches, beyond the linear and sectoral ones that have been used.

Even if organizations like the World Commission on Culture and Development (Hawkes , 2001) and The United Nations, Educational, Scientific and Cultural Organization (Hosagrahar, 2017), already started to introduce art and culture for the sustainable development of a country is still not clear how to do it.

The Art for Sustainable Transformation is a co-design project coordinated through Lund University Center for Sustainability Studies LUCSUS; that involves artist, scientists and people working with the SDFs in which they develop and analyze art-based approaches. The transformation needed to reach the goals “are an exciting and creative endeavor which calls for the involvement, empowerment and inclusion of traditionally disadvantaged groups, as well as new forms of creating alliances.” (Arts for transformations, 2020). Creative practices and arts-based research drives the collective capacities in order to solve the challenges for sustainability, changing the position of passive audiences to engaged actors for change. The project aims to explore Arts-based Sustainability Research and how this, may foster individual and collectives’ efforts to reach the goals, providing a dynamic learning resource.

Performance Art

“As its popularity and usage has grown, so has a complex body of writing about performance, attempting to analyze and understand just what sort of human activity it is. [. . .] The recognition that our lives are structured according to repeated and socially sanctioned modes of behavior raises the possibility that all human activity could potentially be considered as “performance,” or at least all activity carried out with a consciousness of itself.”

Marvin Carlson 1996, *Performance: A Critical Introduction*, 4–5



Mona Hatoum
Performance Still
1985

The object of study of performance shouldn't be divided up into other disciplines (music, dance, dramaturgy), as scholars and commentators have done frequently, resulting in the arbitrary creation of divisions and subdivisions that study this kind of art. In performance, a media inclusion takes place resulting in an expressive medium that is, and can't, be defined as only one. This might be the sense scholar Barbara Krishenblatt-Gimblett puts on the very discipline of studying performance, as for her, "performance studies is more than a sum of its inclusions" (Schechner, 2002). By requiring attention to every part of a performing corpus, as every part sums meaning to the whole, performance studies are necessarily different from other studies dedicated solely and in a specialized manner to the elements involved, such as theatre, dance, literature, or cinema. It is therefore arguable that performance is a form of art that is 'well equipped' by nature to deal with the pure human artistic expression, as the latter is composed in its complexity by factors such as body expression and movements, sound, words and speech, drama, visual imagery, and objects.

Krishenblatt-Gimblett defines the event and the embodied practice as recurring figures in performance, involving presence, agency -understood as the ability to act independently and make free choices-; issues of vital importance in order to analyze and understand performance, but not the only ones to consider so to define it as an art form, as, for her, there can be two possible ways to analyze traditional body and movement forms of art: 1) a play performed on a stage and 2) artifacts in the vitrine of a museum. It

is then precisely for that reason that we can establish the fundamentals of performance art in the history of avant-garde and contemporary art, which have recurrently questioned the boundaries of media, genres, and traditions.

Performance is essentially actions. Professor Richard Schechner, in the canonical compilation edited by him, *Performance Studies* (2002), established four ways to approach action in performance studies, differentiated by the complexity in which they understand it. Firstly, as behavior, meaning the understanding of action plainly as the "object of study"; secondly, as an artistic practice, which expands the context and refers to the link between study and practice; thirdly, fieldwork understood as participatory observation, allowing for interactions with criticism, irony, comments, and participation. Fourthly, performance on its great comprehension, as it is involved in social practices. For the last one, the challenge to students is to be aware of their own postures in relation to the others and to be able to act in order to maintain or change these postures. This last is a reminder about the impossibility of having a safe or neutral position that is not unbiased and recognizing the analyzer's own agency.

The fact that performances can be endlessly classified into several kinds depending on the academic perspective followed is, therefore, a reason to consider them from as part of the great spectrum of human actions: "rituals, plays, sports, popular events, performing arts (theatre, dance, music) and everyday life performances" that might change depending on any given social conditions; linked with profession, gender, race, class role, and religion (Image 10). There are no historical or cultural

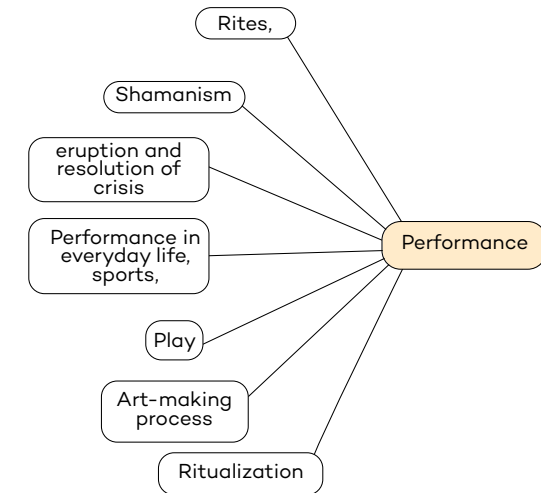


Diagram 10. Spectrum of performance. Panorama that enclose performance of everyday actions since rituals that are considered something unique from humans. Taken from: Schechner, Richard. *Performance Theory*, 1977

limitations for defining performance, and as time has shown us, definitions will continue changing with the introduction of new genres. Subsequently, and in consideration of the complex spectrum of human action, Schechner defines the notion of performance as "any action that is framed, enacted, presented, highlighted, or displayed is a performance" (Schechner, 2002). Diagram spectrum of performance

The notion of performance studies as an integral discipline that sums more than its inclusions mentioned refers both to the intersection of many fields of knowledge and disciplines -such as visual arts, architecture, material culture and the artifact, etc.- from where performance studies part in order to generate its own theoretical framework, but also to the integration of the specializations these disciplines study separately, previously mentioned as elements that compose a performance in its whole:

stage, illumination, players, public, participation, within others. Moreover, everything that is studied in performance can be utterly considered events, behaviors and practices, in contrast to other disciplines which understand its elements as objects or things. This is possible after considering another elemental notion within performance; that of liveness that comes to the foreground of experience and leaves its materiality -in terms of archival material and utility that potentially serves as further reference to the performance itself- on the background of the event taking place. For a performer, thoughts and actions are not diachronic, but they are overlapped on its own behaviour, in a process where action and thought face their boundaries vanished, and in a greater extent, the notions of “embodiment, behavior and agency” relate to an external world. Therefore, by understanding performance as a cultural phenomenon, it translates the tensions and contradictions within today’s world that’s why performance can’t have a specific definition or knowledge area “one size cannot fit all”.

This is something that can be visible, for instance, with architect and visual artist Francys Alÿs’s performance **“Sometimes Making Something Leads to Nothing” (1997) (image 21)**, in which the artist pushes for 9 hours a huge block of ice around the streets of Mexico City inspired by the urbanization and everyday social problems of the city. The presence and liveness of the artist confronted the audience with urban social dynamics.

Well-known, but always relevant is John Cage’s performance 4’33”, where during the event, the partiture, the piano, and even himself is being displaced to the background of the experience. For the 4



Image 21 Francys Alÿs. (1997). Sometimes Making Something Leads to Nothing, performance art, Source: <https://francisalys.com/sometimes-making-something-leads-to-nothing/>

minutes and 33 seconds the piece lasted, the artist enters the piano concert hall as if he was to play for the audience but then sits in front of the open keyboard with the open partiture and does not play anything at all, forcing the audience to be conscious about their presence in the room.

Performance art exists today because it was born as a response to the quick change of paradigms of the last third of the 20th century, in terms of intellectual and artistic conditions. At the beginning of the 21st century, people were with a cultural and social dissatisfaction that pushed the development of this kind of expression. Its history has its roots in the beginning of the 20th century, where the artistic scene found itself stagnated with traditional ways of expression in a world that was rapidly changing in terms of industrialization, economy, and the overall process of modernization. A response was needed and it was needed quickly. Furthermore, the last century saw a great amount of experimentation in terms of media, expression, and integration of other arts and non-artistic elements, particularly in its second half, managed to consolidate their activity as an established discipline within the artworld. It was then visible how preconceptions about medium and the involvement of the public was questioned and even pushed to the extreme, such as in **Marina Abramović’s** performance **“Rhythm 0” (Image 22)**, in which during six hours, the Serbian artist stood still and the audience had the possibility to use 72 different objects to do whatever they wanted with or to her.



Image 22 Marina Ibrahimovic (1974) Rhythm 0, Source: <https://www.guggenheim.org/artwork/5177>

It is possible to argue that performance is the expression of artists intending to challenge the perception of the arts, and furthermore, not only questioning it, but

offering new meanings to the discipline of performance itself. Performance art is an unexpected concatenation of events, in which the artist manipulates the material and the non-material, and constantly creates new forms of expression.

History

Performance became widely used as a term during the 1970s, where different artistic styles and ideologies needed to be categorized under a concept that would not be established on their differences but on their commonalities around the human body, arriving to its development as an independent field of the visual arts. Before this, many attempts to define it gave as a result in different currents that would be considered today subdivisions of performance itself: happenings, Fluxus, rituals, actions, direct art, destruction art, body art, within others. For instance, the most iconic and polemic piece of the Fluxus movement, organized by one of its founding members, George Maciunas, is *The Philip Corner's Piano Activity* (1962). The art-piece reflects the anti-art intention of the movement as Maciunas, with Wolf Vostell, Ben Patterson, Alison Knowles, Emmett Williams and Dick Higgins, destroyed the piano in front of the public, to immediately after open an auction and sell it.

After the second world war, performance artists became abundant in Western Europe, Japan and simultaneously in the United States, officializing body as a material and experience as a medium for visual arts' expression. Human body became an instrument for creation allowing primacy of human's

subjectivity over the rationalized and objectified world, and even further developing a strong link between art and the cultural reflections of social and political events that were transversal to both artists and their spectators.

One of the previously mentioned commonalities that helped the unification of experimental ways of expression into the category of performance was the need to express ideas through different mediums: live performing was not only a convenient but an accurate way of expression for many artists that found the possibility to manifest themselves in a stronger relationship with time and the ephemeral: a relationship that was in no way new for the history of mankind, as it is possible to see in the documentation of rituals, medieval plays, and even some of the experiments of Leonardo da Vinci which were performed in front of an audience, as part of the need to communicate and approach to people through different channels that create specific results. Scholar RoseLee Goldberg author of *Performance: Live Art from 1909 to the Present* (1979) states that this kind of "events" (not the art pieces by themselves) were omitted by scholarly art history due to the difficulty to place them within its traditional narratives: "performance has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based. Live gestures have constantly been used as a weapon against the conventions of established art." (Goldberg, 1979).

Performance, as understood today, was a resource exploited by most of the Futurists, Constructivists, Dadaists and Surrealists in an artists' attempt to test their ideas in order to translate them after into objects or

pictorial representations (for a better understanding of performance in each movement, we will provide a brief description of their relation and their main characteristics below). "Most of the original Zurich Dadaists, for example, were poets, cabaret artistes and performers, who, before actually creating Dada objects themselves, exhibited works from immediately preceding movements, such as the Expressionists." (Goldberg, 1979, pág. 7). From Futurism until now, performance has been a way of expression to introduce art to everyday life.

Initial difficulties on the classification of performance is understandable as its processes were anarchical: each artist and each movement created and developed their own concepts and ways of executing them, where utopian visions of social life were proposed in order to create reactions which served the artists for the further development of their preferred medium -be it painting, sculpture, architecture, etc-. Nevertheless, all proto-performances were based on life as the central subject, intersecting play and pleasure in an outstanding way that took out the spectator from the traditionally accepted contexts of the gallery and the museum.



Image 23. *Victory Over the Sun*, 1913. Vladimir Mayakovsky and Alexei Kruchenykh "A band of 'futurecontrymen' that conquer the sun. Costume and scenery design by Kasimir Malevich; made by papier-mâché, triangles, circles, bits of machinery. Taken from: <http://blog.bam.org/2012/03/1983-victory-over-sun.html>

Futuristic performance

In 1909, Paris, cultural capital of the world, witnessed the publication of the Futurist Manifesto written by Italian Filippo Tommaso Marinetti in the newspaper *Le Figaro*, and two months later, the author presents in the same city his play *Roi Bombance* embodying the first revolutionary act of the Futurist

manifesto was published in *le figaro* (daily newspaper) by the Italian Filippo Tommaso Marinetti and two months after presents his play, *Roi Bombance*, unchaining a series of revolutionary acts that would follow the ideals presented on the manifesto and would also mark the path of avant-gardist performance as a practice of disruption.

The audience was usually provoked and scandalized by being confronted to scenarios where it was forced to interact with the artist. These new ways of communication inspired different artistic and intellectual movements by sparking participatory practices as fundamental in groups such as the Dada, the situationists, and the happenings of Allan Kaprow. The event was fully organized by the artist, nevertheless, by involving everyday actions, objects (watches, furniture, street elements), the outcomes generated were those of an unpredictable nature. This particular use of modern objects from the machine age (mechanical artifacts that produced noise) created new artistic dialogues, like those created by painter Luigi Russolo in his manifesto *The Art of Noise* (1913) where machine sounds were taken as forms of musical compositions combining the sounds produced by engines, trams, and trains as if they were musical instruments. (image9). By disrupting traditions and conventions, as one of Futurism's main flags, the provocation of the audience resulted in a body of work not so popular at its time. However, they remained loyal to their intent of leaving the audience in an active and participatory state rather than a neutral one.

Futurist painters started to perform their ideas before materializing them on their paintings. As stated by one of the

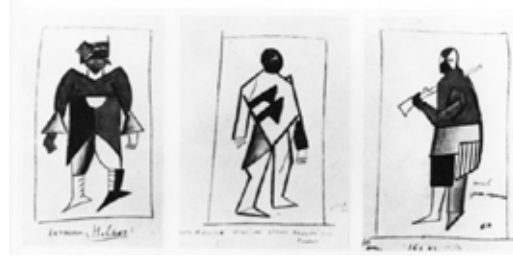


Image 24 Malevich's costume designs "the costumes transformed the human anatomy" (Goldberg, 1979)
Taked from: <http://blog.bam.org/2012/03/1983-victory-over-sun.html>

futurist leaders, Umberto Boccioni, "the gesture for us will no longer be a fixed moment of universal dynamism: it will be decisively the dynamic sensation made eternal," and, "that painting was no longer an exterior scene, the setting of a theatrical spectacle" confirming performance as the experimental setting where direct contact with the audience serves as a laboratory to taste both the ideas and ideals they proposed on their manifestos. In other words, futurist painting justified the new role of painters as performers that allows to disrupt the public's expectations of traditional theater and their role as spectators. Artists began to be creators and also art-objects vanishing the division line between subject and object.

Another characteristic of futurist performances, and very linked with the notion of liveness, was that one of simultaneity. F.T. Marinetti, Emilio Settemelli and Bruno Corra stated this close relationship on their *Futurist Synthetic Theatre Manifesto* (1915) stated "simultaneity is born of improvisation, lightning-like intuition, from suggestive and revealing actuality", a definition that would inspire many other artists to come. Improvisation was appreciated to a greater extent that a work was valued in terms of its improvisational degree, and disregarded if it was the product of meticulous preparation. Spontaneity was the only means to catch the authentic interconnected events of life.

Russian performance

In 1919, Russian theater director Vsevolod Meyerhold²⁶ started to change the locations of his plays from the conventional theatre setting to places

25(1874-1940) Russian and soviet theatre and producer director. Had Experimented with physical being and symbolism in non-conventional theatres. His work influenced modern international theatre.

26 Society for Intimate Theatre.
Meeting place for writers
and poets (1911-1915)

like markets and war cruisers. The futuristic movement resonated in this part of the world, and had a direct impact on the development of avant-garde in Russia. Both futurists and Myerhold questioned the consequences of industrialization and its reflection on the human body, seen as a machine, not only from the Industrial Revolution but also since Descartes and the rational mechanistic view. The acquisition of this concept of the body would help later to develop a close connection between art and life (art of action), where this relation was not taken for granted in the art scene, purposely separated from everyday life.

Futurist Manifestos made eco in Moscow as well as in St Petersburg, and explorations of new ways of doing theatre started to appear, first in indoor settings (The Stray Dog Café²⁷) and then went out to public spaces, where performers walked with painted faces, velvet jackets and spoons stuck to their clothes. In 1913, Russian magazine Argus published the Futurist text Why We Paint Ourselves, spreading ideas whose poetic configuration was about to inspire local vanguardism: “speech to have found unknown truths”, “the synthesis of decoration and illustration is the basis of our self-painting. We decorate life and preach- that’s why we paint ourselves”. Russian performance movements declared that life and art cannot have conventions.

Performance had also an important political role for revolutionary activities in 1917. Artists, writers and actors contributed to the propaganda machine supporting the new lifestyles brought by the revolution. Futurism’s call for a politically engaged art was also adopted,



Image 25 Vladimir Mayakovsky. 1921. ROSTA poster Taken from: https://library.brown.edu/cds/Views_and_Reviews/artist_lists/P-Z.html

27(1893-1930) Soviet poet, writer and artist. Figure of the Russian futurist movement. Proclaimed the Futurist manifesto Slap in the Face of Public Taste in 1913.

28 Locomotive engine outfitted for propaganda of the Bolshevik government during the Russian Civil war of 1927.

29 (1864-1918) German playwright on which criticizes bourgeois attitudes.

30 (1886-1927) German author, poet. Founder of the Dada movement in Zurich 1916. Also pioneer of the sound poetry.

where ideology was omnipresent, and the configuration of artistic forms involved the consideration of a largely illiterate public: art was one of the mediums to reach politically the masses. Artist Vladimir Mayakovsky³¹, was an example of this ideal, who joined the ROSTA (Russian Telegraph Agency) (Image 25) and developed graphic compositions transforming news in posters and slogans that would lead afterwards to the creation of live events. “Agit-trains³² and ships, ROSTA and agit-street theatre were only some of the outlets available for the young artist and his intent on abandoning purely speculative activities for socially utilitarian art” (Goldberg, 1979). The streets became the scenery for mass demonstrations on which artists started to depict the revolutionary takeover.

Dada

Dada performance is well known for events that took place at the Cabaret Voltaire, in Zurich, 1916. Cabaret shows were already part of popular culture, but Dadaists were about to transform the conventions of this performance setting. Theatre had a strong connection with life, visible in artist Frank Wedekind³³ words: “life, people, love, morality. To me the theatre means inconceivable freedom”. Cabaret Voltaire, started by Hugo Ball³⁴ and Emmy Hennings was a place that maintained the appearance of a regular nightclub while involving artistic and politically engaged purposes; the events that took place there started the anarchic art movement known as Dada. In the daily meeting of the club, young artists of Zurich were invited to do performances and readings. With the participation of influential artists such as Werfel, Morgenstern, Lichtenstein, Kandinsky, Else Lasker, Ball said:

“everyone has been seized by an indefinable intoxication. The little cabaret is about to come apart at the seams and is getting to be a playground for crazy emotions.”

When the Cabaret closed in the summer of 1916, German poet and writer Richard Huelsenbeck exported some of the concepts developed there to Berlin, leading to the development of the Dada movement. About the concept of Simultaneity, already explored in the futurist performance he wrote:

“Referring to the occurrence of different event at the same time, it turns the sequence of a=b=c=d into an a-b-c-d. and attempts to transform the problem of the ear into a problem of the face. Simultaneity is against what has become, and for what is becoming. While I, for example, become successively aware that I boxed an old woman on the ear yesterday and washed my hands an hour ago, the screeching of a tram brake and the crash of a brick falling off the roof next door reach my ear simultaneously and my (outward or inward) eye itself to seize, in the simultaneity of these events, a swift meaning of life.”

Performances in the Dada movement were aligned with the ideas formed by the Zurich experience, but Berlin had influenced its members by adding an aggressive touch to their actions and manifestos: Dadaists demanded people to be unemployed and detached from every other social group, as they believed that to be the only way in which individuals would achieve the truth of life and be prepared for experience. As a result, many people went to Berlin to experience the Dada Rebellion. For instance, in 1916 Karawane, Hugo Ball’s performance at the Cabaret Voltaire, in which the artist recited a sound poem, The visual composition of light and sound make of it a work of art, together to a costume made with common materials. And that is an example of how Dada had the conviction that artistic innovation had to be involved with social and political radicalism. Aesthetics were not only for ‘pleasure’ but to interfere on people’s lives, to give people the opportunity to see and experience different things.

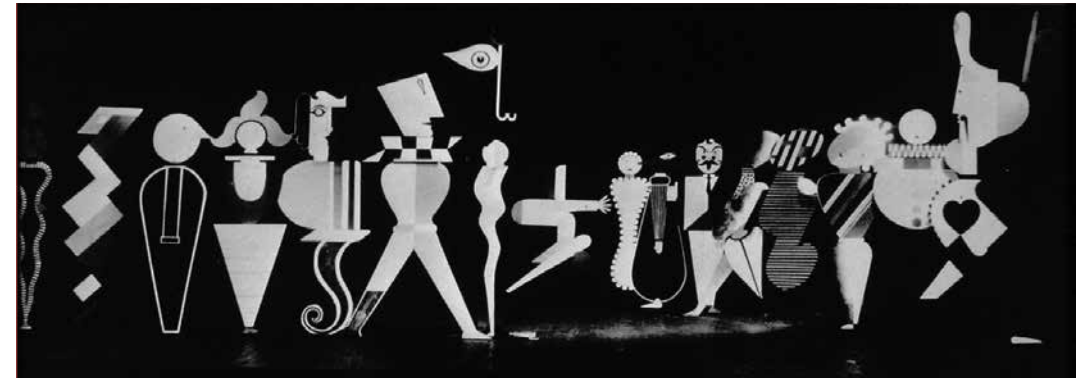


Image 26 The figural cabinet 1, Oskar Schlemmer 1922
Taked from: https://www.europeana.eu/portal/es/record/2026116/Partage_Plus_ProvidedCHO_Bildarchiv_Foto_Marburg_obj_20468862_1_184_929.html

Bauhaus Performance

The conformation of the Bauhaus in Weimar, 1919, generated hope for cultural recovery in Germany after the First World War, and the aggressive provocations of the recent Futurist and Dadaist activities. 1921 saw the first performance course (the stage workshop) in an applied arts school, taught by the expressionist painter Lothar Schreyer. He introduced several modifications to the way theater and stage arts were taught before: extending the tendencies marked by expressionist theater in Munich and Berlin, freedom of the subjects portrayed by plays -including the modification of religious plays-, as well as a projectual approach to the use of color and light on the scenery by the joint between art and technologies to juxtapose the importance of feelings’ transmission by the performers.

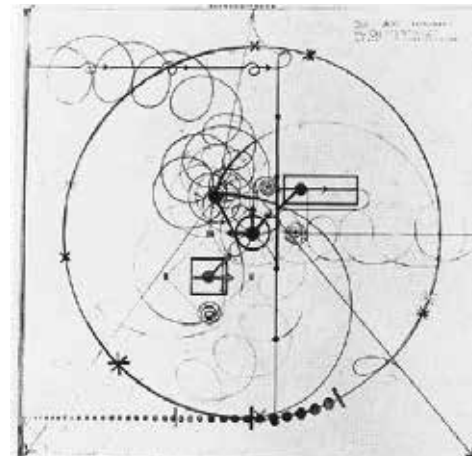


Diagram 11. Gesture Dance, 1926,
“Schlemmer’s complex notation system was used to plan and record the actual movements of each performance”
Taken from: Goldberg, Roselee, Performance Art: live art 1909 to the present.

In 1922 Oskar Schlemmer took the direction of the stage course, introducing a new program and presented The figural cabinet 1 (Image 26) described by him as a “half shooting gallery-half metaphysicum abstractum”, using

color, forms, nature, art, man, and machine. Then with the Metallic festival (1929) Schlemmer stated: “from the first day of its existence, the Bauhaus sensed the impulse for creative theatre... For from that first day the play instinct was present. It was expressed in our exuberant parties, in improvisations, and in the imaginative masks and costumes that we made”. The figural cabinet image

Oskar Schlemmer developed a specific theory of performance analyzing two important elements of the educational program: theory and practice (based on classical mythologies’ opposition). On his paintings, he drew the two-dimensional space, and with theatre he was able to experience it, translating these elements as: theory -drawing and practice-, and performance. This dichotomy is summarized in his words: “I struggle between two souls in my breast-one painting-oriented, or rather philosophical-artistic; the other theatrical; or, to put it bluntly, an ethical soul and an aesthetic one”(Goldberg, 1979). With *Gesture Dance* performed in 1926 (Diagram 11), he explained this theory by first translating graphically some everyday actions that the performer would follow after, making the transition from one form to the other.

Space played also an important role in Schlemmer’s conception of performance: “space: as the unifying element in architecture”, he argued, “out of the plane geometry, out of the pursuit of the straight line, the diagonal, the circle and the curve, a stereometry of space evolves, by the moving vertical line of the dancing figure”.

Contemporary Performance Art

It has been evident at this point that performance art has its roots in different art movements and initiatives that developed a broad range of topics. During all its history, and even before it was categorized as a form of art in itself, it has been questioning fundamental criteria of art, and it has been characterized for its critical approach going against the commercialization of art and the total institutionalization from the establishment -galleries and museums-. As RoseLee Goldberg argues, “performance artists have acted against the overriding belief that art is limited to the production of art objects, insisting instead that art is primarily a matter of ideas and actions. Each performance calls on the audience to experience the making of an artwork rather than contemplating static objects within an exhibition framework.” (Battcock & Nickas, 1984,

pág. 26). Artists use performance to animate their ideas, but it can also be an instrument for reviewing and rewriting art history, and furthermore, it can be considered as a “catalyst for the culture of the future.”(Battcock & Nickas, 1984, pág. 26)

The recognition and compilation of information around performance art has contributed to its establishment as a medium of expression with its own archives: art historians and scholars have made a tremendous effort to file and document complex events, working side by side with its ephemeral character. Thus, these efforts have allowed a narrower comprehension of its forms and a constant re-reading of events that were not considered performance art in the past but can be now easily categorized as part of this type of art. The compilation of performance products allows us today to understand some art-events as a performance, or at least, to identify the performative elements within the. For instance, Jackson Pollock’s action painting, during the 1940’s, remains today as a painting product of a specific performative setting, where performance is not present on its own, but it is possible to recognize the work as a product of performance.

Perhaps contemporary performance has had the influence of the New York art scene of the second half of the 20th century, where art spaces like The Kitchen (Image 27) and the Franklin Furnace in Soho held performative activities focused on live art (body art, living art, living sculpture). In these performances the artist had the possibility to recreate anything, using any kind of material with no limit of time, generating a huge spectrum of art pieces. An example of



Image 27 Ben Tatti, *Electronic Imagery*, The Kitchen, New York, 1972

Non profit, multi-disciplinary art and performance space. Was the original kitchen of the Mercer Art center. A place where artists used to expose their video pieces, then, expanding for other forms of performance art.

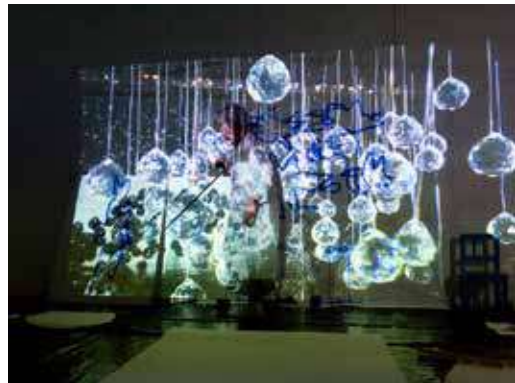
Taken from: <http://www.fondation-langlois.org/html/e/page.php?NumPage=435>

this is the creation of costumes by artist Pat Oleszko, musical instruments by Laurie Anderson, and the exclusive live work of Joan Jonas or Meredith Monk.

Performance art has well become a contemporary art practice. Although, it by nature is a multidisciplinary one, always gathering other fields of art, science, and any discipline in general. It does not have a particular or definite structure and it cannot be defined by the work of a single artist. Nowadays, technological advances allow the practice to continue exploring using other mediums, while always maintaining the body's presence and the action of the artist/performer as one of its key characteristics, in order to expose specific social and cultural realities to which the public can easily relate by seeing another human being in front of them, as contemporaneous performance artist Amanda Coogan argued "all forms and media are at the artist's disposal" (Coogan, 2015).

This is evident historically in the body of works of **Marina Abramovic** and **Joan Jonas**, and more recently with contemporary art performances such as **Men=Flesh/Women=flesh (1997)** by Brazilian artist Laura Lima, in which the artist explores human behavior pushing the body boundaries; and **Veterans of the wars of Northern Ireland, Afghanistan and Iraq facing the corner (2011)** by Spanish artist Santiago Sierra, where the presence and endurance of a performer during seven hours/nine days makes a literal reference to its title.

Performance practice as an art form can also focus on participation in order to question and transform daily actions. Since the 1960's and 1970's the ephemerality and the immateriality of the practice were part of its activism



Joan Jonas. (2013). Draw Without Looking, [BMW Tate Live: Performance Room.] "Draw Without Looking was live-streamed on Tate's YouTube channel and, for the first time, on Tate's Facebook page. The Performance Room series invited artists to create a piece of performance to respond to the space of the McAuley Gallery. The work would be performed only once, for an online audience, viewing the work 'live' but through a live-stream rather than in the same space as the performance." (Tate, 2013)
Taken from: <https://www.tate.org.uk/research/publications/performance-at-tate/case-studies/joan-jonas>



Image 28 Regina José Galindo. (2013). Tierra [video performance].
Source: <https://www.guggenheim.org/artwork/33096>

aimed against cultural, political and social impositions. For instance, in contemporary art, performances of the German and Indian-rooted artist Tino Sehgal, directly addresses the question of documentation and the production of objects, purposely renouncing these practices. His work centers on the understanding of the dematerialization of daily objects, contributing to the contemporary philosophy of Object-Oriented Ontology, mentioned at the beginning of this thesis. The artist's perspective leads to a transformation of art galleries and museums -which naturally collect and perpetuate materiality- into a space in which the social integration and environmental sustainability can be represented by performance art forms.

In this same vein, it is important to consider the relevant work of the Guatemalan artist and activist Regina José Galindo, who uses her own body as a tool for social confrontation and transformation. In the video-performance **Tierra (2013)** (Image 28), the artist makes use of her body movements as a contestation against human practices endangering the soil; this work aligns with a specific local struggle to maintain food safety on Latin American contexts where nutrient rich soils have suffered damage from mining and large-scale agriculture, which has translated into violence against women. Metaphorically the artist compares the feminine side of the land with the masculine extractivist practices as a result of colonialism.

Performance As a system

“Cultures are most fully expressed in and made conscious of themselves in their ritual and theatrical performances. [. . .] A performance is a dialectic of “flow,” that is, spontaneous movement in which action and awareness are one, and “reflexivity,” in which the central meanings, values and goals of a culture are seen “in action,” as they shape and explain behavior. [. . .] We will know one another better by entering one another’s performances and learning their grammars and vocabularies.”

Victor Turner



Melting Borders
Matlakas
Photo by: Zakaria
Mohammed.

Components

Body

“Our body is not in space like things; it inhabits or haunts space. It applies itself to space like a hand to an instrument; and when we wish to move about we do not move the body as we move an object. We transport it without instruments as if by magic, since it is ours and because through it we have direct access to space. For us the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions.”

Maurice Merleau

The role of a performance artist, besides the commonalities they can share, is naturally different from that of an actor in a traditional play. Both share things in their essence, nevertheless, a performer has a different approach to freedom on the stage: The performer search disequilibrium and then represent their research for balance translated in spectrums such as “psychophysically, narratively, and socially” (Schechner, Performance Theory, 1977). They lose this balance, only to find it again and again and this reflects on the transformation of the performer, where he becomes another person, animal, object; where it can be done in the context of a ritual (permanently) or a play (temporarily). “how beings of one order inhabit beings of another order as in trance; or how unwanted inhabitants of human beings can be exorcised; or how the sick can be healed.” (Schechner, 1977)

The body is the center: it is a symbol of the universe and a miniature model of humanity (Gómez-Peña, 2005). If a performer is capable of established connections in front of a public, for sure they will do the same with their own bodies. There are a variety of identities and in everyday life people are traveling from one to another; performance’s goal

is to make this a conscious process. Experimentation with the body contributes to modify social structures, conceptions around ethnicity and gender, and most importantly, to promote questioning about these very same notions.

By establishing a relatively safe environment outside of social norms and judgments, delimited by the medium, the expression of the body in a performance art installation catalyzes aesthetic experience, as well as political, social, cultural, and sexual freedom. Performance art has proven its contributive value as part of the art world even when its definitions and depictions are as varied as complex. Through the years, it has established a continuous process where new point views arrive to understand the human condition, permanently transformed by technology, robotics, artificial intelligence, video, sound, dance, theater, anthropology, etc. A body that sweets, that articulate gestures and movement in so many different ways, transforming space and time for both performer and spectators, engaging them in a dialogue that can only happen within the limits of this form of art, can, therefore, create new meanings of the world we think we know so well. The thought system works first with the skin and the body and then produces sensations, feelings, memories, fatigues: it activates the imagination. Gomez-Peña affirms that performance art is a theory that is incorporated into the body (Gómez-Peña, 2005).

Site

A Performance art installation occurs generally in an alternative or a formal place; public settings, galleries or museums, they can also happen in places that weren’t initially conceived for artistic purposes: the artistic activation of these places is a sign of the transformative power of performance in terms of resignifying the space it takes, but also about the signifying power of the place to the performance itself: the site is a potent element for framing the work, as the reading that the audience will do about the performance depends entirely on its location. The site is therefore an active element in performance.

Furthermore, the place is also an important element on the reaffirmation of moral values of the community: the site transforms the performance, but the performer can also transform the experience of the site by playing and performing different situations conceived to reshape the site purposes or previous history. Richard Schechner affirm that “more than elsewhere, these places promote social solidarity” (Schechner,

Frames in space

As mentioned before the site of performance is constructed by frameworks that divide the invisible barriers between reality, performer, audience, physical space, and other activities. Allows the transformations of images and objects of the space into a readable sign system. There are 4 frames as postulates Richard Schechner:

- 1) At the center: it will be placing the memory.**
- 2) The fictional frame: on which the drama will be developed.**
- 3) The performative: on which can be the interaction with people that not are into the fiction.**
- 4) Socio cultural: norms, everyday life.**

Objects

There is no evident hierarchy of the elements of a performance. For the audience, the littlest object placed in the space will have a particular meaning. The performance artist can control it, however not 100%. Commonly, objects are valued by their functionality, or as Karl Marx put it, their use-value (Marx, 1887). Tools, for example, have a more or less evident use, and therefore, an utility that derives from their use, so they can be judged on their ability to perform a given task for they were designed. However, there are different other values that now can be established on objects, even if they can be described as derivations of the use-value of an object. For instance, we are able to read aesthetic values, intrinsic meanings, and we can even take the reading of an object further by linking it to the relationships we can establish with other people, in terms of object mediated relationships -for example, the rocking chair of my grandfather-. These new values, when seen from a performance art perspective, transform the traditional comprehension of material culture, even Marx conception of exchange-value: In performance art, most of the objects "have a market value much less than the value assigned to the objects within the context of the activity...- even theatrical props - are mostly common objects of not much material value and cheaply replaced if lost or worn out" (Schechner, Performance Studies, 2002), and most of the time, they are designed to look more "costly" than they actually are. The value that society gives to an object is different from the value inside a performance. These objects are of extreme importance as

they become part of a shared reality created by the dialogue between the performer and the audience.

Audience

The perception of performance art include a relational and creative process, made by the live manifestation of an audience that will necessarily experiment change after the event. The audience naturally builds meaning and different interpretations reshaping the performance in exchange. The number of assistants is not a limitation, as it is possible to create an artistic experience for a multitude or a single person evenly; An example of this is the performance Red in woods (1991-1993) by the American performance artist Marilyn Arsem, designed to be experience for what the artist referred to as "the audience of one", in which the spectator followed a chord of red wool through the woods outside Boston. On its own, embedded in a silent journey, the participant encountered red unique objects and performers in the space. The artist focused primarily on the reception of the audience.

The aforementioned artistic relationship with the public is an essential part of the creative process as the art piece is nurtured by every participant's own personal behavior. The performer can have a vague idea, even when the performance is extensively planned, but he does not control or knows the exact result of the installation, as it will be developed in terms of live coworking with the audience. "An exciting and potent part of live performance is the mythology that develops around a one-off temporal event; the creative reverberations that come from the audience" (Schechner, Performance Theory, 1977). Nowadays, with communications technology permeating every sphere of human life, the shared information in social media makes part of the message that the performer wants to give. The transformative experience of an audience can be shared with others through videos, pictures, and messages, which generates a second impact on people.

The possibility of changing people affects fundamentally the type of role the audience has during a performance: it is not anymore just the role of a public that is spectating and waiting for something. The audience starts to participate in many different ways.

Time and the concept of ephemeral art

The duration of a performance is a very important element in play, as the ephemeral nature of this type of art makes it time-based practice. In general terms, performances go for less than three hours, but the truth is that there are no rules about its duration as long as this factor contributes to the overall concept and the artist's message. Therefore, decisions over time duration are directly linked to the purpose of the art piece, and they can transform the experience by enhancing or diminishing it.

The importance of the time during a performance art installation is referred to its ephemerality. Since the 1960s and 1970s this was part of the protest against the art market and the conventionalism in the medium. Ephemeral art is studied since a while and is related with material culture; "material culture gives us some clues to understand the presence of the ephemeral in art-works... Generally speaking, ephemeral artworks are related to all kinds of rites and performances (political, religious, and so on) and, thus, this art is somehow cyclical." (López-Bertran, 2019).

Ephemeral art englobes a wide spectrum of temporary artwork, such as live music, dance, drama, theatre, and poetry recitation. Body painting is also an example, crafted especially for a particular occasion like a performance happening. "This definition describes ephemeral art as only lasting for a short period of time, and the term is normally used to describe a work of art that only occurs once and cannot be embodied in any durable object to be shown in a museum or gallery." (López-Bertran, 2019)

Transformative situation

Social life is organized within confined spaces, physical structures that can be understood as buildings that 'protect' bodies from the dangers of the outside world. Inside them, there are frameworks that establish different social behaviors and mindsets, such as domestic, industrial, commercial, religious, and political ones, within others. American social theorist Erving Goffman provides an idea of individual and societal performance based on dramaturgical principles; for him, all individuals in ordinary situations are 'showing' or presenting themselves and their actions to others. This forms and guides impressions that were pursued by the play actor in the initial

point. Every person is subsequently playing a character, expecting people to believe in and validate this persona. "All the activity of an individual which occurs during a period... before a set of observers and which has some influence on the observers" (Goffman, 1990, págs. 28-32). The author uses again the metaphor of life as a drama (explained in the beginning of this document) as he compares social life with dramaturgy and theater. The concept of a theatrical framework for analysis of interactions serves to describe how social exchange produces reality. Within it there can be recognized the settings of the situation, place, actors and audience; "this is life and this is also theatre" argues Goffman. Performativity is therefore possible to analyze through the framework of social sciences.

Theatre historian Erika Fisher writes about the changes of performance during the 1960's, breaking it into its main components to understand the power of transformation in terms of interaction performance may have had in society. In the introduction to Fisher's book, *The transformative power of Performance*, American teatrologist Marvin Carlson describes the historical shift influenced by the performative turn that fine art had, displacing the focus of the art object to the production of an event (Fisher-Lichte, 2008, pág. 7).

Performances like those staged by Serbian performance artist **Marina Abramović**, portrayed repetitive actions inviting spectators to understand the deeper significance of these actions, which, when performed, could produce deeper meanings than the actions taken separately. For Fisher, this decade had a thorough impact on the history of the performance discipline, as these new performances "constituted a new, singular reality for the artist and the audience, that is to say, for all participants of the performance. This reality was not merely interpreted by the audience but first and foremost experienced. It provoked a wide array of sensations in the spectators, ranging from awe, shock, horror, disgust, nausea, or vertigo, to fascination, curiosity, sympathy, or agony, which stirred them to actions that equally constituted reality." (Fisher-Lichte, 2008, p. 17). The powerful element of the performance resides not necessarily in understanding the actions presented, but rather in experiencing them. Here Fisher argues that this kind of performance can redefine the relationship between "subject and object, observer and observed, spectator and actor" and "the relationship between the **materiality** and the **semioticity** and between signifier and signified". Materiality (the objects) is a fundamental part for formalist scholars; however, for Fisher it is the experience of being (the event) that counts the most.

Culture as performance

Cultural processes and concepts are in constant change. This is not to be understood as a text of signs, like in the linguistic turn in the seventies, as argued by scholar Erika Fisher in her essay *Culture as performance; Theatre history as cultural history*. Erika Fisher postulates that culture is performance: "It can hardly be overlooked to what an extent culture is brought forth as and in performances – not only in performances of the different arts but also, and foremost in performances of rituals, festivals, political rallies, sport competitions, games, fashion shows and the like – performances which, in a mediatized form, reach out to millions of people" (Fischer-Lichte, 2010).

In her essay, Fisher develops four arguments to define performance:

1. A performance comes into being by the bodily co-presence of actors and spectators, by their encounter and interaction.

A performance takes place given the presence of actors and spectators, by a encounter and by means of its interactions: "two groups of people who act as 'doers' and 'onlookers' have to assemble at a certain time and at a certain place in order to share a situation, a span of lifetime." While the actor is moving, performing, singing, etc., the spectator perceives him and reacts. This reaction is not necessarily translated into something physical, as can be laughing, crying, giggling, etc., but can be an internal, imaginative and cognitive reaction. Every performance is different and unique; there are plenty of elements that appear in the course created by its interactions. As Fisher argues, performance "brings forth itself by the interactions between actors and spectators. Hence it follows that its course is not completely to be planned nor to be predicted. It is to be regarded as an autopoietic process which is characterized by a high degree of contingency." Performance allows participants to be the subject that co-determines itself/others actions and behaviors. This opens the possibility of analyzing **performance as a social process** in which people encounter, negotiate and regulate relationships.

2. What happens in performances, is transitory and ephemeral

Even talking about materiality, spatiality, corporeality, sound and image within performance it follows the paradox of performance: ephemeral and transitory, this not excludes the use of objects. Objects remain like a trace after the end of the performance and can be kept –being used for other later purposes, like gallery and museum exhibitions, or even auction sales–. What matters of an object in a performance is its usage: "What actions are performed by manipulating the object and which effect do they have?"

A performance is the result of the ideas, intentions and plans of some individuals and it "includes any kind of materiality brought forth in its course". This makes it take place once at a time, while on the contrary, the concept of 'mise-en-scène' refers to the "materiality of the performance which is brought forth according to the plans and intentions of the artist" and can be reproducible.

Within performance spaces, there is the 'constructed' space, corresponding to the physical-geometrical one, in most cases built for the performance; and the 'performative' space that is always ephemeral and transitory, which does not exist on its own, but just 'happens'. It is in the latter where there exists the possibility of connections and relationships between actors and spectators, "for movement and perception," and the effect of this performative space depends entirely on those possibilities. As Fisher points out, "In which ways such possibilities are used, realized, evaded or counteracted, will have an effect on the performative space. Each movement of persons, animals, objects, light, each sound ringing out in the space will change it and, thus, bring forth spatiality anew and otherwise".

3. A performance does not transmit pre-given meanings. Rather, it is the performance which brings forth the meanings that come into being during its course.

This comes after the general scholarly assumption that performance arts serve to transfer meanings: "There is not something that we first perceive and to which then – in an act of interpretation – we attribute the meaning of something else. Rather, perceiving something as something is performed at the same time as a process of producing its meaning as this particular phenomenal being."

4. Performances are characterized by their eventness.

**The specific mode of experience they allow for
is a particular form of liminal experience.**

Performances are not precisely works of art, but events. This is due to the fact that none of the participants has control over it, which happens for the co-presence of the participants as well as with the creation of meaning, “since a performance comes into being by way of the interaction between actors and spectators, since it brings forth itself in and through an autopoietic process, it is impossible to label it a work”. Participants of a performance are subjects that co-determine its path and are determined by it in the same way “They live through the performance as an aesthetic as well as a social, even a political process, in whose course relationships are negotiated, power struggles fought, communities build up and dissolve.” In performance, dichotomies such as **art vs social reality/politics, presence vs representation** and **autonomous subject vs. subject determined by others** tend to collapse, for the moment that the roles are changed, “the one can also be the other.” The attention changes its status, experiencing instability that can be translated as an event. Performance “points to the threshold between the spaces, to the state of liminality, into which the performance transfers all those who participate in it.”

The destabilization of the dichotomic concepts mentioned before also affects the world, as well as the own and others perception of it; and with this comes a rupture of norms and rules that guide people’s behavior “This is theatre/art,” or “This is a social or political situation”. Such frames entail premises for an adequate behaviour in the situations they encompass. Performances therefore can create liminal situations. They transfer the spectator between all such rules, norms, orders, they transfer them into a crisis.

Performance Art Main Questions

The Boundaries of performance art can be blurry. Being a “field without limits” as explain (McAuley, 2009). There is literature and many academics that try to explain the meaning of performance art to understand also the fields that comprise it, however it can differ on each culture over time. For McAuley is important “the live presence of the performers... Must be some intentionality on the part of the performer and spectator and that these conditions, necessitate analysis of the place and temporality which enable both parts to be present to each

other.”

For a better understanding of performance art, it would be divided into three diagrams that response the following questions;

1. Which Aspects are within the field?

Richard Schechner is an American theater director, author, performance theorist and professor. Help the foundation of Performance Studies and theorized it as an active artistic and intellectual practice. During his experience he translated his investigation on a system that connects the aspects that are into the word performance (diagram 12).

There are 9 elements that the word ‘performance’ encompasses, in which, each node interacts with the others. Taking into account that each one may refer to different periods the connections doesn’t have directions, its relations depends also on a specific study of the field. Nevertheless, the enumeration is given for a chronological contextualization.

It can be noticed that the diagram also make a synthesis of the elements of the diagram 10 (spectrum of performance), from this two diagrams it is possible to define the areas on which performance art have its bases; it begins with prehistoric rites and shamanisms, followed by the origins of theater in Eurasia, Africa, Pacific Asia and then in Europe. Then, there is The contemporary Environmental Theater; a movement of the 1960s that eliminates the distinction between the space of the audience and the one of the performers. Schechner and the performance group creates different audience frameworks, in which the sets were modified, allowing the

31 Or Body psychotherapy; a psychotherapy form that works with the somatic and embodied experience. Includes holistic approaches of the body, is a framework that try to seek the mind-body dichotomy.

32 Is the scientific and objective study of animal behavior, usually refers to the behavior under natural conditions.

physical interaction with the audience – this concept was followed by radical artistic groups–. Dialogic and Body-orientated Psychotherapies; the first word, make reference to a dialogue (in this case, using the body). It is part of the somatic psychology³¹, ethological³² Studies of Ritual; understanding of ritualization as a selective process to share information and emotional states. Performance in everyday life; refers to the activities that people do in their normal life –cook, walk, speak, clean, drive, etc–. The last one Play and Crisis Behavior; refers to the concept of ‘play’ in human societies and to social drama (will be explained later).

From animal’s rituals –and humans–, the history reaches theater (a node) through performance in everyday life (“greetings, displays of emotion, family scenes, professional roles) through to (“play, sports, theater, dance, ceremonies, rites, and performances of great magnitude”) (Schechner, Performance Theory, 1977).

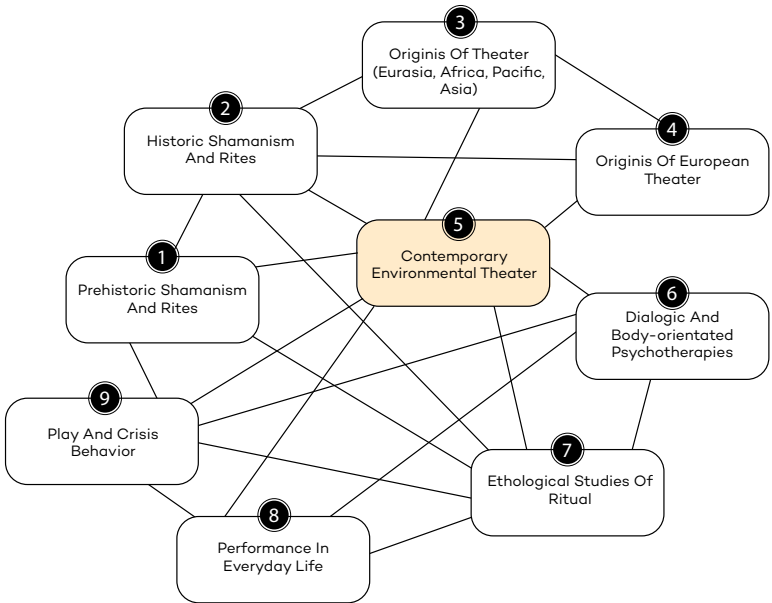


Diagram 12. Web order of the panorama of performance. Contemporary environmental theater is on the center by personal desition of the author (it can change), nevertheless he argued that there is not an actual center because the map is in continuos motion. Taked from: Schechner, Richar. Performance Theory, 1977

2. What comprises the word “to perform”?

The actions that comprises the words “to perform” can be considered many (performance art, rituals or ordinary life). In the performative action there are identities that are shaped, there is time that plays an important part and the reshape of the body. In all of them there is a training and practice on which the person is learning and changing in a specific cultural environment, performing social roles and adding personal circumstances. For example, in ordinary life (work, business, sports, sex) “to perform” is related to succeed, to do something up to a standard, underline actions for someone else, perhaps following a paradigm. In arts “to perform” is related to play, to put something on a show. Another way of understanding it is in relation of the following sequence of words; Being, Doing, Showing doing, Explaining “showing doing” (Schechner, Performance studies, 2002)

The concept of performativity derives from “to perform”. Is a broader term, that includes many possibilities between media and live events, analog from digital, and performance onstage from performing in ordinary life. In social, economic, political and artistic context there are the qualities of performance. Is related to the construction of social reality and with the relationship of practice and theory of performance. Gregory Battcock and Robert Nickas define it “as a field for action, an extension of possibilities” is something that can not be mass-produced, unrepeatable actions/event. Matching with the definition of Jean-Pierre Cometti about performance practices “is opposed to the production of an object” (CA2M, Per/Form: How to do things with/out words, 2014). Performativity is related to immateriality, the process became new art material.

The condition of “bad” or “good” can change through time and with culture, like the conception of what can be art and what is not. The strong aesthetic dimension of a performance not necessarily make a piece of art. The movements of a football player can be considered as “beauty” as the one of a dancer, nevertheless; the first is consider a sport and the other an art form. Schecher argue that is difficult to separate art from ritual, due to in most of the cases both art part of on single piece or action “More than a few people attend religious services as much for aesthetic pleasure and social interactivity as for reasons of belief. In many cultures, participatory performing is the core of ritual practices. In ancient Athens, the great theatre festivals were ritual, art, sports-like competition, and popular entertainment simultaneously” (Schechner, Performance

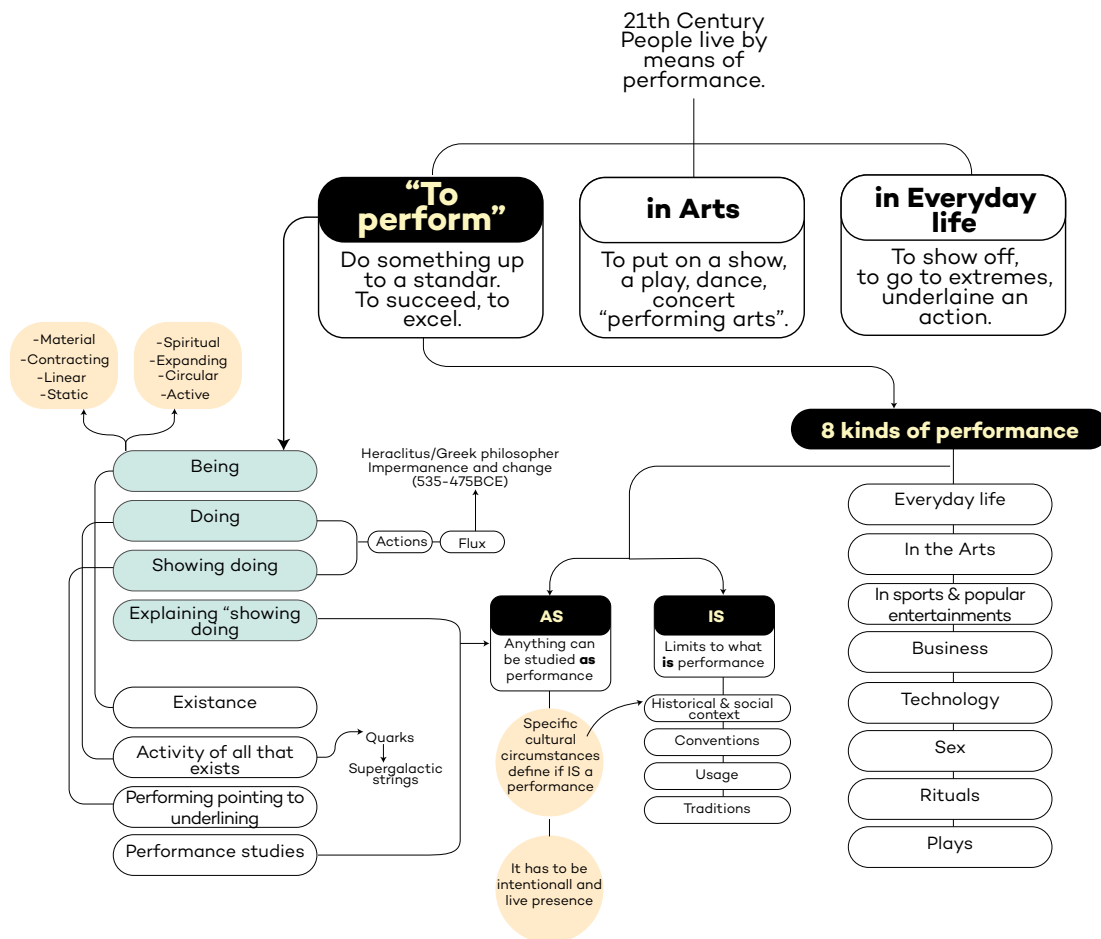


Diagram 13. "To perform" some approaches.
Diagram made with the information taked from: Schechner,
Richar. Performance Theory, 1977, pag 28-31.

studies, 2002).

Diagram 13 shows the definition of "to perform" in arts and in everyday life. Every behavior, action, event, thing or action can be seen **"as"** a performance and what it is, is limited by; historical and social context, conventions, usage and tradition. There can be everyday life actions that are performance, however it has to be life presence and it must have an intentionality. So there is a distiction between "is" and "as"; anything can be studied "as" performance

'To perform' comprises four relations of human life;

- **Being;** considered in terms of liner or circular, expanding or contracting, linear or circular, material or spiritual is related to existence.
- **Doing and Showing doing;** in relation with actions, that comprise the activity of all that exists (from quarks to super galactic strings).
- **Explaining** "showing doing"; refers to the comprehension of the world of performance and as performance, in this dimension is necessary an interaction, that will have inputs and outputs; can be information, communications, translated in physical objects etc.

3. Which are the main functions of performance?

The goals that performance can accomplish also has been changing with time, there is not a clear vision of its main functions. What it is, is the point of view of different cultures and academics all around the world. Full of meanings that have been changing in relation of the needs of the society/group involved,

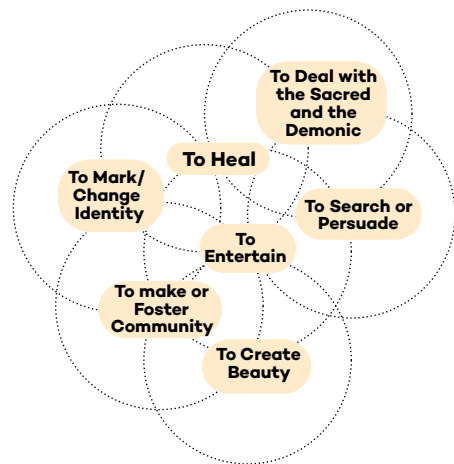


Diagram 14. Seven functions of performance. Schechner, Richar. Performance Theory, 1977, pag 46-50

33 Non-governmental environmental organization. Have representants in 55 countries. Founded in 1917 by the Canadian Irving Stowe and the American Dorothy Stowe both environmental activists. The organization have the goal of “ensure the ability of the Earth to nurture life in all its diversity”

adding huge proposals and with this, new perspectives of how people see and live the world through performance. In the research of (Schechner, Performance studies, 2002) he proposed seven main functions of performance; “to entertain, to create beauty, to mark or change identity, to make or foster community, to heal, to teach or persuade and to deal with the sacred and the demonic” (diagram 14). He theorizes each one making references on different cultures and authors, that have been working with performance art.

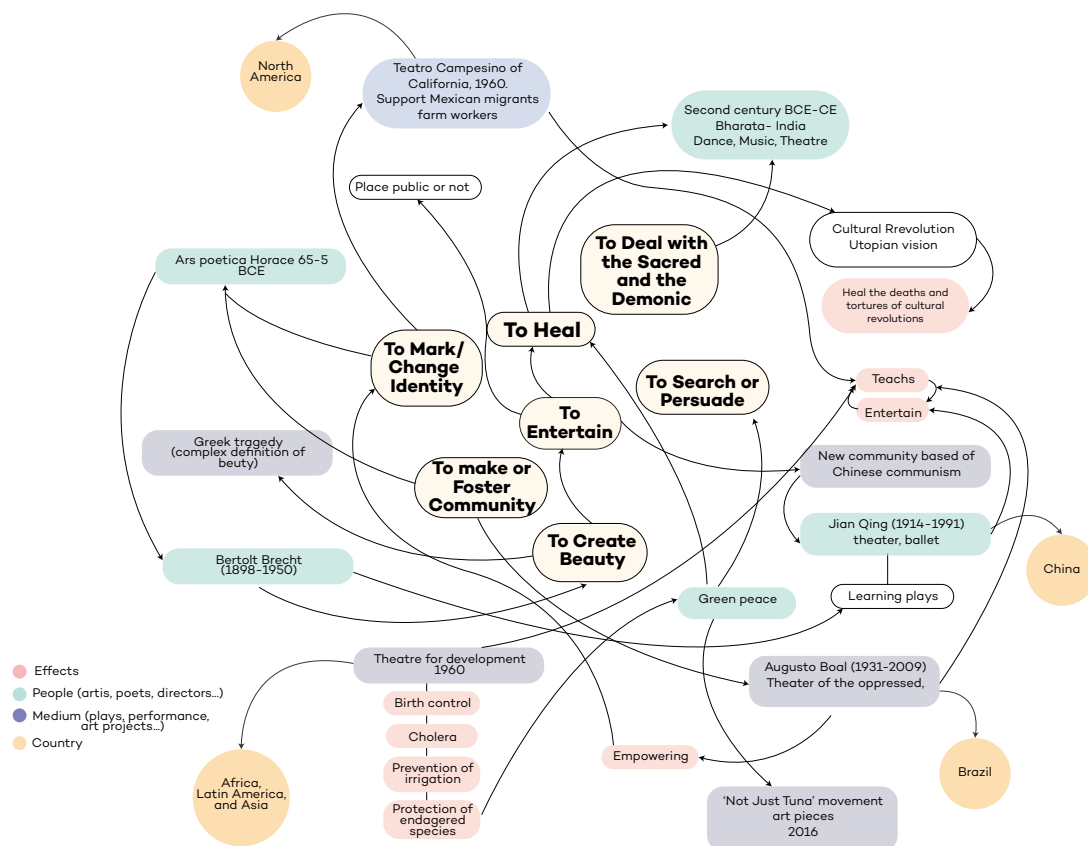


Diagram 15. Seven functions of performance. “Overlapping and interacting spheres”
Diagram made with the information taked from: Schechner, Richar. Performance Theory, 1977, pag 46-50

34 Art-based activist campaign against the environmental and social damage that cause the largest canned tuna company (Thai Union)

35 (TFD) Is a participatory theater practice/ interactive theatre practice. Allow the communities involved to write and perform their own stories, based on dramaturgy that emerges from the own storytelling process, to promote civic dialogue and engagement. The practice not always is the same because depends on the type of language and expression of the community.

The diagram is in dynamic movement; one factor generates the next one and so on, –but is not cyclical–. The Diagram 15 shows how these seven main functions are connected among them, due to, one medium (play, performance art installation, art project) and can have more than one function. An example is the relationship between ‘to Create Beauty’ ‘To entertain’ and ‘To Heal’ than can be generated by only one play. Green Peace’s³³ activism and the ‘Not just Tuna’ movement³⁴ (Schleeter, 2015) is related to the effects of The Theatre for Development³⁵ (1960) ‘protection of endangered species’, both sharing functions; to heal and to search or persuade. Another example is; El Teatro Campesino of California, in 1960. During a strike, Mexican farmworkers had the possibility to get education, relevant information and the space also for entertainment. The theater contributes to the identity strengthening of one community inside a different one, empowering people.

From one function there is the link to artists, communities, and the reference of other art-projects. The effect on people can change the initial purpose, turning to another one. Like ‘The Theater

of the Oppressed”³⁶ of Augusto Boal (1931-2009), the initial function is to make or foster community, but the passage from spectator to actor, empower people for change achieving another function ‘to change identity’.

Performance “As...”

Performance, as said before can overlap many fields, due to “any behavior, event, action, or thing can be studied “as” performance... Everything and anything can be studied “as” any discipline of study – physics, economics, law, etc.” (Schechner, Performance studies, 2002). The “as” means that the study will be done from the perspective of other field or a particular study will be added on the analyze of the activity.

Gerhard Dirmoser; Austrian artist and system analyst and Boris Nieslony; German performance artist, researcher, archivist, founder of ASA³⁷ “is recognized as one of performance art’s most prolific and significant contributors, creating unpredictable and unrepeatable improvised performance works that manifest “an encounter and its effects”. His work responses to local circumstances, creating images in order to generate a truth self-recognition within the intersection of life presence and history. Both, have been researching during fifteen years, to develop the Performance-Art-Context (Dirmoser & Nieslony, 2012). A complex, semantic, AO size map, with an eye form that represent a mirror, a sight from inside to outside and flowing back.

36 Theatrical form elaborated firstly by Augusto Boal in Brazil in the 1970s. The techniques use theatre for promote social and political change with a strong radical-left and centre-left politics influence. The audience becomes active for explore and transform their own reality.

37 ASA (Art Service Association) Platform that organize a network of performance artists and theorists.

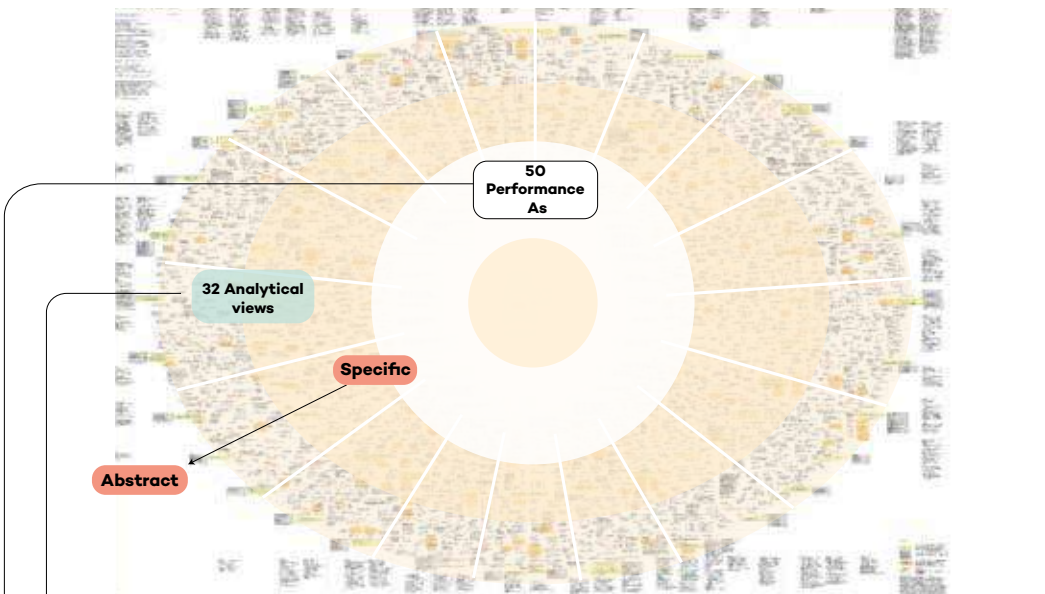
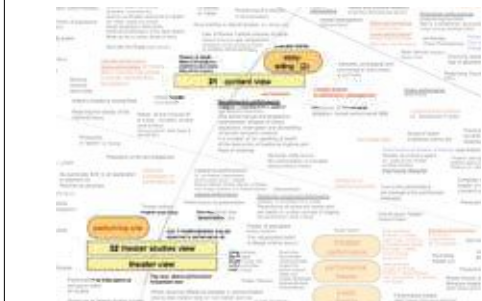



Diagram 16. Performance-Art-Context. Dirmoser & Nieslony, 2012
Taken from: http://gerhard_dirmoser.public1.linz.at/AO/Perform_Basis06_AO_en_last.pdf



Analytical view concede divergent directions.



Each of the 32 analytical views refers to a group of activities that can be seen as performances the one with the + symbol is the short definition.

On the map they connect “context of life, social relations, society, arts of humanities, philosophy, personal identities and body examinations” making reference with hundred artist and authors. A material research that involve history of important movement like Futurism, Dada, Fluxus, etc... (Diagram 16)

The reading of the map begins from the middle to the edge and in the same way from specific to abstract. At the center there are 50 perspective of performance (performance as) -what can be understood or seen as a performance- and 32 analytical views of them. Applying 90 definitions of performance and performing arts on the making.

The map gives a vast image of what performance art can be. It can be read with different perspectives and in the same way, achieve different purposes.

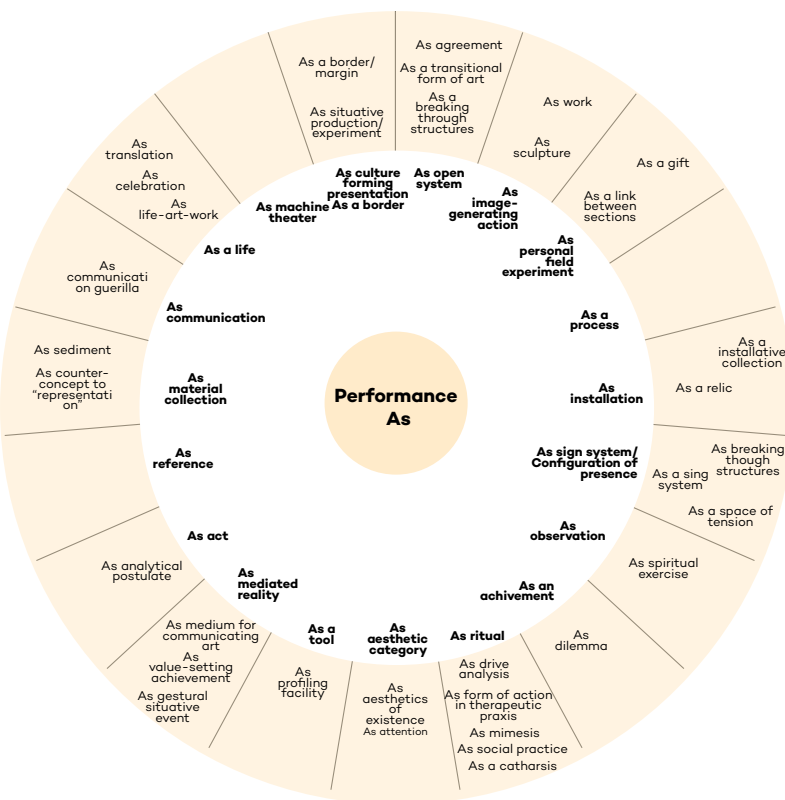


Diagram 17. "Performance As" taken from Performance-Art-Context. Dirmoser & Nieslony, 2012

The perspectives of what can be understood as performance follow also what proposed Schechner. Richard. *Performance Theory*, 1977, pag 28-31 "Using "as" performance as a tool, one can look into things otherwise closed off to inquiry.

Most of the perspectives have a group of other actions or practices that fit in the same category. Ex, Performance understood as a ritual also can be; as a drive analysis, as a form of action in therapeutic praxis, as mimesis, as social practice, and as a catharsis.

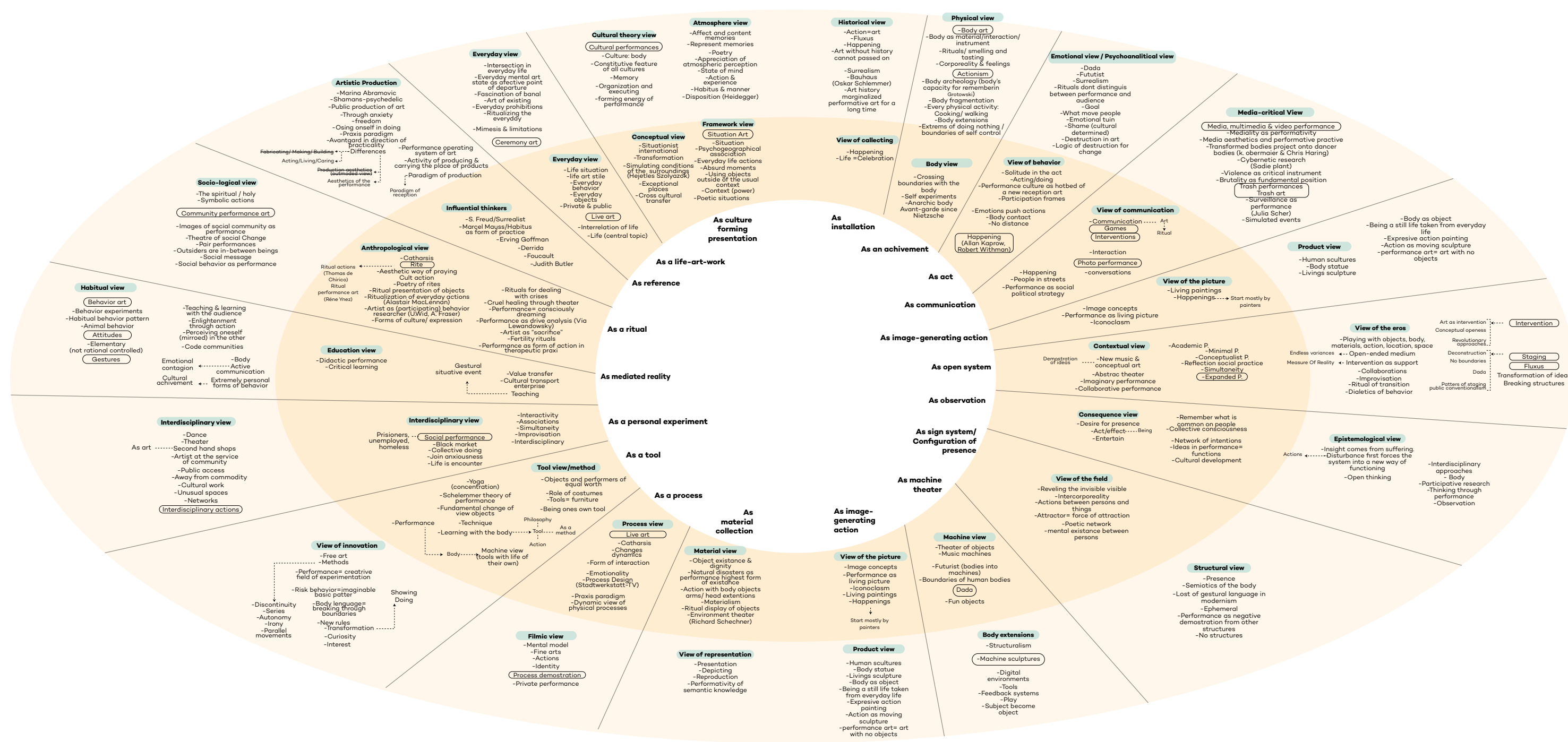


Diagram 18 Performance Art Context, selected information
Taken from: http://gerhard_dirmoser.public1.linz.at/AO/Perform_Basis06_AO_en_last.pdf

Furthermore, will help this project to establish parameters in order to answer the research question in a practical way.

After reading all the map following the sense that the authors proposed, it has been chosen the relations that are associated with the three main fields; art, design and nature and the concepts already explained in the previous sections. Following also the models proposed by (Curtis, Reid, & Reeve, 2014), on how arts can shape environmental behavior (Diagram 7), it has been chosen, the perspectives of performance (with the specific and abstract analytical view) that can achieve it (Diagram 16).

The information is focused on the ways that performance interferes with social life, within the individual and collective actions. Diagram 17 is the expanded version of Diagram 16. The information has been taken from the original map. It follows the same structure of Image 15. There is the confrontation and relation of some of the topics that were treated on the last chapters (Art and Design, Art, Nature and light and Performance art).

Dirmoser's and Nieslony's work is useful, due to; develops a holistic view of the field. Understands how performance art in history, has been influencing and shaping societies with an intrinsic relation between people, objects, spaces, and nature.

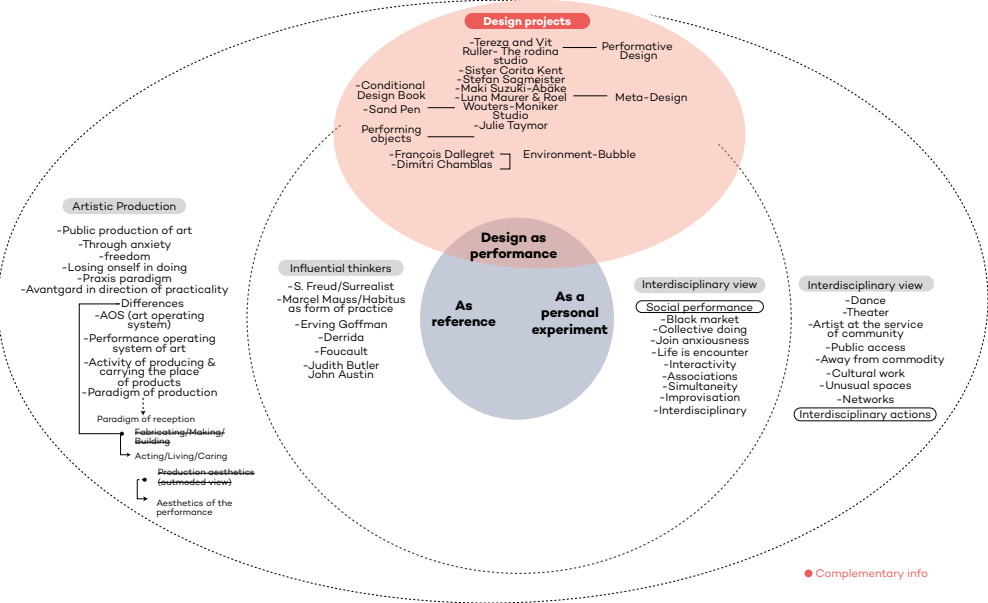


Diagram 19. Core references of "Performance As".

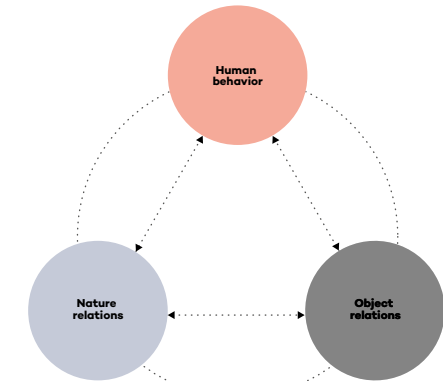
Analysis and relationships

From the 19 perspectives already selected, there has been individuated two of them Performance as a reference and performance as a personal experiment (Diagram 19). At the left; the points of view and thoughts of authors, thinkers, artists, and their respective work on performance – some of them have been already used in the making of this chapter and would be used to choose some cases to study– At the right; performance from the perspective of the artist, a process of personal experimentation, in which its role is fundamental part of the artwork and its later impacts on society. In addition, at the center, it has been added design as performance; that has a lot to do with performance design (introduced on the performance art chapter), here there has been evaluated some designers that use action and performativity in their design process.

Information on Diagram 19 is useful for doing external relationships (Diagram 20), in which aspects of each perspective of performance can be linked. E.g. authors proposed that 'social performance as behavior' is part of performance as a ritual. From a sociological view, there is a direct link with the sociologist Erving Goffman (part of the influential thinkers of performance as a reference).

Goffman was the first to adapt the concept of dramaturgy to sociology, in his book The presentation of Self in Everyday Life, 1956. It refers to the importance of social interaction in everyday life.

This relationship allow the



The lecture of diagram 19 is not anymore seen from specific to abstract but from individual to collective. Outside of the 'eye' form there are external relations that join the three general perspectives of performance (performance as a reference, performance as a personal experiment and performative design) with the information of the analytical views of the other performance "as" linking the individual, the collective in the performance art context. There are internal relationships that connects the individual and the collective. These relationships can allow new ways to approach performance art in different areas.

- Human behavior
- Object relations
- Nature relations

130

Case studies

From the information collected so far, it must be said that performance art is much more than the sum of its parts. It is a fundamental part of social and intimate human life and will always be related to human and non-human issues.

The performative act can influence the way people understand and see the world and how they react to it. Some examples of performance art have already been introduced, are part of the starting point of the movement, and, without doubt, mark the way in which it is today conceived.

Since the purpose of this thesis is not to affirm that performance art can change directly the ecological crisis but can influence the way people cohabit within nature. Being aware that humankind is an important 'piece' but not the only, would generate consciousness to change later actions.

Mapping the performance art context gives a wide field to studying it and gives the possibility to extend its meaning and impact to other artworks. It has been selected 24 cases of study, each of one has a different 'format', labeled by the artist's focus and experience. There are short films, performance art installation, projects that involve costume design, theatre, and dance, architecture, technology, etc... some of them are part of a bigger research and from the artist perspective all are part of a personal experimentation. Nevertheless, each case of study was selected in order to be analyzed not from its original format but following the 17 perspectives of performance "as" and its individual and collective analytical views.

On diagram 19 there have been created three groups already mentioned; human behavior, object relations, and nature relations. To these first categories there has been added other two; engagement and participation and legacy. This is useful to analyze each artwork, however, are not separated groups, it is not part of a classic sociological view; where things don't act. It follows more a phenomenological view where the role of non-human as one of the humans are both constantly changing. All groups have the same importance and can overlap constantly. It has been considered the Actor-Network-Theory⁴⁴ for the analysis of each category, in which objects, nature and humans can act as participants and also as actors.

For each category, there has been developed a framework

38 Actor -Network Theory (ANT): Theoretical and methodological approach, in which everything in the natural and social world exists in constant shift, generating a network of relationships. Proposed that there is nothing outside, this means that objects, ideas, processes, and any other factor are essential as humans, in order to create social situations.

of five questions in order to make a quantitative comparison of each artwork;

Human Behavior

- Does it appeal to antique rituals, customs, traditions, religious practices?
- Do actions transmit the message without mention or explaining it?
 - Does it modify/analyze habitual behavior patterns?
- Does it modify/analyze actions of daily life generating a critical point of view?
- Does it modify/ analyze social norms?

Object Relations

- Does the object convey deeper, conceptual themes?
- Does it use abstract elements taken from realistic forms?
- Does the use of objects conserve its original function?
- Does the object have protagonism as one of participants?
- Does objects act as a mediator between artist/ performers and participant/spectator

Nature Relations

- Does any event/surrounding natural environments have influenced the artwork?
- Does the artwork originally was made/ recorded/ planned in an open natural space?
- Do nature elements create new aesthetics?
 - There are abstract elements that evoke nature?
- Does the artwork transmit direct o indirect information about the ecological crisis?

Engagement and participation

- Is there any action as feedback, that can be used in a later creation process?
- Does it modify or intervene in physical structures?

- Does it give the responsibility of intervention to the participants?
- Do the participants express an instinctual response (informative, shocking/ threatening)?
- Is there a huge range of age, identities, professions, cultures in the people included?

Legacy

- Is the artwork part of a larger body of work?
- Does the place is relevant to the artwork, adding meaning, and giving context?
 - Does it reflect local traditions, complementing surrounding design?
- Do the artifacts that remain after the ephemeral event continue transmitting the initial purpose?
- May the title/artist name change the way the participant interprets the work?



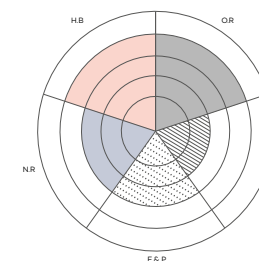
<http://redrebelbrigade.com/>

Name. Red Rebel Brigade
Artist. Doug Francisco and Justine Squire
Extinction Rebellion
Year/City. 2019- London
Original category. International performance artist troupe
Space. Outdoor/public



Performance As...
 -Life-art-work
 -Act
 -Image-geneating action

Came from a slow-motion mime show. "Blanco" a street show of the 90's of the Invisible circus company in London "Red Rebel Brigade is an evolution of these ghostly all white characters that first processed for the Anti-Iraq war demonstrations in 2003." Performers uses synchronized slow motion movements in public spaces. The red color means the common blood that humans shared with all the species, part of the strong visual contrast to generate emotive response.



H.B

Antique expression/body techniques. Costumes and makeup change the character's role. New way of behavior. A free interpretation that impulse action

O.R:

Importance of costumes; are more than 'accessories'; actors, mediators. Create costumes using different materials.

N.R:

Activism for nature rights, informing about ecological crisis. It combines action in urban public spaces and within nature, creating different aesthetics impacts.

E&P:

reaks typical physic structures generating a visual impact on people. Anybody who wants, can participate and join the 'brigade'.

L:

Part of a big movement of activists. Strong legacy of the place with politics and social factors.



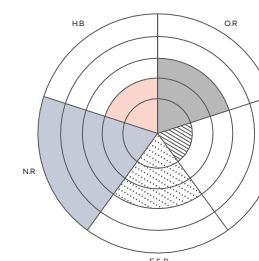
<https://www.treeofficial.com/>

Name. Tree
Artist. Millica Zec & Winslow Porter
Year/City. 2017-2020
Original category. Experimental immersive vr piece/ interactive storytelling
Space. Indoor



Performance As...
 -Life-art-work
 -Act
 -Image-geneating action

The subject becomes the object. People become a growing tree, taken on an emotional journey. Physically experiencing natural surroundings. The project aims to encourage people to plant seeds all around the world. The experience of being a seed that grows change the physical perception of the human body, creating mixing realities. "Your own eyes and ears, touch and smell is how we trust and experience life...these sensations combine to enable the audience to "feel" deforestation happening" (Porter)



H.B

Changing roles; human-nature.

O.R

Use real non-human objects; seeds; becomes the actor. The participant becomes the object.

N.R

The virtual scenario is inspired in real natural environments; Nature inspires VR aesthetics. Real ecological crisis; humankind's actions.

E&P

Participants embodied plant movements; modify of physical structures; deep response by the senses. Freedom in the act; no rules.

L

Combination of: technology that doesn't remain as a legacy and objects that they do.

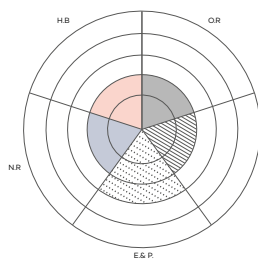


<https://www.fragmentsofextinction.org/fragments-of-extinction/>

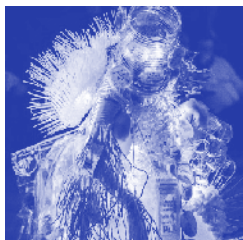
Name. Fragments of Extinction
Artist. David Monacchi
Year/City. 2002
Format. Environmental Sound Art project
Space. Indoor/Outdoor

Performance As...
 -Culture forming presentation
 -Life-art-work
 -Configuration of presence
 -Aesthetic category

The Project "explores the eco-acoustic complexity of the remaining intact equatorial forest". Aims to show the structures of "Nature's Sonic habitats" the acoustic outcome pretend to make people aware of the current "sixth mass extinction"



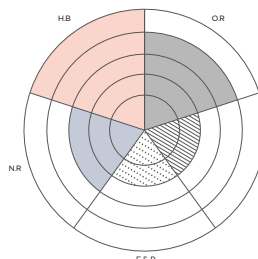
H.B
 No need of movement, sounds reflect action; far away sounds that evoke other realities.
O.R
 Nature elements are the principal actors. People can imagine what is inside the forest.
N.R
 Recorded in a real natural environment. no intervention of other objects.
E&P
 Sounds modify individual perceptions of life. Change imaginary scenarios of far places. Engagement of a huge range of people.
L
 Part of big research about forest life. Sounds reflect specific natural aesthetics.



Name. Genesis Machines
 - La Pompa Agricola Transsubstantia
Artist. knowbotiq (Yvonne Wilhelm, Christian Huebler)
Year/City. 2019
Format. Light emitting performance costume, wallpaper, digital video
Space. Indoor

Performance As...
 -Open system

The performance assembled laboratory and agriculture objects for do a "mostrous figuration" related with new agriculture practices that use micro biomes to modify and improve quality and skills of plants, reprogramming them. "It critically fabulates the creationism of life science and over affirms their almost religious belief in the abstraction and fungibility of life"



H.B
 Antique agricultural practices mixing with technology; change perception of natural processes. A shift of behavioral patterns related to producing things and food; generating a critic. Cross of disciplines.
O.R
 Music, visuals, costumes, objects that simulate a chemistry laboratory work together to create a new scenario. The number of objects of the customs and scenography generates a saturated world. Costumes are made of pieces of other objects giving new meanings. The scenario and performers become the objects, there is no contact with the human body of them.

N.R
 Modification of nature for human profit; food industry. Most of the objects are made of plastic but simulate a natural 'futuristic' environment. Reflect the actual crisis of contamination in nature.

E&P
 Modify the performer's own physical structures that interacts with participants. Sensory experience most for young adults; environment aesthetics generates shock.

L
 Part of previous research; join of other fields of study. The action of the performance can make people aware of food market choices. Costumes, lights and the whole scenario continue with the initial purpose after the realization.

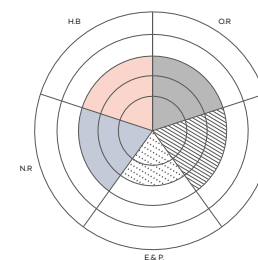


<https://www.claudinecolin.com/en/1487-abraham-poincheval>

Name. Bottle
Artist. Abraham Poincheval
Year/City. 2015 -France
Format. Performance installation
Space. Outdoor/public Indoor-museum

Performance As...
 -Machine theater
 -An achievement

The artist resided and 'camp' on a floating bottle in the Rhone river in France. An internal journey that wants to "understand and experience the passage of time by residing in or journeying with structures" taking the classical idea of the bottle that contains a message here the message is the body and actions of the artist habiting the space.



meaning to both.

E&P
 Spectators have to move to have an interaction with the performer and the object. Change the way a river looks like and with that the perception that has the spectator of it. Change physical structures.

L
 The place, the river, and the object create a new context, changing the communication flows. Reflects the importance of the river, complementing the surrounding design. The object; the bottle will tell the story of the artwork by its own, in other spaces, like a museum.

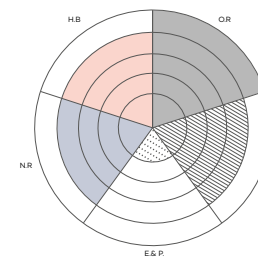


<https://francisalys.com/the-silence-of-ani/>

Name. The silence of ani
Artist. Francis Alys
Year/City. 2015-Turkey and Armenia
Format. Short film
Space. Outdoor/ Nature

Performance As...
 -Image-generating action

"Darkness become meaningful; the void gets child laughs and the ruins of an ancient city become alive". The artist use sound, graphics and objects for create feelings and ideas. The use of certain objects that were important to the cultural formation of the city of Ani (Border of Turkey and Armenia) tells the story "images of rocks and flowers, ruined churches, the dominance of nature, destroyed monuments, and empty ruins" the artist reach to create an interaction with a sublime message that represent that showing is not "enough to understand background feelings and ideas. Seeing comes before hearing in this artwork. And hearing comes before the words simultaneously. Without the words, hearing lacks of some feelings and ideas and without hearing, seeing is meaningless" (Selvin, 2016)



H.B
 Appeal to cultural traditions to create new meanings. Actions are related to landscapes, characters, objects, sounds, and animals. Shows a different vision of the place in which elements are alive.

O.R
 Objects of one specific culture take other meanings; apparently functionless, create strong relationships with landscapes. Images of objects that function evoke sounds connects with the sound of landscapes. Interaction of human and nonhuman bodies, sharing a commonplace.

N.R
 Presence of destruction in nature; active character. Real location refers to the cultural importance of the place. A combination of ruined architecture and the predominance of nature changes humankind's roles. No relation to ecological crisis but a strong relationship between humankind and nature.

E&P
 Intervention of present physical structures
 No interaction with the spectator.

L
 Part of a bigger research of the place and culture. Vast relevance of the place and it's characteristic to the storytelling. Reference to the local traditions generates new aesthetics and complements the surrounding design. Objects that remain take the value of what happened during the artwork; because its function since the beginning had changed.



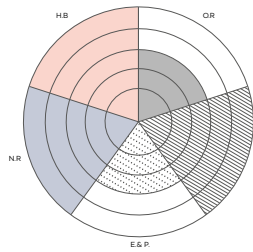
<https://mai.art/as-one-calendar/2016/4/7/talk-screening-damien-jalet-the-ferryman>

Name. The Ferryman
Artist. Damien Jalet & Marina Abramović
Year/City. 2016
Format. Choreographic and cinematic performance / 70-minute film
Space. Indoor



Performance As...
- Mediated reality
- Process
- A ritual
- Configuration of presence
- Achievement

The project explores the “animistic roots of rituals, dance and sculpture and their relevance nowadays” is the story of the journey of a half-deer half-hunter character (Damian jalet). Filmed in volcanic islands in Bali, Japan and Scotland and in the Louvre museum. “the ancestral and complex relationship of men and nature, often seen as a gateway between visible and invisible worlds, is portrayed here through a series of striking ceremonies (trance, cremations and sacrifices rituals in Bali, mountain worship in Japan), contemporary dance performances excerpts and words, narrated by performance artist Marina Abramović”



H.B

Based on antique cultural practices of different places, reflected on; dance, costumes, rituals...
Change social norms and behavior patterns.

O.R

Selected objects tell a story by themselves; the combination of animal parts with human body creates one single object. Abstract creatures, costumes; created by realistic forms. Some objects remain with the original function but serve as scenography complement.

N.R

Registered and influenced by natural environments; combining different landscapes (forest, mountain,

river...) Natural landscape influences the artwork giving power to the intention; reflected by its own aesthetics. Explores the relation of humankind with nature.

E&P

Actions connect the different places (indoor and outdoor); one generates the second one. Bodies modifying physical structures.
Dynamism of static spaces though the interaction of performers, objects, and nature.

L

Interdisciplinarity and collaboration between dance and performance technics, part of other art pieces to present in theaters and museums. Each place generates meaning and contributes to the purpose of the artwork.
The name the artist contributes to creating an image of the artwork



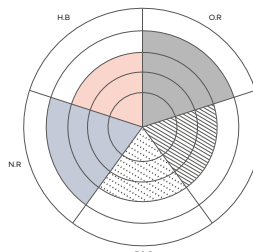
<https://mai.art/terra-comunal-content/2015/5/9/open-field>

Name. The Garden / O Jardim
Artist. Rubiane Maia MAI
Year/City. 2015
Format. Long durational performance (2 months)
Space. Indoor



Performance As...
- A process
- A ritual

For two months, the artist remains silent, cultivating indoor gardens beans. Recreating the necessary conditions for it in the middle of a concrete building. “There’s a brutal truth in the subtle fact that our eyes cannot comprehend each and every action around us. Even if we do not see it, we still have to look at it. This harsh inability to grasp what is in front of us every time we encounter the development of the photosynthesis process that makes bean seeds grow green and tall.” “it interests me a lot, the fact that we’re unable to see all the growth with the naked eye. It’s a good thing that the eye doesn’t realize everything”



H.B

Action repetition for long periods of time; no words needed to explain the purpose.
Care becomes the action generator.
Daily actions; to help others.

O.R

Chosen objects that represent other realities. Observation gives protagonism to them. Other functions derives by the original one. Objects become part of the communication between the performer and the spectator.

N.R

Nature’s actions mediate the others.
Natural processes translated into an indoor cement structure.

E&P

Change physical structures for showing-doing. Relations between nature and the performer generate interest in the spectator.

L

Part of an investigation and personal exploration of body limits.
The place combines different aesthetics of other artworks that are happening simultaneously.



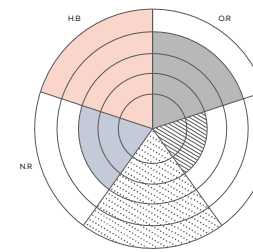
<http://www.pq.cz/wp-content/uploads/2020/03/PQ19-catalogue-web.pdf>

Name. The Hunt
Artist. Paravan
Year/City. 2019
-Cyprus/ Prague
Format. Site-specific performance
Space. Outdoor



Performance As...
-Material collection

Based on the history of the hunting ground space in the Stromovka park (first used by King Premysl Otakar II in 1268) where the animals were bred to be hunted by aristocracy. The theatre company Paravan explores the social and political meanings that had hunting in the time. “how today we can use this ritual as a metaphor, an allegory, to talk about shifts of power between the “hunters” and the “hunted”, predators and prey”. The ritual gives “power” to the audience to embody the experience on both ‘role plays’. The use of costumes brings the visual representation of the animal movement.



H.B

Actions and presence make alive antique traditions of one place, appealing to its memory.
Transmission of antique rituals creating a new one from it, doing a critique to social norms.

O.B

Use of objects that activates memory.
No original function is kept.
Union of objects with performers and participants.

N.R

Change of the relation of nature and humankind with cultural transitions.
Awareness of remembering historical facts; opportunity to do art.

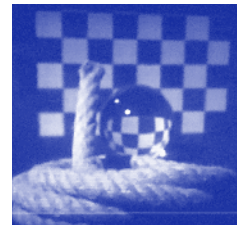
Reflects the transition and changes of one natural place.

E&P

A reflexive moment to do conversation with participants.
Analyze different perspectives of human behavior in relation to nature.
Participants have the opportunity to become performers as well.

L

The place is a fundamental part; it gives context and is a tool to create other scenarios.
Refers to local traditions to create a critical vision.



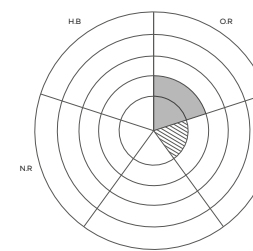
http://i-ac.eu/fr/collection/90_the-objects-ULLA-VON-BRANDENBURG-2009

Name. The objects
Artist. Ulla Von
Year/City. 2009-Brandenburg
Germany
Format. 16mm black and white film
Space. Indoor



Performance As...
-Open system

The movements of the camera encounter objects that come to life. The composition constitutes an “orchestrated micro-choreography”, a rope that moves and rises simulating the snake movement, dancing compass etc... “[...] The spectator is led, through a silent black and white image, from object to object, from situation to situation, in a post-surrealist atmosphere that is both strange and enigmatic, which is apparent to a sort of crossing of the mirror [...]” (Valérie Da Costa, Galerie Saint-Séverin, Paris, 2010). “A veritable theater of objects, the camera literally “animates” these elements, which become effigies, thereby emancipating themselves from the status of accessories that the theater or the fair usually confer on them, in order to gain their autonomy over the space of the performance.”



O.R

Objects that take other meanings; take life.
Use of daily life objects with different purposes; create a dialogue between their own ‘movements’.

L

Place, author, and year; refers to a specific context.
Legacy is related to the history of the art movement that the artwork is part of.



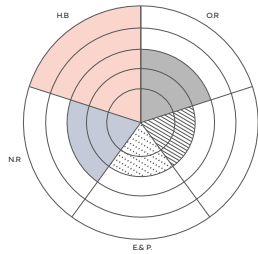
<https://www.youtube.com/watch?v=VVfA8ZUJO>

Name. Zabriskie Point-Last scene
Artist. Michelangelo Antonioni
Year/City. 1970-United States
Format. Film
Space. Outdoor



Performance As...
 - Culture forming presentation
 - Communication

Drama film, was noted at the time for its focus on the counterculture of the United States. The five minutes sequence of the last scenes, shows houses that explodes over and over again "Artifacts of consumer capitalism (a fridge, a television set, furniture, food, laundry detergent, clothes, Wonder toast bread, etc.) are transformed into kaleidoscopic colors and forms, accompanied by a manic rock score featuring primal screams and searing guitar solos. The final item to be exploded is the library, with hundreds of atomized books floating toward the camera." All this explosion is part of a fantasy that is cut to silence and a smiling face of Daria.



H.B

Images and actions refer to a specific period of time; reflecting traditions and cultural practices. No words to explain the purpose. A critic of the behavior pattern of the time.

O.R

Objects loses completely its function; convey deeper themes: capitalism and consumerism. Objects generate actions and become actors.

N.R

Mix of nature and indoor places; human structures in nature environment. Contrast nature and object;

the characteristic aesthetic of the film.

E&P

Rupture of social structures; the reflection of an individual/common desire

L

Place generates meaning and complements the production of the images. Reflect how people use to live and see the world.



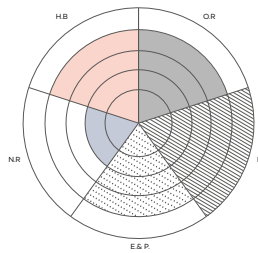
<https://www.youtube.com/watch?v=y/n9TuudCKs>

Name. Waste Land
Artist. Documentary by Lucy Walker
Artist and photographer Vik Muniz
Year/City. 2010 -Brazil
Format. Documentary film
Space. Indoor- Outdoor



Performance As...
 - Culture forming presentation
 - Communication

Vik Muniz artist and photographer travel to Jardim Gramacho outside Rio de Janeiro to create an art Project with the pickers "catadores" that lives in a colossal city of garbage. The collection of the "garbage" becomes art material for then recreate big scale portraits of the community members.



H.B

Based on daily actions of a specific community; create a critic of the ones of the whole society. People like they are; shows how they behave. Change behavior patten and inspire one of others.

O.R

Objects don't have their original function anymore; take a new one; personal meanings. All together create new forms and meanings. A different perspective of seeing things.

N.R

The direct impact of consumerism on nature.

E&P

Actions as feedback for change behavior. Intervention in people's life perspective. Participants create together with the artist.

L

Other projects unfold later from it. Participants continue with the idea, having a change of life. Part of the surrounding aesthetics. Interdisciplinarity and co-working.



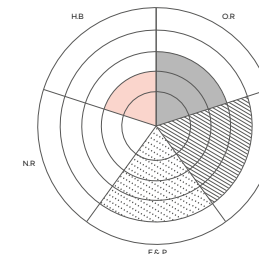
<https://hygindelimat.com/2018/09/17/house-beating/>

Name. House Beating
Artist. Hygin Delimat, Schayan Kazemi
Year/City. 2017
Format. Performance art installation
Space. Outdoor/ Public



Performance As...
 - Installation

Performative artwork, embodying concepts of modernist architecture. "performative artwork that spans across media of choreography, composition, and art installation... Artists (re)interprets Le Corbusier's and Xennakis' revolutionary concepts of performing space and recontextualizes them in the contemporary architectural reality. Powerful physical choreography consists of complex partnering movement vocabulary rooted in urban dance and the study of bodily innate architecture." Performers movements and their physical borderlines are in constant dialogue with a wood structure accompanied of a musical score inspired by Xennalis and Cage.



H.B

Appeal to the historic reference of architecture and design. Improvisation and exploration with forms.

O.R

Structures give new meaning when interacts with the performers/dancers. Use parts of other complete objects. Mediator.

E&P

Performers can inspire spectators to explore movement. Modification of public structures and norms. Artwork that involves

public spaces and all type of participant.

L

Modification of public spaces shows another way to experience the city. Change perspectives of behavior in public places; share and take care of the public.



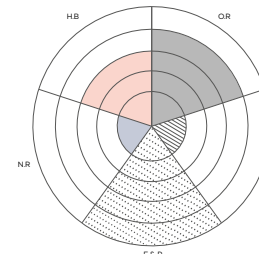
<https://officeforpoliticalinnovation.com/work/ikea-disobedients/>

Name. IKEA Disobedients
Artist. Andrés Jaque / Office for Political Innovation
Year/City. 2011-Madrid, 2012 New York
Format. Performance design/architecture installatio
Space. Indoor- Outdoor



Performance As...
 - Life-art-work
 -A installation

"IKEA Disobedients is a response to the world's most important architectural actor, IKEA, and its promotion of homes as "independent republics" made of comfort and familiarity. Comprising alternative pop-up showrooms around the world, online-distributed movies, and the hacking of IKEA products; IKEA Disobedients reappropriates IKEA's transmedia strategy to empower alternative domesticities, where otherness and engagement are encountered. Launched in 2011, the work helped stop cases of eviction in Madrid, during the post-2008 financial crisis."



H.B

Analyze and modify imposed structures. Analyze the relation of architecture and design in daily life; how people actually implement design in life. Modify behaviors to critic the way brands shape life.

O.R

Objects within a different context with the same purpose. Simulation of idealized realities; to break them. Recreation and construction of imaginary frameworks.

N.R

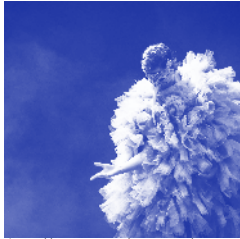
Presence of nature inside houses.

E&P

Action that represents intimacy in public. Engagement and empathy with others to create a critical analysis. Participation of spectators; performance as real life. Interdisciplinarity and improvisation.

L

Response to a big research Connection with the brand; critic point of view continues. Introduction of a common language in the artwork.



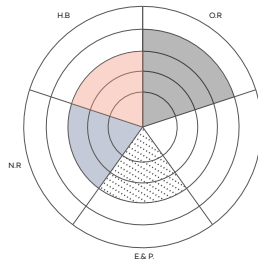
<http://www.pqcz/projects/event-detailzen/?exhibiti on=162&day=tue-11>

Name. Kiwi
Artist. Minna Lund / Helena Lund
Year/City. 2017
Format. Performance art installation
Space. Indoor



Performance As...
-Observation
-Aesthetic category

"In today's world, where the destruction of nature and, somehow, of our everyday values is our everyday struggle, we bring to life an animal-human character with its own problems – a KIWI, who wants to fly, feels like a bird, but doesn't have what it takes to fly. We followed many stories of human Kiwis – people with disabilities, with major differences, but also those who are discriminated against by the society – such as infertile women for example."



H.B
Personalization of animals; translate roles to humankind behavior.
Analysis of the relationship with the nonhuman worlds.

O.R
Costumes give life to the character; objects become actors.
Mediators with spectators.

N.R
Natural environments as inspiration.
Nature aesthetics recreated with other objects.
Ecological crisis as an indirect message.



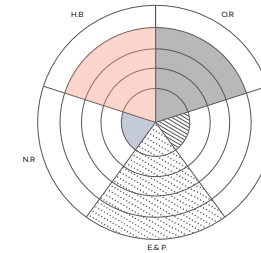
<http://gametophyte.org/gametophyte/nameless.html>

Name. Nameless
Artist. Forest Dean Moss
Year/City. 2011-USA
Format. Multidisciplinary performance
Space. Outdoor/ Public



Performance As...
-Mediated reality

The performance explores subjectivity and nature of perception. Mixing installations, images, sculpture, experimental music, light design and costumes. Development by 6 performers with different cultural traditions and contemporary practices (dance, music and theater). The artist investigated the dialogue between self and others with the interaction of the audience "Up to 12 audience members join the cast onstage for each performance reflecting through their undirected response, the community's role (and risk) in the perceptually individual and existential nature of art making" "echoes the arbitrary, overwhelming reality of where and how we emerge into life, and how we then muddle through the isolation, pain, and crisis that weaves throughout it"



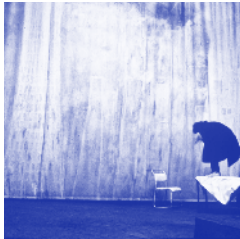
H.B
Reflection of abstract themes to create language.
Actions to accept different perspectives; join of different people to expose community risk and roles.
Analyze behavior patterns; showing-doing

O.R
Objects accompany actions.
No original function.
Presence of humans is first.

N.R
Representation of nature.

E&P
Participation of the spectator is fundamental to complete the artwork.
Relationship of the artists and the participants; new possibilities of creation.
Participants become performers; engagement and diversity.

L
The place creates physical conditions.



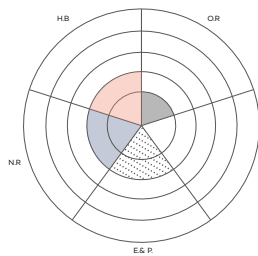
<http://www.stationhouseopera.com/project/6025/>

Name. Landscape
Artist. Station House Opera
Waterloo Studios
Year/City. 1982-UK
Format. Performance art installation
Space. Indoor



Performance As...
-A tool

The performance is inspired by the landscape and how these images have been used to capture nature as a way to explain the place of humans in the universe. "Human travel through space is replaced by the stationary eye which sees changes of space occur around it: it is not just the audience which was limited to the place of performance ... the performers too remained rooted there, as if the physical location were part of their own bodies, while space was forced to change around them. Scene-changes became a matter of theatrical tours de force, where the mechanics of change became the agent of dramatic movement."

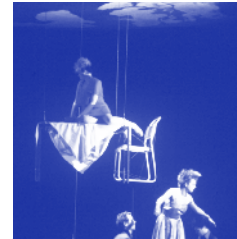


H.B
Interdependence of landscape and human actions.
Modification of the human role in one space.

O.R
Simulation of open space images with the use of other objects.
Objects function change; new interactions.

N.R
Influenced by natural environments.
Abstract elements that evoke nature.

E&P
Modification of physical structures; changes perception for spectators.



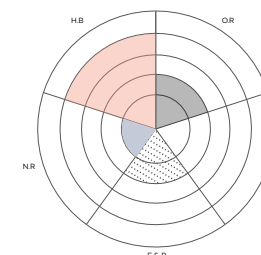
<http://www.stationhouseopera.com/project/6022/>

Name. Natural disasters
Artist. Stichting Mickery
Station House Opera
Year/City. 2011-UK
Format. Architectural Performance



Performance As...
-Material collection

The performance explores the concept of 'fly' and freedom inside a space and how this evoke in imagination while the performers experiment the force of gravity. The space is connected with the state of mind of the performers, generating different movements in relation of the drama "Props and people suspended in the air pushed the dramatic medium into 3-dimensional space"



H.B
Action's dependence on physical structures.

O.R
Modification of objects' function
Abstraction of realistic forms.

N.R
Abstract elements that evoke nature.

E&P
Change physical structures; change perspectives for the viewer.

L
Relevance of the year and production group.



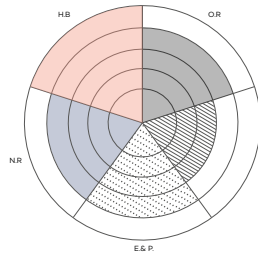
<https://doorofperception.com/2014/03/hans-silvester-natural-fashion/>

Name. Natural Fashion
Artist. Hans Silvester
Year/City. -Ethiopia
Format. Photo performance
Space. Outdoor



Performance As...
-Life-art-work
-Material collection
-Observation

Vivid adornment that celebrates the relationship of man and the living world around. Hans Silvester found it in the Omo Valley in southern Ethiopia. The Surma and Mursi tribes paint their bodies with natural pigments made from the earth. They paint themselves and each other in a tradition that has remained unchanged for millenia. They use their bodies as canvases, painting their skin with pigments made from powdered volcanic rock and adorning themselves with materials obtained from flowers, leaves, grasses, shells and animal horns.



H.B

Practice of antique cultural traditions.
Relation with nature through the body.
Diversity of behavior patterns; learn from others.

O.R

Objects take significance when they are put together.
Change body images and the relation of people with the natural environment.
Costumes from nonhuman objects.

N.R

Inspired by natural forms, colors, textures;
change their own perceptions.
Aesthetics that evoke a natural place.

E&P

Complete engagement of the participants; interdisciplinarity.
Transmission and reception of knowledge.

L

Product of coexistence between people of different cultures.
Static images can also generate actions as feedback; importance of the places.



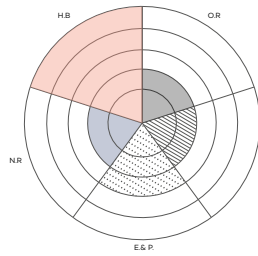
<https://www.chatelet.com/en/programmation/season-19-20/carte-blanche-to-rone/>

Name. Room with a View
Artist. Rone- (La) Horde-
National ballet of marseille
Year/City.
2020-Marseilles/Paris
Format. Dance/ music
Performance
Space. Indoor- Outdoor



Performance As...
-A installation

The choreography company (La)Horde explores how to protest through dance and movement "Room with a View is a blank page, a space devised as a naturalist white cube in which sounds, bodies and images can be inscribed to re ect on the shifting place of humanity" "While sculptors worked with marble to "free the human form inside the block" (Michelangelo), the performers dance to escape the stones' white immobility, rising up to scrutinise the in nitely human contours of impending disaster and envisaging the very possibility of its beauty."



H.B

Translate references of antique periods;
adapting them to current problems.
Movement exploration to tell something.
Combination of techniques to create new locations.
How actions can change with the modification of the environment/space.

O.R

Objects act as support for actions.
Costumes change reality perception.

N.R

Evoke to a hypothetic situation without nature;
change of behavior patterns.

E&P

Paradigm shift of the field; changing art stereotypes.
Shocking response of the spectator.

L

Interdisciplinarity collaboration; change creation processes and the perception of places.



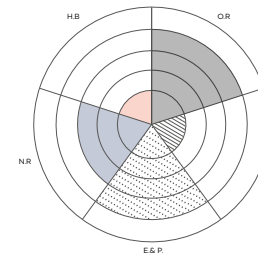
<https://www.rhianmorrisdesign.com/outside-within>

Name. Outside Within
Artist. Ian Morris
Year/City. 2019
Format. Scenography for ecological spectatorship
Space. Indoor



Performance As...
-Observation

"Ecological Spectatorship, which I define as a call for the spectator to transcend the boundaries of their humanness in order to join with a performance in its becoming. At this current time of ecological crisis it is critical to leave our position as spectators of the anthropocene and become aware of our entanglement within our environment.. immersive one-person experience; a sensory choreography composed of scent, tactility, sound and light. The varying rhythms of these sensuous elements combine in a way to invite the participant to surrender their senses, and in doing so to discover the interrelation of outer and inner worlds."



H.B

Analyze behavior patterns; encouraging everybody to be an active participant
Analyze the position of humankind within nature.

O.R

Objects reflect the view of humankind.
Commodities generate inaction; use of objects to create metaphors.

N.R

Actual ecological crisis; concept behind the artwork.

E&P

Participants take control
on them.

Interaction creates improvisation.
Huge range of ages, identities, professions, and cultures on participant.

L

Relation with actual problems; ephemeral events endure.



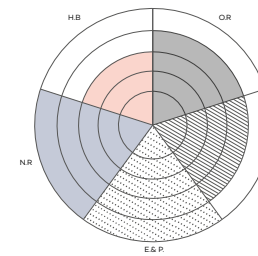
<https://moleculebandcamp.com/album/227-c>

Name. -22.7 °C
Artist. Molécule
Year/City. 2013-2020
Format. Immersive experience into the Far North / Docufilm 25 minuts
Space. Indoor/ Outdoor



Performance As...
-An achievement

The artist and composer mix landscapes of Greenland with cinema technologies and sound experimentation. "In 2013 he embarked on a fishing boat to record the sounds of the storm and from that moment a search began that pushed him to the ends of the world." The docufilm investigates the relationship between man and nature, the experience guide the audience to the North Pole. Music and images are the subjects of the piece accompanied of virtual reality " the sound of an iceberg that creaks or the sled dog that howls in the distance, become testimonies of a fragile and majestic world. What is created is a dialogue between an external dimension... spectator is free to explore the Arctic landscape in an emotional and personal journey."



H.B

Artist action and its exploration inspired others to change behavior.
Modify daily life actions and social norms.
Human imagination and creativity generate actions; change the course of things.

O.R

The present objects refer to existing places.
Use of other objects to recreate the experience; technology.

N.R

Real nonhuman things don't have to change places to be part of the content.

The power of presence can be experienced.
Aesthetic is created by natural environments.

E&P

Participant decide how to participate.
Creation of different artworks from the same concept/research.
Involvement of participants with sensorial experiences.

L

Great importance to the concept behind.
Legacy using technologies.
More importance of the experience that involves people that the ephemeral act of the artist.

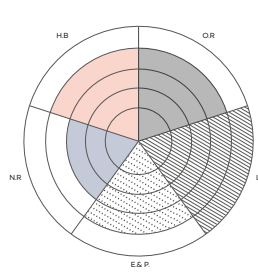


<http://lisakonno.com/home/>

Name. Goodwill Dumping
Artist. Lisa Konno
 - Teddy Cherim
Year/City. 2019
Format. Film /
 documentary /
 fashion concept
Space. Outdoor

Performance As...
 -A tool
 -Act
 -Image
 generating action

A documentary that follows a industry around donated clothing. "What happens when the lid of the container slams shut and our donated clothes embark on their global journey? Because of its massive scale and numerous facets, the charity industry processing them is a bizarre operation. It is the butterfly effect: a seemingly small action like giving away you old T-shirt sparks off a process with great consequences."



H.B
 Place determines human behavior; adaptation.
 Som human actions shape other's behavior.
 Analyze social norms of cultures that
 apparently don't interacts.
 Impact of consumerism.

O.R
 Costumes give protagonism to performers.
 Lost of the original function; remains just
 forms and materials for others uses.

N.R
 Objects that change natural environments.

E&P
 Participants are part of the artwork;
 are the ones that perform.

Diversity creates news aesthetics.

L.
 Part of a big system of acts that interconnects.
 Material prove that every action generates another one.
 Objects that remains reflect the initial purpose; are part of the problem.

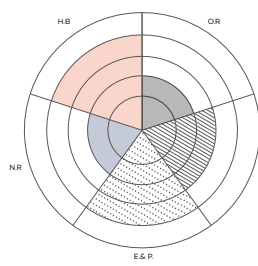


<https://www.artsy.net/article/artsy-editorial-making-salad-groundbreaking-performance-art>

Name. Salad
Artist. Alison Knowles
 Institute of Contemporary
 Arts -London
Year/City. Original 1962
Format. Fluxus
 Performance
Space. Indoor- Outdoor

Performance As...
 -A installation

It has been performed a dozen times in different locations; 1962: ICA, 2008: Tate Modern, 2012: High Line The artist collaborates with other people for making a salad, the special thing is the quantity of them and the scale of the salad. People chopping the vegetables to the beat of music and tossing it in the air. Then every participant ate the same quantity of it.



H.B
 Appeal to a common ritual of humans.
 Actions transmit the message; doesn't
 work as entertainment.

O.R
 Objects are the medium to interact.

N.R
 Nature elements create new aesthetics.

E&P
 Participants, objects, and artist acting together.
 The place has been changing with time; an
 artwork that has been reproduced.

L
 Part of a larger body of work; history of an art movement.
 Each place gives meaning to the artwork.

Light pollution – Actual Scenario

“Our fantastic civilization has fallen out of touch with many aspects of nature, and with none more completely than with night. Primitive folk, gathered at a cave mouth round a fire, do not fear night; they fear, rather, the energies and creatures to whom night gives power; we of the age of the machines, having delivered ourselves of nocturnal enemies, now have a dislike of night itself. With lights and ever more lights, we drive the holiness and beauty of night back to the forests and the sea; the little villages, the crossroads. Are modern folk, perhaps, afraid of night? Do they fear that vast serenity, the mystery of infinite space, the austerity of stars? Having made themselves at home in a civilization obsessed with power, which explains its whole world in terms of energy.”

Henry Beston
The Outermost House, 1928



Street light
Giacomo Balla

Design has been re-evaluating, changing its approach from an object-service emphasis to a more holistic one. It is not just about physical objects of design and its fluctuating functions that for centuries have been shaping cultures, but is also about the study of complex systems, and the imprint of humans on earth, as argue Beatriz Colomina and Mark Wigley "The design that mark human life are not just the cultural and technical artifacts that eventually make their way into museums. They are the precarious movements of refugees, the collapse of biodiversity, the global flows of information and resources, the holes in the ozone layer, the microplastic diffused through the oceans..." (Colomina & Wigley, 2016).

Reviewing themes introduced until here, it is important to change the role of the human as a mere observer, it must be challenged its own behavior in order to reach action. As mentioned in the first chapter, where was introduced the second-order of cybernetics; where the observer becomes part of the system.

There is a myriad number of systems in every scale from micro to macro, constantly exchanging information, generating connections and forming self-regulating systems, in which the output of one become the input of another. Nevertheless, they all are interconnected in a whole complex system called Earth, that involves both, human and nonhuman. Scientists and biologists have been studied systems in nature, as collaborative models, but the role of humans is still blurry "Human is an unstable category, even an unstable being. It is not a clearly defined biological organism with a particular form and set of capacities that collaborates in social

networks to change things around it" (Colomina & Wigley, 2016).

Change the way things are, is part of human's natural behavior, trying to foster different purposes, and are actions that define that change. As explained in previous chapters, performance art is based on actions, events, behaviors, and practices. Its origins have a large spectrum related to human actions, translating the tensions and contradictions within today's world.

Understand the ecological crisis from the object-service approach mentioned before is analyze the problem in a reductionist way, this will produce, in consequence, low-impact and traditional solutions. An experimental/alternative perspective for approach complex systems, would give the possibility to question the problem, understanding the initial causes and having a bigger spectrum for action and change.

The current crisis does involve rainforests, oceans, and the Antarctic, but there are other areas that has been affected for years, all of them are part of the same problem, that is the result of the human-influenced geological epoch; trying to dominate the environment, looking for power and control. Nowadays big cities and capitals are a good example of human domination-environment, with almost non-stop activities powered by technology and physical infrastructures. People work each time more and the speed of these areas is going faster in order to produce, circulate, exchange, and consumption. Urban areas are a system in which industries, housing, and people interact (Forrester 1969), its development has been producing changes in social and cultural dynamics, furthermore, changing the way people

perceive universe itself. This change is powered by artificial light.

The adoption of artificial light, in almost every sphere of human life as a result of decades of technological research and development has demonstrated several benefits, but the growth of its implementation is disturbing nature, becoming one of the different causes that contributes with Earth's contamination, known as light pollution. Pollution means "impairment of the purity of the environment" (Mc Graw Hill Scie. Tech. Dictionary), The whole terms refer to the excessive use of artificial light. It is related to the industrial civilization; advertising, commercial properties, factories, interior, and street lighting. The real problem of light use occurs by night, in outdoor spaces, most of the time light installations are over bright, inefficient, unnecessary, or poorly targeted. Generating wastes that are spill into the sky (International dark-sky association). It is also known as skyglow "Brightness of the night sky in a built-up area as a result of light pollution" (Skyglow Project).

Possibly it is not the most urgent problem that humanity must face but it indicates the growing separation of human from nature. It has impacts in both humans and animals, disrupting ecosystems and distressing nocturnal wildlife; the large percentage of energy waste is also disturbing astronomical research and by consequence human understanding of life itself. The relationship between humankind and the sky is antique as the creation of the own specie, civilizations have been watching, studying, and trying to understand life mystery through it. It is a fundamental part of human inspiration, feeding imagination that is materialized in architecture, urban planning, artifacts,

and other cultural representations.

Verlyn Klinkenborg states that is a problem that can be simply modified, “Of all the pollutions we face, light pollution is perhaps the most easily remedied. Simple changes in lighting design and installation yield immediate changes in the amount of light spilled into the atmosphere and, often, immediate energy savings.” (Klinkenborg, 2008). Nevertheless, this solutions and innovations are part of the same reductionist vision and are not radical. It must concern everybody and not only light designers, has to do with the awareness of human lifestyle, in which all actions are shaping the world for its own purposes, “We’ve engineered night to receive us by filling it with light”.

Human’s excessive ‘need’ of illuminate spaces is the outcome of social constructions that began much earlier than the invention of artificial light itself. It is about the meaning of darkness for human societies and the link that has with evil, danger, insecurity, etc... much of it, part of religious rituals and traditions; in the New Testament, the light was identified with the nature of God “The word is light that the darkness cannot extinguish, and this light illuminates every man....We are the children of light, who have put aside the world of darkness.”. That means that for too much time light and darkness has been seen like two separate things, but instead, both are part of the natural processes of life.

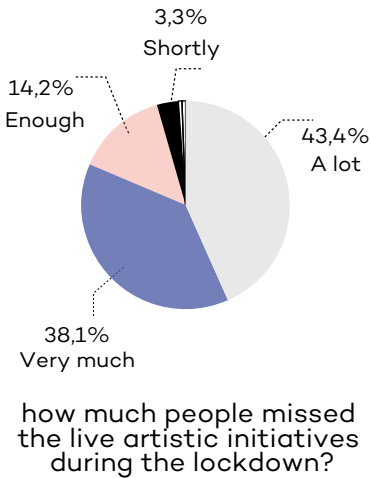
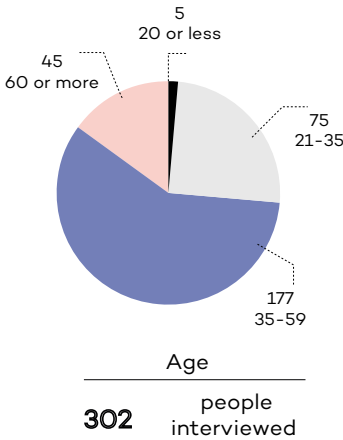
The uncertainty and contingencies of the ecological crisis make a call for new generations to be reflective about the vision of nature-society relationship and its consequences, in order to search for new ways of perceiving and correlation. As already mentioned, light pollution

is the reason why people are not perceiving night skies and its celestial bodies dynamics, that is why in order to recuperate that relation, it has been selected as central core the different meanings of darkness. It serves as an analogy for understand that if there is no awareness or in this case a clear vision of the sky and universe, it will be more difficult to solve the other aspects of the ecological crisis because there is not an active interaction between human and nature.

If talking that the observer (humankind) is within a system, it is also an actor that must participate, generate and exchange information, it is not a singularity and it cannot be separated from nonhumans. However, Human civilization has been building its own system based on the accumulation of money, power and resources, as argued Joichi Ito in Resisting Reduction: A manifesto; “We live in a civilization in which the primary currencies are money and power—where more often than not, the goal is to accumulate both at the expense of society at large.” (Ito, 2017) where design is directly related to this ‘human system’ and to its impacts.

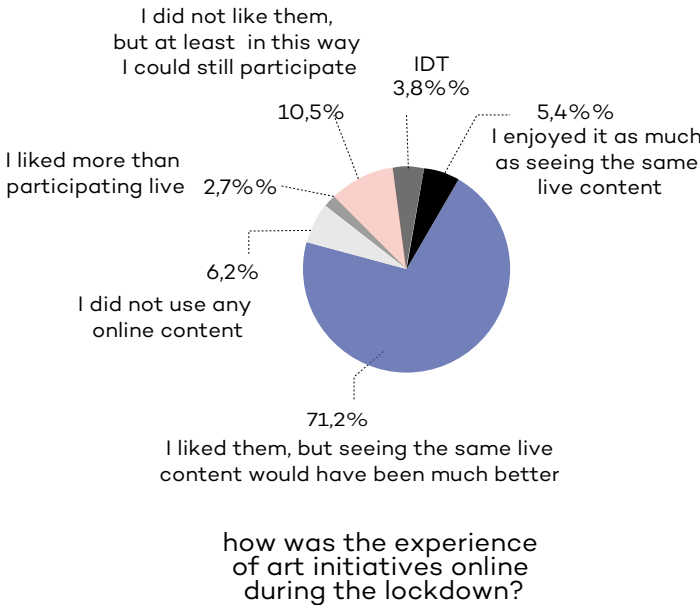
In order to be able to have a paradigm shift is important to change the idea of success that is related to capitalism and the actual consumption culture. Changing patterns of behavior through a cultural transformation based on the arts; “[...] a turn away from greed to a world where “more than enough is too much,” and we can flourish in harmony with Nature rather than through the control of it. (Ito, 2017)

39 Collaborators: Arteven
Circuito Teatrale Regionale,
Comune di Valdagno,
Dedalofurioso, Fondazione
Teatro Civico, La Piccionaia
Centro di Produzione
Teatrale, Fondazione
Orchestra di Padova e
del Veneto, Fertili Terreni
Teatro, Fondazione Luzzati
Teatro della Tosse.



Problem analysis:

At the beginning of the current year, it was presented a global health emergency that produce a lockdown, changing the dynamics of the whole world. People were demanded to stay home for almost three months due to a virus (COVID-19), streets were empty, there were no cars, almost all shops were closed and the nightlife that human known seemed to be off, no more big stadiums full of light and people, no more 24 hours shops open; things were no more available all time and the speed of life changed. This situation also affected the way people used to experienced art performances and many speculations of the future of the field started. In Italy, art associations and artists worked together to analyze the behavior of the audience in this period and to evidence the importance of art and culture in society. The group was called “Caro spettatore” and for the thesis purposes it will be used the data collected in Turin.



During the lockdown people started to look at the

missing human life from balconies and windows, during the night, technology and internet help to pass time in a closed space. But, contact with nature was missing, it made me realize that even people that live in cities, full of buildings, shopping centers, full of concrete and plastic are searching in some way a connection with nature; looking for a break away from the never-ending life of the city. However, reach this interaction with nature must be a thing that even in big cities should be possible, why wait to be in the mountain, the sea, or in a natural park to admire what is surrounding us? Paul Bogard, in 2013 writes *The End of Night: Searching for Natural Darkness in an Age of Artificial Light*. In the book, the author examines the gradual disappearance of darkness from the night skies, caused by light pollution and the effects of this loss on human and ecosystems.

Aside from the reason of the lockdown, personally, I thought in the city's lifestyle at the beginning of the 17th century, where there was no street lighting and consequently a reduction of the nightlife outside; people used to end the day, staying at home with the rise of darkness. Nevertheless, the lockdown didn't turn off all the city to literal do that comparison, but it does open a discussion about the awareness of darkness and the impact that the artificial light has on earth.

Nowadays, 81% of the human population is impacted by

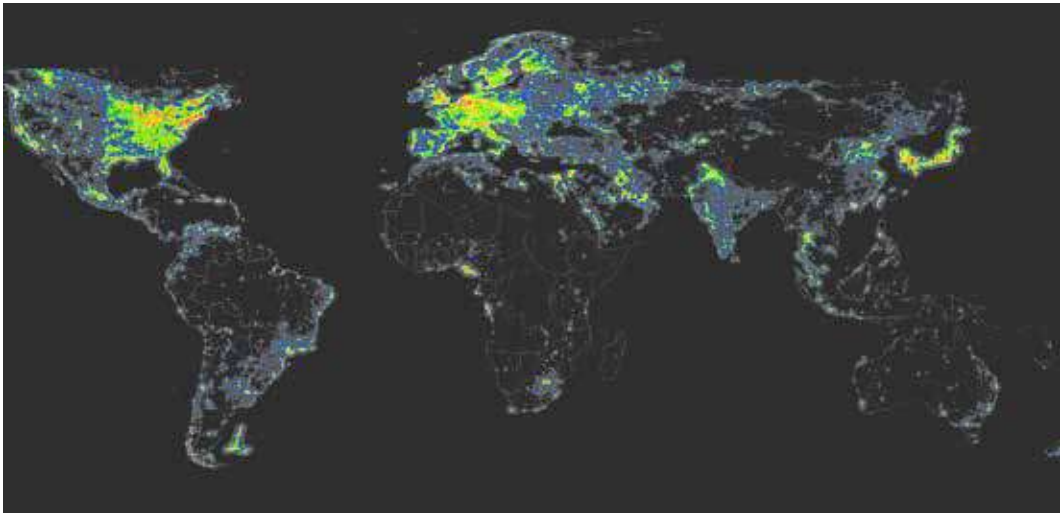
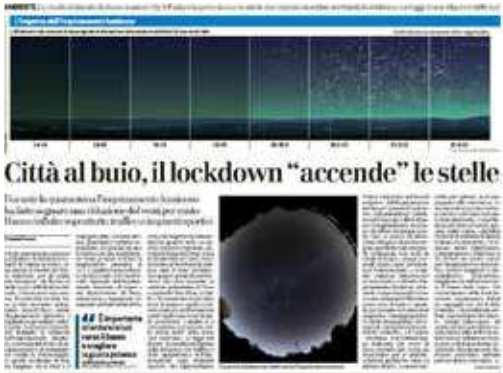


Image 29. The World Atlas of the Artificial Night Sky Brightness. P. Cinzano, F. Falchi (University of Padova), C. D. Elvidge (NOAA National Geophysical Data Center, Boulder).

light pollution, revealing two opposite worlds, the first one: light-polluted cities; civilized areas, lighted cities where progress is, and the other one; dark and poor areas, without light contamination. As shows the World Atlas of the Artificial Night Sky Brightness (fig.XXX), created in 2016 by the Light Pollution Science and Technology Institute. The map reveals also the places where it is still possible to see the stars, which means where darkness is still present.



In 2016, in Mexico City was carried out the international conference *The Right to Dark Skies*, organized by the UNESCO office. Held an initiative to promote awareness of light and its applications, led by the Consejo Nacional de Ciencia y Tecnología (CONACYT). The conference visualized the impact of light pollution over the earth and join various initiatives that defend the darkness of the skies.

Artificial light has given humanity many advantages, it gave the possibility to extend the day and continue doing activities, sharing with others, live in a different way the nightlife. Nevertheless, the excessive use of light may enter in conflict with the ancestral desire to understand and study the universe and with-it life itself. Light pollution is a real problem that is affecting both flora and fauna, the normal cycles of life are disturbed and it is not only a matter of biology and ecology but also of human health. According to the Declaration in Defense of Night Sky and the Right to Starlight (2007) the UNESCO has recognized the right of darkness to the skies, in order to preserve the cultural and natural heritage for future generations. (UNESCO, 2016)

-Effects on human

The human body regulates itself and acts according to a cycle, known as the circadian rhythm. In which the body produces chemicals when the person is sleeping in order to survive, the melatonin is produced in this cycle, and it is affected by artificial light. The melatonin is an antioxidant that stimulates sleep cycles, lower cholesterol, help the normal function of the pancreas, thyroid and other body parts, help the body to fight cancers like breast and prostate. Researchers has been noticing an increase of these types of cancer in industrialized nations that have a high use of nigh lights "Repeated exposure to light at night markedly suppresses melatonin production. Previous research has shown that this hormone helps the immune system suppress the development of several types of cancers." (The American Medical Association). The long exposure of artificial light also produces obesity, insomnia, depression, and diabetes.

-Effects on nature

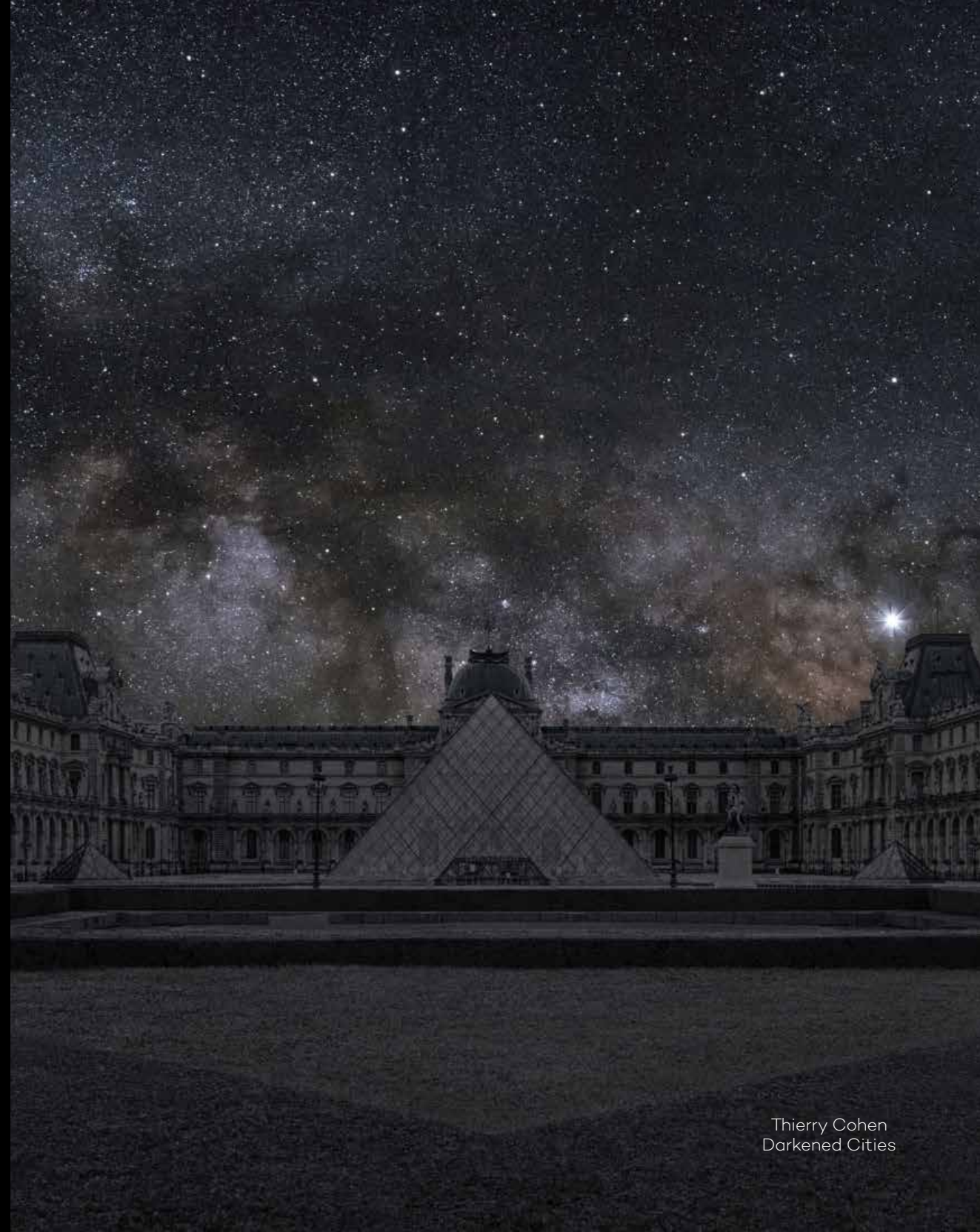
Artificial light disturbs the normal routines in nature, animals in general and the nocturnal ones have been affected. The natural process of mating rituals, migration and hunting are changing and, in most cases, ends with a decrease of their overall population. This disruption presents in every specie; fishes, birds, insects, mammals, like humans they also need the darkness of the night.

Forests, plants, and trees have been also modified its natural bloom cycle, affected by light pollution and with this also the animal's life that depends on it

The artistic initiative – Project approach

“One night I went for a walk by the sea along the empty shore. It was not gay, but neither was it sad - it was - beautiful. The deep blue sky was flecked with clouds of a blue deeper than the fundamental blue of intense cobalt, and others of a clearer blue, like the blue whiteness of the Milky Way. In the blue depth the stars were sparkling, greenish, yellow, white, pink, more brilliant, more emeralds, lapis lazuli, rubies, sapphires. The sea was very deep ultramarine - the shore a sort of violet and faint russet as I saw it, and on the dunes (they are about seventeen feet high) some bushes Prussian blue.”

Vincent van Gogh. Letter to Theo van Gogh. Written c. 4 June 1888 in Arles.



General objective

To develop the structure and relations for the creation of an experimental laboratory, considering the following points as parts of its fundamentals:

- Construction of alternative meanings of darkness.
- The relation between human and night skies.
- Light pollution as a consequence of human actions.

Participatory activities, performative actions, talks, meetings and, in other words, multi-disciplinary events make out of this laboratory a reflexive space fostering public's critical thinking that leads to an effective behavioral change to reduce the long- term consequences of light pollution.

Specific objectives

- To create a network between artists and citizens in order to raise awareness about the ecological crisis, from a holistic point of view, followed by a focus on light pollution and its effects on humans and ecosystems.
- To design a performance art installation concept, generating speculative scenarios as product of participatory activities that engage both artists and citizens in order to imagine possible futures, with a critic vision of the present.
- To define a proposal of a performance installation, in which participatory activities take action.
- To define a guide for artists establishing the guidelines for the development of participatory activities.
- To develop a visual communication strategy explaining the dynamics for participation of the laboratory.

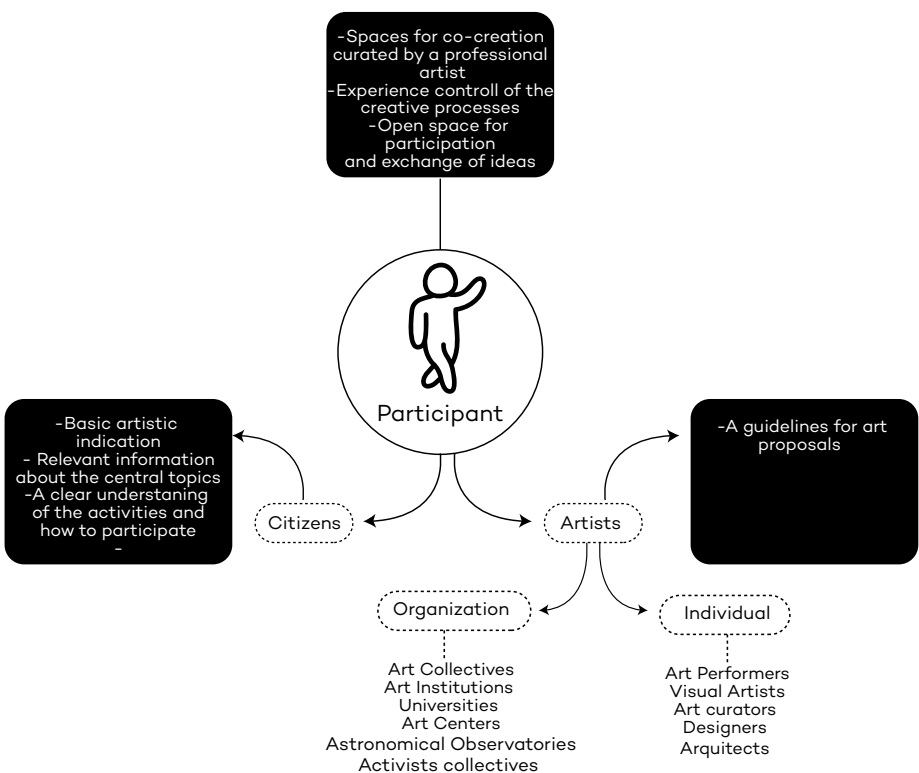
Participants

The project doesn't have a specific target, its aim is to create a partnership network in which citizens, artists, and institutions would work together, creating a space in which arts can be a behavioral change influencer, to reach a long-term sustainable development.

There are two categories of participants in which the project is directed, the first one artist and the second one citizen. Based on a multi-stakeholder partnership, this is aimed to develop a structure of participation avoiding the role of spectator, in both categories the participant is allowed to be part of the creative processes, generating different spaces of interaction and discussion.

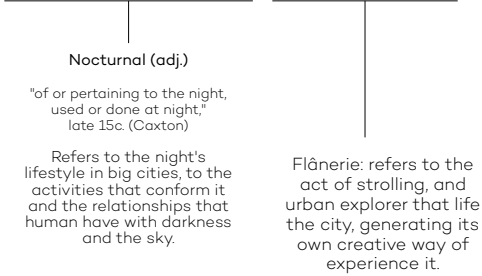
The artist category is divided in two; organizations and individuals, both can be part of the laboratory applying with different art projects, all of them developing the central topic of darkness and its relation with night skies.

The citizen category is based on 'citizen science', "activities that brings members of the public together as part of a shared experience, Both the arts and citizen science respond to a certain curiosity as well as providing a path for group research, learning and reflection. When it comes to citizen science, strategies taken from the fields of culture and artistic creation may prove more effective than those used by scientific



Requirements

NOCTURNAL FLANEUR



research centers.” (OpenSystems, 2019). In this category, doesn't matter if the participant doesn't have an art-based formation, there would be the guide of an artistic professional in order to create space for co-creation.

Concept

Nocturnal flâneur presents itself as an experimental laboratory that combines specific and abstract constructions around the ecological crisis with participatory activities, performative actions, talks, meetings and, in other words, multi-disciplinary events aimed to create a reflexive space fostering public's critical thinking that leads to effective change. The project's activities will have in common the central topic of darkness and its relation with night skies, explored from different approaches that come as a result of a permanent open call to artists from various disciplines that establishes its open core nature. Consequently, this will allow the gathering of alternative artistic proposals that can inscribe themselves in our previously mentioned definition of performance as an open concept involving creative responses from different natures, as long as they engage with our questioning of the relation between artists and participants.

Structure of the laboratory

The structure of the laboratory follows a circular system model, each category allows the pass to the other one, but the order can change. In the middle, there are the three pillars of the project: Imagination, participation and transformation, and five categories: discourse, knowledge, capacity, action, and attitudes, linked together with five-axis: theory of knowledge (TOK),

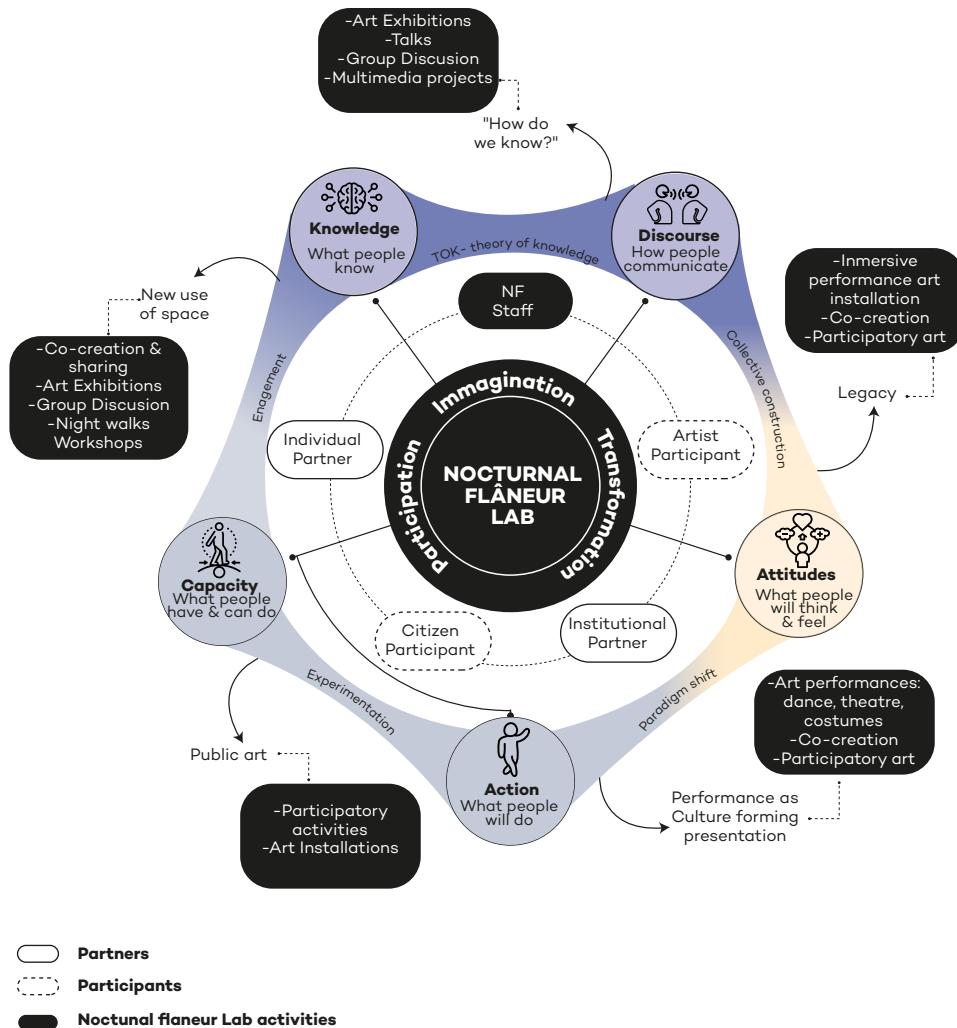
engagement, experimentation, paradigm shift, and collective construction. In every phase, there are art activities as outcomes involving the interaction of participants and partners

Starting from the imagination pillar, the first categories are knowledge; what people know, and discourses; how people communicate, the axis that join them is theory of knowledge (TOK) that generates a critical thinking space to ask how do we know? And why do we think things are in that way? The discussion generated by this kind of questions will let the participant gain awareness of their own identity and ideological assumptions, developing an appreciation for diversity. The activities that are proposed are art exhibitions, talks, group discussions, and multimedia projects.

In the transition to the next pillar the person is engaged with the discussion of the topics, understand the importance of imagine future scenarios, and participate on them. Through co-creation and sharing, art exhibitions, group discussions, night walks, and workshops the participant will explore new uses of space, daily actions and objects. From the participation pillar, the categories are: capacity; what people have and can do, and action; what people will do. The outcomes in this phase are participatory activities and art installations related to action, and experimentation, associated with public art.

Participatory activities allow people to interact and to experiment different situations, bringing the possibility to generate a paradigm shift and this change involves the culture. Based on the analysis made in the performance as a system chapter and the cases studied, the outcomes are related to the study of performance as culture forming presentation, and the activities are related to: art performances, co-creation, and participatory art.

The last relation starts from the transformation pillar and the attitude's category, which refers to what people will think and feel. In this phase, the participant already experienced a change on their own allowing a collective construction through immersive performance art installations, co-creation, and participatory art. These last outcomes are related to legacy; what remains after the laboratory.



Skyscraper immersive performance art installation

Skyscraper is an immersive site-specific performance, in which the participants and the performers interact along the way. The art-event is based on a fictional history about what happens inside a skyscraper.

The building represents the resistance to the distorted idea of dominating the skies. It is part of a city shaped by artificial light, facades are screens that emit light continuously as technological and media responses. Homes are full of incandescent lamps, advertisement panels, and screens. The darkness has disappeared from the city, people got used to living in a capsule of artificial light that speeds up the lifestyle and takes it away from the skies. However, this building differs from the rest.

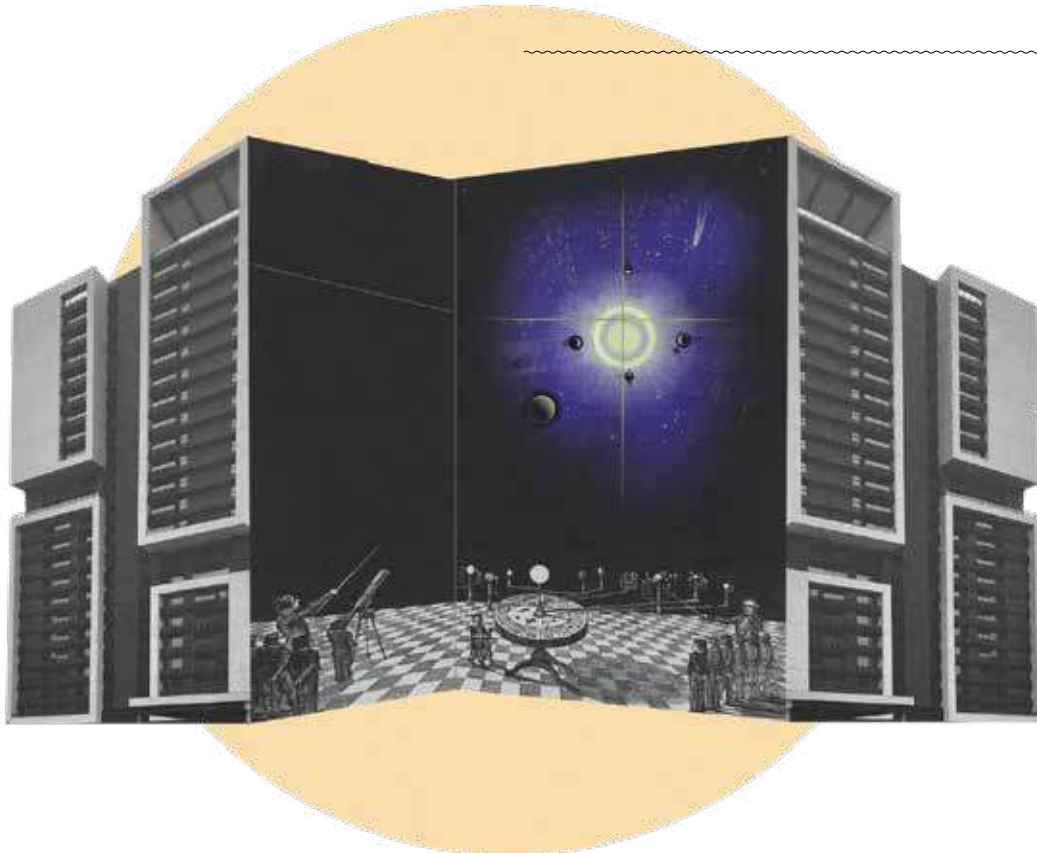


Image 30 . "The Bortle scale is a nine-level numeric scale that measures the night sky's brightness of a particular location. It quantifies the astronomical observability of celestial objects and the interference caused by light pollution." source: <https://www.lightpollutionmap.info/#zoom=4&lat=5759860&lon=1619364&layers=BOFFFFFTFFFFFFFFF>

The skyscraper searches the darkness of the sky. Passing by each floor, the participants will experience gradually how artificial light affects daily life. This passage will allow encountering the last floor where they will encounter a different lifestyle, completely immerse with nature.

The building applies the Bortle scale (Image 30), that is used to measure the night sky's brightness of a specific place, it has nine-levels, starting from the last one (nine) that is the most contaminated by artificial light and the first one where there is no contamination and the sky have its natural brightness generated by the celestial bodies.

Following the results of the study mentioned before (caro spettatore) where people during the lockdown had to experience art performance initiatives in a different way, and artists began to explore other mediums and spaces to approach people. The proposal explore new spaces to link performers and participants in a real-life context, in order to change the way people behave and understand daily life. From the results of **caro spettatore** is evident that people have a great interest to attend in some way artistic initiatives, nevertheless Skycraper aims to make also the participant a performer in order to generate a critical point of view of their own actions and its effects on nature



Specifications

During the performance installation, the participant will be guided by a performer. At the beginning, the participant will have a general idea of what will happen in each room of the hotel.

The topic of the darkness will be also introduced at the beginning, in this sense the participant will have the opportunity to develop a change of perspective along the way.



The Principal aim of the performance:

To explore new ways to understand daily life actions, changing paradigms in relation to artificial light and darkness.

To create a performing space inside a location that can be common for citizens, in order to link the city with nature.

To generate awareness about the broke relation between people and nature from action.

9 similar hotel rooms:

The nine hotel rooms simulate the nine levels of the Bortle scale, what happens inside of each one is conditioned by the light pollution like in the scale

30 performers:

A group of selected performers with or without experience, people that come from different artistic practices, that can explore daily actions from their own life experience. The performers will be divided in each room, having a different dramaturgy.

Groups of 5 participants:

is important that the participant can have interaction between them and with the performers, delimited by the space, it has been selected groups of 5 people, that will passing along the hotel.

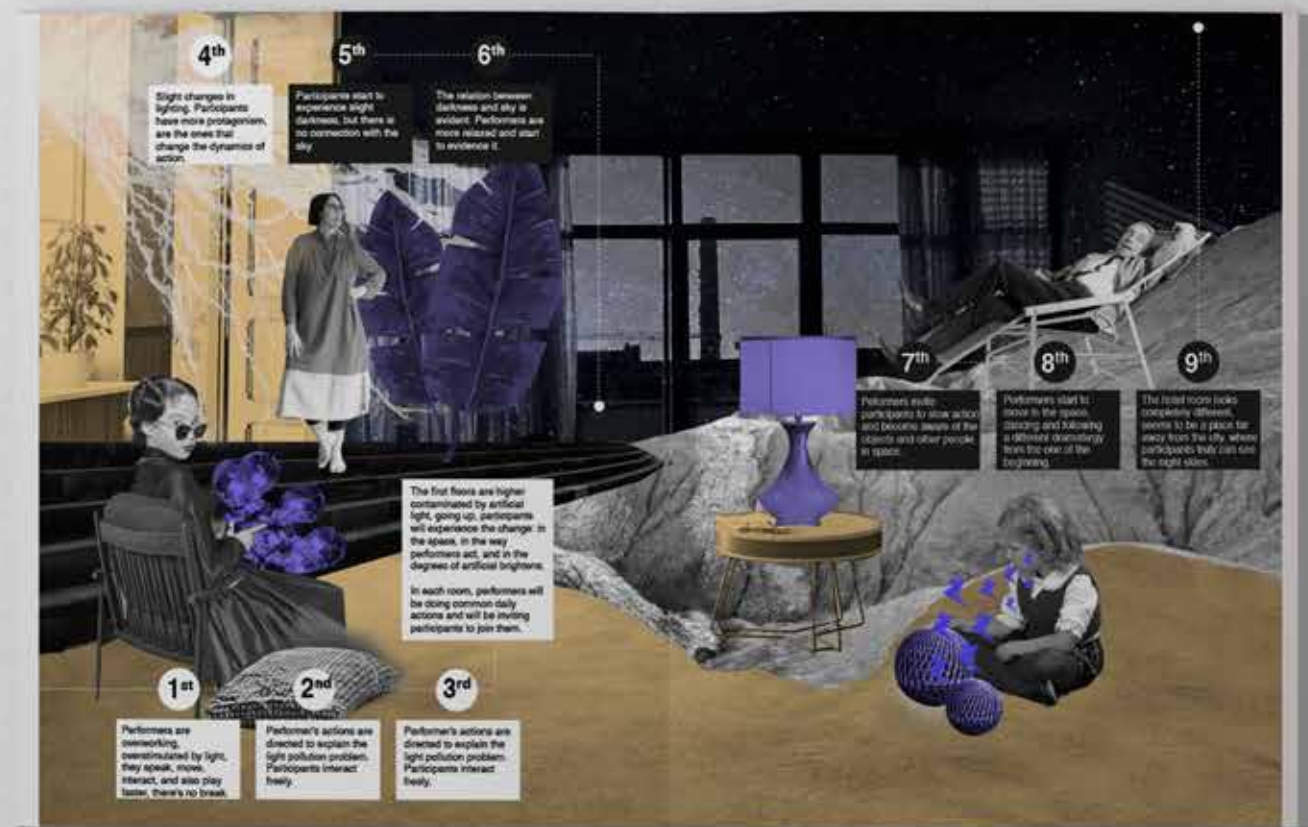
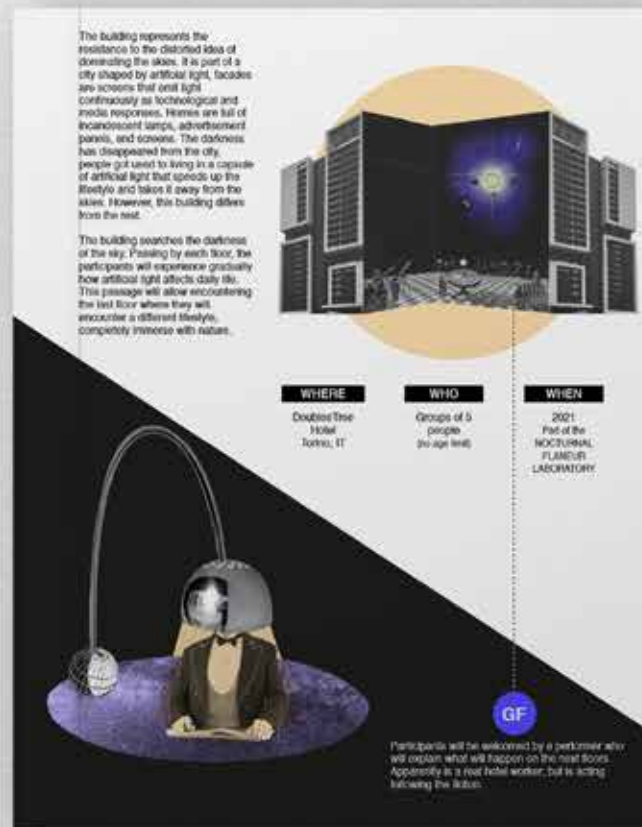
Graphic Proposal

In order to communicate the performance art installation proposal, it has been selected and made a couple of images explaining the general idea of the art-event and what will happen along the way. the graphic composition have three specific aims.

- To communicate visually the general performance art idea.
- To propose a speculative scenario in order to understand the relation and perception that people have with darkness and artificial light.

- To understand if people connect real-life problems with art initiatives.

The graphic composition combined visual and textual communication to evaluate the impact of the concept and idea behind the proposal, nevertheless, it is not supposed to generate the same impact of the live event.



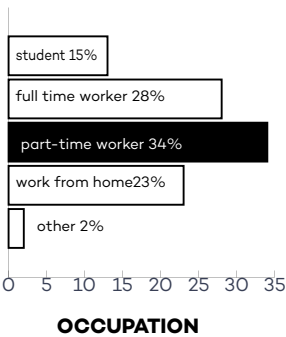
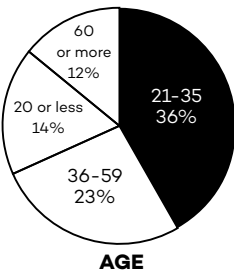
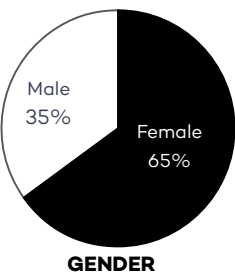
Evaluation of the proposal

The graphic proposal and concept of the performance art installation have been shown and explained virtually to 100 persons, that has been interviewed, in order to have a better feedback for the specification of the participatory activities that will compose the art-event.

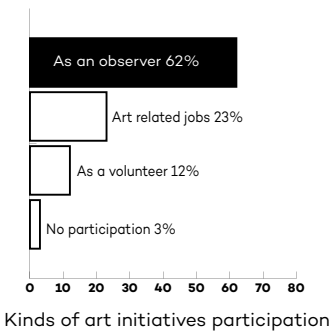
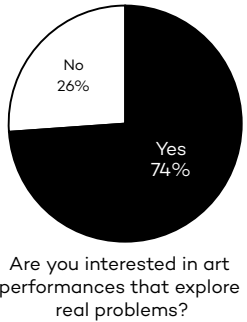
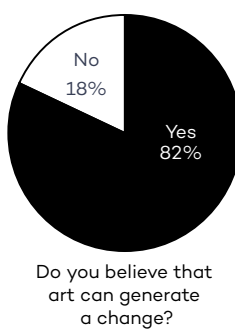
The questions follow the categories of the structure of the Nocturnal Flaneur laboratory (discourse, knowledge, capacities, action, and attitudes) so as to achieve a complete understanding of what people know, think, do, and feel.

All the people interviewed are located in an urban area (Turin) because, as said before, the most artificial light polluted areas are the cities. In a range age of 20 or less to 60 or more.

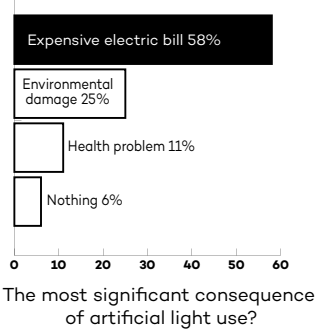
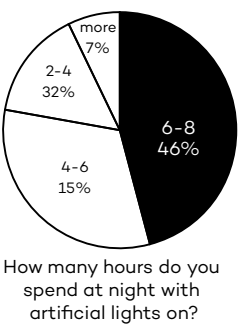
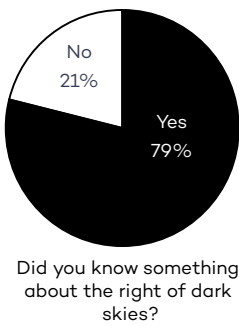
Basic information of the people interviewed, based on the "caro spettatore" format.



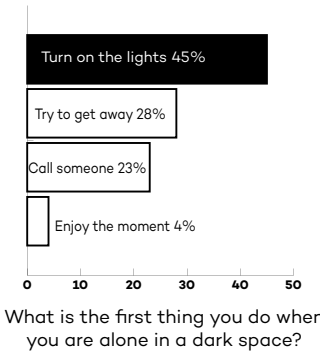
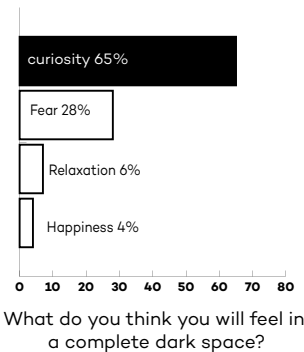
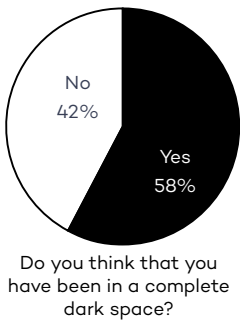
Questions related to the art initiatives perception. the graphs show that the 82% of the people believe that art can generate a change nevertheless the 62% act just as an observer. As explained before, this 'audience' role has to be modified in order to generate a real impact.



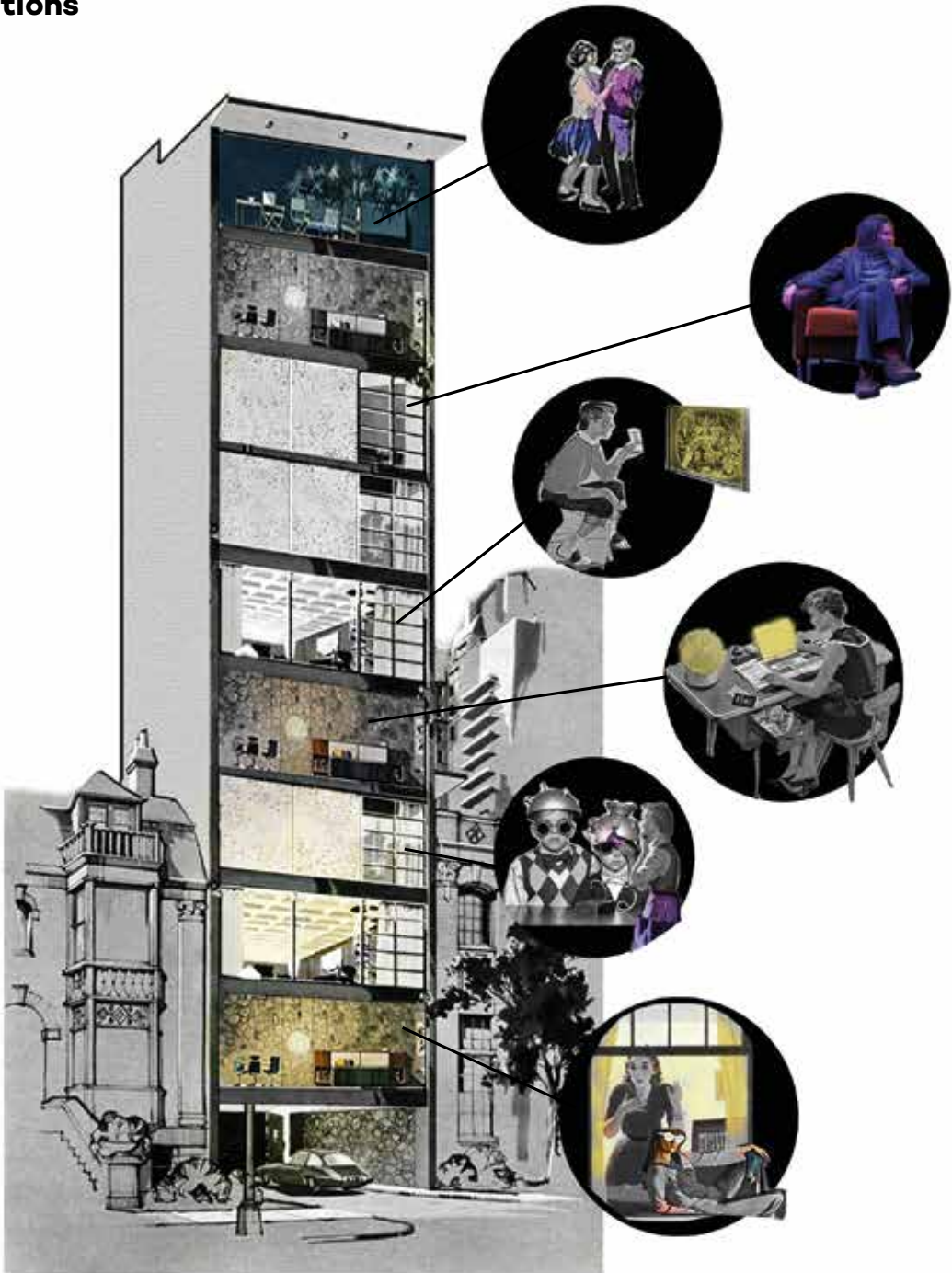
The following graphs indicate what people know about light pollution, 79% don't relate darkness with the sky or with nature. The use of artificial light at night has been turned in a common habit and most people don't believe is a real problem.



The last graphs are related to what people feel in relation to darkness. There is a difference of 16% in what people think is a dark place, taking account that in most cases inside a city there is no complete darkness, people in the city don't know what means a completely dark place. 65% of the people feel curiosity to know how it is a completely dark space.



Specifications



9th

The hotel room looks completely different, seems to be a place far away from the city, where participants truly can see the night skies.

8th

Performers start to move in the space, dancing and following a different dramaturgy from the one of the beginning.

7th

Performers invite participants to slow action and become aware of the objects and other people in space.

6th

The relation between darkness and sky is evident. Performers are more relaxed and start to evidence it

5th

Participants start to experience slight darkness, but there is no connection with the sky.

4th

Slight changes in lighting. Participants have more protagonism, are the ones that change the dynamics of action.

3rd

Performer's actions are directed to explain the light pollution problem. Participants interact freely.

2nd

Slight changes in the way performers interact with participants. No change of light in the space.

1st

Performers are overworking, overstimulated by light, they speak, move, interact, and also play faster, there's no break.

Ground Floor

Participants will be welcomed by a performer who will explain what will happen on the next floors. Apparently is a real hotel worker, but is acting following the fiction.

Conclusions

This research started motivated specifically by the question of how participatory practices in the arts and design fields can generate changes aimed at an ecological awareness that integrates sustainability into daily practices. This research question allowed us to propose a path that initially allowed us to recognize the definitions and characteristics of those that we had recognized as artistic practices involving participation, bringing to light common elements in artistic references that are not usually grouped under the same category or artistic current: the key point in this sense consisted in the recognition of the performing arts as a discipline that, from its avant-garde origins and unusual practice circumstances, has been oriented towards questioning the definitions traditionally established regarding the categories of art.

The research carried out also allowed the identification of alternative juxtapositions between art and design evident in the first chapter, concentrating on the interdisciplinary processes that appear where there are collaborations between art and design. Theoretically, this interdisciplinarity could be a generic element of the plastic and applied arts, as they share methodologies and creation techniques; however, findings show that the most important element of these disciplinary encounters is imagination when approached to as a human ability oriented to social change, something particularly necessary and urgent if we consider the current situation of both planet earth and humanity.

The aforementioned consideration resulted in the creation of a value framework that enhances judgment

and assessment of human interventions at a higher level of complexity. Accordingly, the careful analysis of the elements that constitute performing arts, design, and even the idea of participation -as we know them today- allows us to make an abstraction to understand these initiatives as practical executions of the human imagination, and from this, to focus on evaluating their ability to produce effective changes. In this sense, our research has verified the initial assumption of the arts as catalysts for behavioral change, and furthermore, it has linked it not only to positive change but to a critical kind that involves daily life.

Artistic outcomes potential for change is summarized in the word action: by analyzing performance and design as systems that are defined in practice by their execution and by the way they effectively impact society, we have also managed to understand that their components frequently overlap. Furthermore, we have emphasized on these disciplines' ability to generate a type of sensitivity escaping that of literalness and the rational explanation of problems: performance arts have the freedom of taking narrative liberties in defining the topics they address, as well as liberties regarding the methodologies used to define themselves as processes -their epistemology fluctuates-. That said, they can engage a particular community by redefining the interactions between the performer and the audience.

Starting from this type of permanent epistemological redefinition that art disciplines in general, and specifically design and performance have historically had, which have certainly occurred within specific socio-cultural contexts -that is, in particular historical moments-, we have decided to make an abstraction that would then allow us to develop an appropriate methodology that responding to the problems of our time. This is how the proposal for the Nocturnal Flaneur has emerged, offering an experimental space focused on active participation that integrates artists and communities with a methodology that consists in a collective assessment of problems -horizontally, by both participants and artists-, focused on the development of alternative responses linked to art and culture that allow a deep understanding of complex problems while committing all the people involved to behavioral change in order to contribute to solving environmental problems in one of the most complex systems we know: our own world.

The specific approach of Nocturnal Flaneur has been developed around the problem of artificial lighting and its consequences

on the way in which human beings relate to the sky in their daily life, or quite more accurately, in their nocturnal life. This research has found different initiatives and contributions, both artistic and theoretical, to the theme of the right of the skies to darkness, understood not as the absence of light, but rather as the way in which technological advances and the economic codification of society have hidden the natural behavior of the skies, which is reflected in a loss of its ability to produce its own light, and furthermore in our own ability to be aware of and appreciate this light. In this sense, human beings have become dependent on the electric systems with which they have surrounded themselves to light the spaces in which nocturnal life transcur.

Nocturnal Flaneur was developed from the three fundamental axes of participation, transformation and imagination. This last pillar is particularly relevant, and it is worth remarking it because it denotes the overall meaning of this document, which can be considered a response to one of Mark Fisher's commentaries in which he states that one of the greatest achievements of our capitalist economy based on disproportionate consumption consists of our impossibility as a society to conceive alternative scenarios, or in other words, to imagine other situations outside the system in which we live (Fisher, 2009): following this, the limitations of the imaginative component have been as clear as present in the development of our proposal.

However, this subject must be treated with special care, so to procure the imagination to have a more or less rigorous structure that serves as a basis for constructive thinking; design has taught us that the establishment of constraints is relevant to enhance creativity. It comes precisely for this reason that I have linked the three pillars together so that the imagination component is at the same level of the other two components -participation and transformation-. In this way we contribute to performing arts' discussion towards questioning short-sighted paradigms established by the traditional categorizations of the arts, resulting first in direct interactions between the public and the artist, always under an informed research process, an interaction that influences directly outcomes of the dynamics of our creative laboratory and is therefore a collective process which allows the agency of the arts on the attitudes of the participants.

After designing the ideal characteristics of the Nocturnal Flaneur project, a proposal has been made for artistic

intervention that meets the criteria of what has been criticized through the entirety of this document, sustaining the results of the research carried out previously. The performance installation entitled *Skyscraper* has been meticulously developed based on the analysis of the problem of darkness and artificial lighting, and the project embodies an ideal scenario where design, arts and performance interconnect and overlap towards the seize and production of alternative scenarios that engage people's behavior.

Although in an ideal situation it would have been possible to develop the entire project, the research and this document have been limited by the events that marked the first half of 2020: the COVID-19 pandemic and the preventive quarantine have resulted in a world in which social distancing demands to rethink participation in artistic practices as well as demands to rethink their objectives: it is time to rethink the stage. Despite the lockdown both interviews "caro spettatore" and the one made by me shows that people still have a huge interest to participate in artistic initiatives, creating new opportunities for artists to explore different alternatives to arrive to the public.

The conjugation of recent events reveals the necessity to critically retake the concept of *theatrum mundi* developed in the Renaissance: if, as exposed in the introduction of the thesis, this concept referred to a world in which we were all simply actors in a play, with the classical structures of the dramatic arts, it is time to redefine the *theatrum mundi* leaning towards a concept in which we -as actors- have an appropriate agency over the world in which we act, and furthermore, recognize our responsibility. It is not precisely taking life lightly and participating in a collective play in order to distanciate from reality, but understanding that performing arts offer the complete opposite: recognizing ourselves as actors capable of questioning the impact of our actions in the world to make a conscious and informed decision about what we want to change.

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