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Jones, S. (2015). Modelling What Cannot: Performance's Return to its Archives in Bodies in Flight's Do the Wild Thing! Redux. Performance Matters, 1(1-2), 6-23.

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Modelling What Cannot: Performance's Return to its Archives in Bodies in Flight's *Do The Wild Thing! Redux*

Simon Jones

In response to *Performance Matters*' inaugural theme of Archiving Performance, I want to use my work on Performing Documents, a three-year Arts and Humanities Research Council-funded project hosted by the University of Bristol (UK), to explore what performance-makers' return to their archives can tell us about performance's problematic relationship to its documentary remains. For me, the particular case study of Bodies in Flight's *Do the Wild Thing! Redux* demonstrates how the incompleteness of the script or video record provokes artists to return to the archive not as reenactment, repetition or revival, but as reinvention. This in turn leads me to offer some thoughts on how performance-makers' uses of documentation relate to the much larger question—why performance as an art form persists in this digital age.

Performing Documents (2011–14) invited performance-makers and curators to respond by way of new artworks and curatorial practice to the University of Bristol Theatre Collection's Live Art Archives and those of Arnolfini Gallery (Bristol), the project's creative industry partners. The project was organized in three strands, each with a dialogic relationship between artists and scholars at their core: the first, *Remake*, investigated artists using archives of other artists' work; the second, *Redux*, artists returning to their own archives; and the third, *Replace*, curators exploring the creative re-presentation of archives and works about archiving through a major exhibition—Version Control at Arnolfini (for further information, visit www.bristol.ac.uk/arts/research/performing-documents). Performing Documents is the most recent project I have undertaken to engage with the Live Art Archives. Earlier projects concentrated on preserving fragile audiovisual documentation and making it more accessible, such as Into the Future making video files of over five hundred artists' work in the National Review of Live Art festival available online (for further information, visit: www.bristol.ac.uk/nrla/online-archive). Others, like Performing Documents, have sought to bring together the rich resource of archives, based in Bristol, with my own interest in creative practice in performance as a research methodology (see Allegue et al. 2009).

As a performance-maker, my practice over twenty years has been concerned with a repeated return to one basic question: What can account for the persistence of performance as an art form in an increasingly mediatized age? As such there is an inevitable relationship to technology, but also to the archive as a storehouse of performances past, and practice as research in the creating of performances present. This triangulation, within which performance as an art form and its makers find themselves, is clearly a question of knowledge, more precisely how particular kinds of knowledge are produced, captured, and disseminated. So, from this question of first principles, what is performance's claim to specialness among art forms? It would not be that it is time-based or site-specific or contingent upon its participants, since other forms are arguably equally dependent upon their eventness. What performance offers us distinctively is the

Simon Jones, Professor of Performance, University of Bristol, is a writer and scholar, as well as founder and co-director of Bodies in Flight (BiF), which has to date produced 17 works and numerous documents of performance that have at their heart the encounter between flesh and text, where *words move* and *flesh utters*. He has recently published chapters on BiF's performance-walk *Dream-work* in *Archaeologies of Presence* (2012) and *Performance and the Global City* (2013). He is co-editor of *Practice as Research in Performance and Screen* (2009) and his work with Bodies in Flight features in Josephine Machon's *(Syn)aesthetics? Towards a Definition of Visceral Performance* (2009). He is currently leading two major projects into the accessibility, preservation and creative re-use of live art archives: *Into the Future* and *Performing Documents*.

complexity and intensity, the multidimensionality and manifold temporalities of its bundling and intermingling of media, all gathered together and expressed by way of fleshes mixing. Indeed, performance manifests this *being in-between* (*inter-esse*) in a particularly intense way, since it foregrounds not only its eventness, its happening in that time and in a certain place, but also the manner of this mixing of persons, their fleshes and histories, their desires and prospects. It does this through an intensification not of one particular relation between a material, its expressing by means of a single object, and the solitary viewer, as in our relationship to painting, but by compounding the sensations of *the relation between relations*. One fundamental in-between, that of different kinds of material, each with their own means and media, their own middles that meddle, each in their own curious ways, is compounded furiously with another in-between, that of the gathering of persons, each aware of the others as persons in their own right.

Indeed, in performance, in putting my self into the middle of the event *as event*, its being both out of and in time, as I generally know it and then as I am experiencing it now—*entre-temps* as Deleuze and Guattari would have it (1994, 158)—and its being both there and not there, as I generally position my body in space and there being potentially anywhere other than there, I put myself forth in a doubled sense: *into the midst of various middles among others*. From this putting forth, performance-makers seek out collaborators, working each in their own medium and skill-set, each with their own discursivity—the choreographic, textual, sonic, musical, pictorial, fleshy. Each collaborator explicitly explores their material in their own way, and in so doing sustains the open relations between different kinds of material and their composition in the performance. In encountering media in which they are not expert, each has to cross a void in-between channels of communication in order to collaborate. This model of collaboration produces a kind of speaking without a common language, making these collaborative relationships endlessly productive and non-resolvable. Furthermore, to borrow a metaphor from quantum mechanics, they are complementary and compossible in that they produce worlds which cannot be equated the one with the other, and would, indeed, contradict one another, were it not that they somehow appear to work alongside each other in the "same" space-time of the performance-event itself. In theory they should not work; but in practice, the work works precisely *at the point* where "we" as collaborators cannot: impossible collaboration happens (see Giddens and Jones 2009 for further discussion of this idea).

> *Esse* is *interesse*; essence is interest. (Levinas 1998, 4)

Furthermore, if this being in-between the in-betweens is particularly heightened in performance—Derrida did call theatre "the only art of life" (1978, 247) in critiquing Artaud's attempt to put himself outside of discourse—then how do I document this experience? How can I, if attending to any specific discourse or practice would render the event's plenitude down to a single field or text? No, to record in any one language, be it choreographic, musical, pictorial, verbal, would collapse the very specificity of the event's non-specificity, puncture the no-where of its now-here, evidenced only by the compulsively repeated failure of performance's documentary remains after the fact. I can only stalk the realness of the performance-event itself by way of metaphor, only approach it *indirectly* by way of forcing transitionings, crossings across from the dimensionality of one kind of documentary remains to the dimensionality of another, moving through one document's discursive field then phasing into another, facing another self then turning to a third. And in each phase-transition, the specific relation to the "performance itself" is occasioned in its own way: it is disclosed as real, since momentarily apparent, observable, recognizable, navigable. This transitioning among any work's archival remains is as if I were pulling focus from one plane to another, from foreground to background, a zone of interest becoming a place of concern; and I feel this working-across the archive as movement, as a dynamic through (irreversible) time—*as an event of archiving.*

The document pulls focus from the blur of interest *in the performance* to the hard edge of a definable object of attention *in the record*. So here, by way of each document, the "original" material's vagueness, which I feel haunting the work or exceeding in potential what the work could have manifested, comes suddenly and always surprisingly into sharp relief. However, not as if I were experiencing the work through one lens alone, but as if suddenly recognizing the concreteness of one particular material rendered all others unintelligible. Here is the particular clarity that strikes me about performance's documentary remains, each a glimpse in its own way that banishes all other remembrances. Whereas in performance, I could say that interest dematerializes to the extent that any particular material materializes; it is only when I sustain the materializing of interest, remain in-between the betweens of the work, literally un-wording it, utterly un-phrasing it, patently blurring it, that interest can be properly opened out as new and progressive couplings of thought-sensations. This tension between sustaining the opening out of interest in the performance-event itself and the instances of clarity realized in performance's documentary remains became the productive catalyst at the heart of Performing Document's encounter between performance-maker and archive.

The *Redux* Strand Commission invited my performance company Bodies in Flight to revisit our archive, most of which is held by the University of Bristol's Theatre Collection. We chose to return to our eighth project *Do the Wild Thing!* (1996), since it had been the first to be led by a specific research concern. This had been a conscious return to first principles: to explore the fundamental encounter in performance between the discursive and the embodied. Following Brecht's separation of the elements, our methodology was to stage a separation of what is heard and what is seen. Rather than an attempt to clarify meaning, this separation was inspired by Foucault's commentary on Velasquez's *Las Meninas*:

> But the relation of language to painting is an infinite one. It is not that words are imperfect, or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other's terms: it is in vain that we say what we see; what we see never resides in what we say. (Foucault 1970, 9)

This separation, what I called the *hear—see*, began with the rehearsal process, structuring how the performance-makers worked together, and in the performance, determining design and the relation of choreographic to textual and musical elements. For the four weeks of making *Do the Wild Thing!*, we worked in separate rooms, choreographer Sara Giddens with performers Jane Devoy and Dan Elloway, performer Jon Carnall with me, only sharing our work for two hours every Friday. Alongside this, composer Christopher Austin wrote a score for string trio, to be played live, and designer Bridget Mazzey physicalized this processual separation by dividing the stage-space into three. Through separating out the density of the bundling of media and persons inherent in the performance as event, we aimed to produce for the audience member, who became for us *the auditor-spectator*, an opening up of this productive space between media as a means of accessing the blind-spots of our everyday constructions of self.

Do the Wild Thing! Bonington Gallery, 1996. Photo: Edward Dimsdale.

The topic of the piece was inspired by Andy Warhol's one-reel film *Beauty#2*, in which a "beautiful" couple on a bed are subjected to an interrogation of their relationship, their sense of self, by an unseen interlocutor. For thirty minutes the camera is unblinking and the shot unedited; the improvised conversation ebbs and flows; the couple are persuaded to strip to their underwear and kiss; the young woman loses her temper with the interlocutor while the young man loses interest. Over the duration of the reel, Warhol's camera with its unrelenting gaze problematizes the viewer's voyeurism to see and know more about this couple. The haphazard and contested process of both constructing and presenting the self is further opened out and complicated by the unseen interlocutor's provocative questioning and goading. This both mocks and extends the viewer's desires, pushing at the ethical boundaries of licit and illicit seeing, complicit and forced performing, collaboration and exploitation. Our set-up sought to replicate this queasy oscillation in the theatre, this unfulfilled promise of seeing some kind of "real" sex as a window, if not to the soul, then at least to the self. As such the show was marketed as a "peep show," although the openness of its end-on staging and the brightness of its lighting meant that the spectators were as much on show as the performers, and only the Man hiding behind the silver curtain had any protection from the gaze being returned—the gazer gazed upon. The Man in *Do the Wild Thing!* said to Grace and Joe:

Sometimes to name the deed is enough. Isn't it? Just to give the instruction. Or not even to name it as instruction. Simply to say it out aloud. Or in my special whisper. To know you have done such a thing at such and such a time and place in the undocumented past. To imagine you could do such a thing, if so instructed, in some indeterminate future. That's enough. On quite a few occasions. But then. When confronted with the deed, who knows what'll come to one? When it's done, before me. That very complicated place. When all the talking, the instructing and the describing's done. And it is done. Do it then. Go on, do it. Only kidding.

Do the Wild Thing! Bonington Gallery, 1996. Photo: Edward Dimsdale.

From my perspective as the writer, this methodology of separation forced me to interrogate the resource I had most to hand—my own self, to explore a form of writing as an expressing of self rather than communicating. For the first time, I was writing a text out of a space most alien to theatre—solitariness. This felt perverse, almost autistic, as Michel Serres would have described it: to produce text as alter-ego, that was not intended to be performed, that did not point towards its auditors in its writing. From this non-relation in the very process of writing, what emerged for me was something more profound than the mere separation of theatre's channels of

communication: the dualities of a genuine complementarity began to find their own modes of engagement: solitarinesses from which a new understanding of collaborating could emerge.

> A unique style comes from the gesture, the project, the itinerary, the risk – indeed, from the acceptance of a specific solitude. . . . Repetition of content or method entails no risk, whereas style reflects in its mirror the nature of danger. In venturing as far as possible toward non-recognition, style runs the risk even of autism. (Serres with Latour 1995, 94)

So, what had begun as a practice-as-research project designed to explore what happens in performance when there is a radical separation of what the audience can hear and the spectator see resulted in reformulating for us the question of the indeterminacy of media and communication in performance into one about collaboration and the making of performance across media. Bodies in Flight subsequently embarked on a series of new collaborations across media and skill-sets which explicitly sustained the open relations between different kinds of material and their composition in the performance. This included the integration of technology into our methodology, as well as folding back into the event not only material captured live but also material from rehearsals, thus layering different times from the show's making into the performance itself. We have since worked with musicians, sonic and video artists, photographers, and most recently gymnasts, performers whose bodies were expert, amateur, young, old, who could sing, dance, play, or tumble. We have learnt that, in order to collaborate, each collaborator had first to know themselves, to know *what* each could do, *how* each did it, and most decisively *wanted* to do: questions of self, skill-set, style, and will. To achieve this self-knowledge, we had first to force ourselves, against the grain of theatre-makers, into non-collaboration; and by this method, we perversely discovered new ways of collaborating. (For documentation of the original production and company archive for the project, visit the Shows section of the online emulation of *Flesh & Text*: https://dedefi.ilrt.bris.ac.uk/sites/default/files/bif/core/8/frame.htm)

Do the Wild Thing! Redux, Arnolfini, 2012, with *Muse* installation on far right. Photo: Carl Newland.

The *Redux* strand of Performing Documents gave three of the original collaborators from the 1996 show and me the opportunity to extend this series of collaborations in two ways: first, to encounter the archive of *Do the Wild Thing!* as if it were another of our collaborators; and secondly, to make more explicit the company's methodology of impossible collaboration by disentangling both the collaborators themselves and their respective media. In order to achieve this, we decided to work independently until the day of installation in the Light Studio of Arnolfini Gallery in December 2012, each producing a separate new work in our own medium— dance, photography, text, and video. Our collective brief was that each non-collaborator would take their inspiration from their first involvement in *Do the Wild Thing!* and, where possible, pay particular attention to those elements of the archive each produced. Furthermore, each non-collaborator was to force their medium to the limits of its discursivity, that is, to the point of inarticulacy.

Still Moving: Moving Still, Martha King, Tom Bailey, choreography Sara Giddens. Photo: Carl Newland.

Choreographer Sara Giddens worked for two weeks with performers Tom Bailey and Martha King exploring the micro-choreography of exchanged looks and minute gestures she had first developed with Dan and Jane sixteen years earlier. That exploration had marked a radical shift from Sara's earlier concerns, which were around the integration of social dance into devised performance practices. It had been inspired by the listless, meandering "non-action" of Warhol's superstars on the bed in *Beauty#2*. *Still Moving: Moving Still* was a durational dance duet performed a number of times over *Redux*'s opening weekend. The dancers moved through the installation and out into other gallery spaces over a two-hour period, ending up in Arnolfini's Reading Room where some of the archival remains Sara used in the reinvention were being exhibited.

Do the Wild Thing! Redux archival exhibition, Reading Room, Arnolfini. Photo: Yiota Demetriou.

Her main resources were the two-camera video document made in Bonington Gallery in 1996 by Tony Judge and the still images taken by Edward Dimsdale. Although Sara was exploring her current interest in stillness in choreography and how the dancers moved towards and away from these points of apparent non-activity, the genesis can be traced back to the 1996 show, when she began to focus on the minimum differentiation required to distinguish everyday, habitual movement from dance. *Still Moving: Moving Still* saw the duet of dancers moving among gallery visitors, taking the rhythm of the progressing sequence of actions from those around them, sometimes indistinguishable from the visitors in their gestural dialogue, at other times clearly visible as expert movers. The work was later restaged with a larger ensemble of all female dancers at Nottingham Contemporary Gallery (October 2013) and formed part of her recent doctoral project at Middlesex University (2014).

Still Moving: Moving Still, Martha King, choreography Sara Giddens. Photo: Carl Newland.
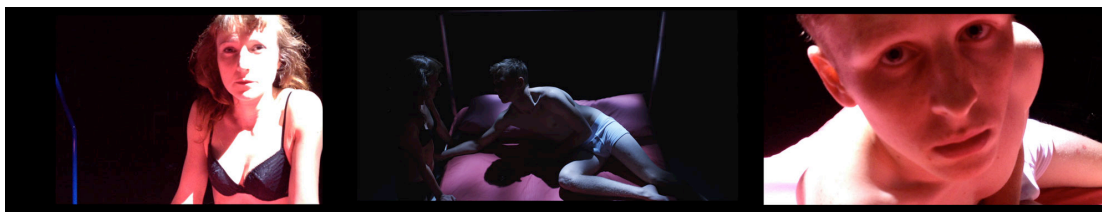
Photographer Edward Dimsdale decided to respond to his archive of negatives from his documentation of *Do the Wild Thing!* and super-8 footage he had taken of the show's final dance sequence. He wanted to explore his current research interest in the reworking of one photographic technology through the frame of another, specifically refiguring old photogravure techniques with the digital, and so foregrounding both the processes of producing the image and the materiality of the print itself. To do this, he reprinted the negatives in a variety of formats, including frame-by-frame reprints of the film footage. These large and small images in both black-and-white and colour were then distressed and pinned to the long wall of the gallery to produce a bricolage glimpsing a fragmented timeline of the show's languid, interrupted "primal scene."

Make the Fixed Volatile, and Make the Volatile Fixed, photography, Edward Dimsdale. Photo: Carl Newland.

Video-maker Tony Judge decided to explode the single perspective of his 1996 multi-camera record, taken from the audience's point of view, by harnessing the potential of high-resolution imaging and hard-drive synchronization. Tony also took inspiration from an archived script of an unmade film version of *Do the Wild Thing!* as well as re-using the documentary audio recording of Christopher Austin's score for string trio as the soundtrack to his new work. He worked with high-resolution cinematographer Terry Flaxton to produce a three-screen video-work that reinvented the show's primal scene from each of its actors' points of view—Grace, Joe, and the Man. He took care in the casting to make explicit the age differences implied in the original text, a distinction the original casting did not achieve: Chris Bianchi in his forties as the Man, Polly Frame in her thirties as Grace, and James D Kent in his late teens as Joe. The three screens were installed on three different walls of the Light Studio so that it was impossible to view all three without turning one's head. Each screen had its own separate soundtrack that was only audible if one approached the monitor. With Chris Austin's score underneath, these voiced separately the Man's commands and taunts and the thoughts of the silenced sex workers: Grace's text was taken from an entirely different Bodies in Flight work *The Secrecy of Saints* (2006) which focused on the internal monologue of an isolated female protagonist and Joe's monologue consisted of the actor reading out his mobile phone text message conversations. Tony wanted to use his medium to accentuate the voyeurism that drove the first work by representing each actor from

the point of view of the others. And so, by closing this triangle of gazes, the three-screen reinvention managed to implicate even more intimately the spectator in the erotic play of its primal scene (for documentation, visit: http://www.bristol.ac.uk/arts/research/performing-documents/workshops/redux/arts/research/performing-documents/dtwt.html).

I'd Like to Call You Joe Tonight, multi-screen video, Tony Judge.

For my element of the installation, *Muse*, I wanted to explore the central concern of my practice as research as a writer: the relationship of text to flesh in the performance-event, of the spoken or heard word to the physical presence of the performer. With *Do the Wild Thing!*, as mentioned above, I began a practice of writing text for performance with the maximum disregard I could muster for its eventual use in the performance itself. That was to lead in subsequent works to a writing process that tried not to concern itself with who might say a particular text, how it might be delivered, and to whom. This would produce a script for the first day of rehearsals that consisted of a collection of separate texts. These were loosely grouped into thematic concerns, which were themselves only identified as the texts accumulated rather than in advance as an intended topic. We would then experiment with different performers trying out different texts in a range of scenarios. This resulted in a second distinct phase of writing in which specific texts were rewritten to accentuate the qualities that a particular performer brought to the text in a particular scenario. For instance, the gender or person of the text might shift, or the tense; or a particular metaphor might be extended alongside some movement or interplay between performers. Eventually, each performer would find their texts in relation to one another, with Sara and me as outside ears. And so the aggregate of what the texts were saying emerged as a consequence of each performer coming *to own* their own texts so personally that I found it difficult to disassociate them the one from the other.

Rehearsals: Left—Jane Devoy, Dan Elloway and Sara Giddens on the bed; Right—Jon Carnall behind the curtain. Photo: Simon Jones.

However, with *Do the Wild Thing!* we had decided to separate Jon Carnall as the Man, who spoke, from Dan and Jane as Joe and Grace, who were spoken about or to. Furthermore, the Man spent most of the show sat unseen behind a curtain while Grace and Joe were highly visible centre stage, but largely silent. This focused the second phase of my writing on Jon's performance alone

and heightened for me the two hours every Friday afternoon in the rehearsal process when we all met in the same space and placed the vocal material Jon and I had been working on alongside the choreographic material Sara had developed with Dan and Jane. In starting to work on the *Redux* version by looking in detail at Tony's video documentation, this separation of what is heard from what is seen became even more apparent to me because the video's point of view occupied that of the auditor-spectator. I realized again the force of the text applied to the bodies of the performers, its dizzying and disturbing oscillation between an erotics and a violence, a ravishment and a desecration, its inability to stabilize a description of either what was seen before us or what was desired of what was seen. I returned to how the work's apparently simple premise—to explore this primal scene of theatre by flesh encountering text—complicated itself within receding frames of desire and doubt, so that what we saw ended up a very long way away from what we heard. Understanding, of course, that the process of documentation itself was yet another frame, I recalled how *Do the Wild Thing!* had been the first show we systematically documented. So much so, that I took photos through the process and had even documented Edward Dimsdale as he was documenting.

Dan Elloway, Edward Dimsdale, Jane Devoy, Bonington Gallery, 1996. Photo: Simon Jones.

During that session, I had also taken a photograph of Dan asleep on the set. For me, this image exemplified the complex of concerns we had all been exploring together alone. For Dan, as performer, this specially constructed metal-framed bed had been his playing space; he had spent many days lying, sitting, moving on it, and now its strangeness had been domesticated and he felt relaxed enough to fall asleep in the middle of the photo session. The pose, in underpants, with arms clasped above his head, is undeniably erotic in its openness, expressing for me the way Dan had also embodied the force of that gaze so deliberately provoked and sustained in the show's staging and text. Here he has become the object of many gazes—for better and worse—and particularly for me the object of many words, for which I was personally responsible. So much so, that this casual, unplanned image crystallized for me the potential of Bodies in Flight's practice—the focus on flesh and text, the way the words seemed to attach themselves to the performers' bodies, and the profoundly ethical demand this encounter placed on us as

performance-makers, with respect to both ourselves as individual artists working collaboratively and to our audiences. It was this responsibility that became the concern of *Muse*: I would explore it as a written response to this image.

Dan Elloway, Bonington Gallery, 1996. Photo: Simon Jones.

I decided that this writing would be driven by an approach that was opposite to my practice when producing text for a performance-work in that, instead of trying to write *away* from persons and situations, I would fasten myself *to* this image in relation to my memories of making the show. *Muse* would be a dwelling, rather than a flight. The attachment of text to image to flesh would be further concretized in the installation by recreating the bed, Dan's playing area, in a corner of the Light Studio. Walled off from the rest of the gallery and accessible only through a narrow opening, a mattress covered the entirety of this partially hidden, semi-private space, dressed in the same colours as the 1996 bed. On that surface was placed a small book, again using the same colour scheme of orange and red. I wanted the feel of the book in each reader's hands to suggest an old volume of poetry. To that end, I worked with local bookbinders Bristol Bound to select paper stock, endpapers and cover board that felt old-fashioned to the touch. The typeface was a basic Courier and a bookmark was added, made from a reprint of the source image. The edition was limited to five, and signed by myself and Dan, again to accentuate the "aura" of bespoke, a specially crafted object handled by both writer and muse, a material connection between imagination and person. For me, all this concern with the book's materiality was a knowingly hopeless denial of the text's potential for promiscuous propagation, especially in our contemporary digital age. I was attempting, again in sure and certain knowledge of failing, to attach this particular sequence of words to a particular person—Dan himself.
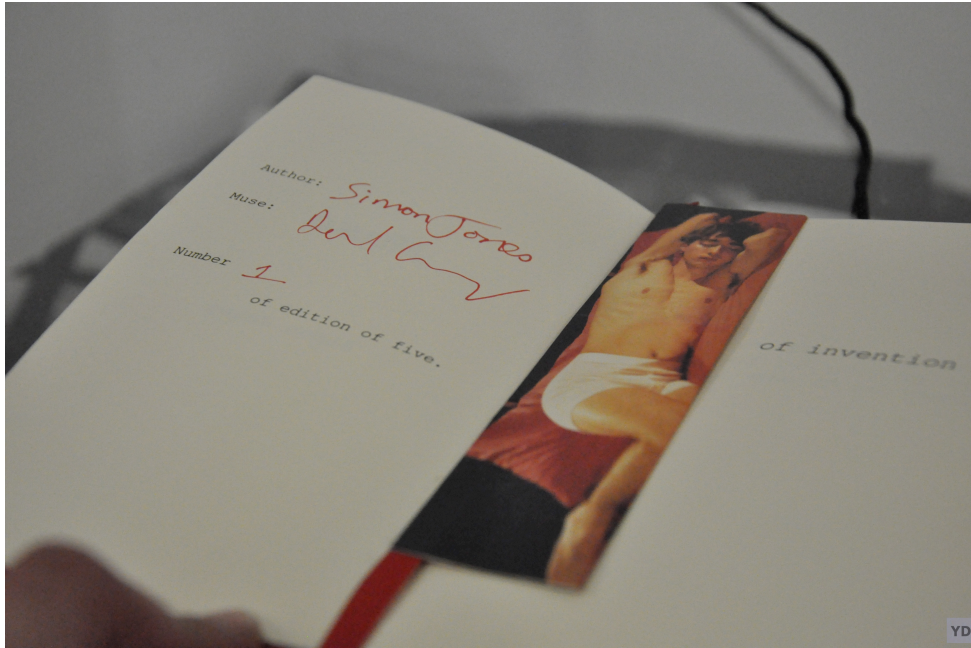
Muse, print, Simon Jones. Photo: Yiota Demetriou.

To force this failure further, I invited Dan back to Bristol for the opening weekend to lie in the *Muse* installation and reenact the source's informal pose. If visitors entered the space, he would "wake" and read to them from my text. I was profoundly grateful to Dan for agreeing to do this, to step out of his current life in Norway and his profession as an educational publisher, to put himself back into that play of gazes. During that weekend, I observed the range of responses from visitors to the installation, the surprise at discovering the space of *Muse* at the end of the gallery, suddenly coming upon Dan "asleep," the trepidation at following the instruction to enter, then Dan "waking" and reading this oh-so-personal text to them in his soft voice. Some people, particularly men, could barely bring themselves to look in through the opening, let alone step inside; others entered singly or even occasionally in couples. At one point, Dan's father and nephew entered together.

Muse, Dan Elloway, print and installation, Simon Jones. Photo: Carl Newland.

Here was a further complication to the ethical demand that the relationship of artist to artist to auditor-spectator made of us: that the source image referred to a flesh that no longer existed. In comparing the image of flesh with the person lying on the mattress, the visitor could see how Dan's body had aged over the intervening sixteen years. For me, this temporal in-between between representation and flesh ghosted the imaginative space in the writing between two kinds of desire: first, the desire to know, to be able to own the person *thoughtfully through words* as symbols; and secondly, the desire to have, to be able to own the person *feelingly through flesh* as sensation. Both are impossibilities that the writing in attempting to achieve knowingly fails. In Dan's gracious return to *Do the Wild Thing! Redux* he gifted his flesh again as conductor of the play of gazes, as conduit for the flow of words. In this way, I felt that we forced together alone, Dan and I, a closer bond between flesh and text than the first show had been able to achieve. (For the full text of *Muse* and further contexualization of the project, visit http://p-e-r-f-o-r-m-a-n-c-e.org/?p=622)

Muse, Dan Elloway, print and installation, Simon Jones. Photo: Carl Newland.

So, in these various ways, the artist-researchers' solo works resonated with the "original" process of both making and documenting the 1996 performance. In the redux reinvention, we attempted to disclose further the incompletenesses in-between and within media—the middles of middles, which has since been a key concern of Bodies in Flight's practice. Like a hologram, shattered, we offered a set of different perspectives, (literally) *through-seeings* on to the quasi-object that had been the show. The illusionary centre, the "real" of the work-object, was evacuated to the edges of multiple viewpoints, expressions of each non-collaborator's journey between the non-communicable parts, the aspects of the redux. The 1996 performance's single point of view, its proscenium-arch setup, was re-placed by the fugacious affect of the choices made by each non-collaborator, disentangling media as they crisscrossed in-between and across the work's archival remains. From this dispersed periphery, we each looked back at, re-turned to face the primal scene we had fled sixteen years earlier. Our (non-)collaborative relationship in the making of the various elements of the installation *personified* these gaps and modelled each collaborator's entanglement with the archive, our multiple crossings across the dimensionalities inherent in each document, each remains. Furthermore, the installation itself attempted to reenact for the

visitor the experience of transitioning between material and media, techniques and perspectives, which we as makers experienced in making the "original" work and auditor-spectators experienced in its performing. We were suggesting that the archive's very productivity emerges from crossing these gaps, and so experiencing the impossibility of completeness, of realizing an origin. (For more images of the installation, visit https://www.flickr.com/photos/81493155@N00/sets/72157640780411225/)

> [A minor literature is] an *expression machine* capable of disorganizing its own forms, and disorganizing its forms of contents, in order to liberate pure contents that mix with expressions in a single intense matter. (Deleuze & Guattari 1986, 28)

In the second part of this article, I want to describe how *Do the Wild Thing! Redux*'s strategy of non-collaboration across media has led me to think that performance-makers have a particularly crucial relationship to the archive. If not uniquely, then decisively, this opens up questions about knowledge production that are fundamentally *technological*, in that they tell us something about our relationships to all technologies. As a performance-maker, I experienced two fundamentally different memories encountering one another in the archival remains of *Do the Wild Thing!*: that of embodied practice, the experience of having made work over time; and that of external record irrupting into practice from the outside. This interpolated what was felt with what could never have been felt: the image taken from the point of view I never occupied, the camera's; or even that of the page, since the word written down is never the same one that comes to mind. This struggle of living memories with external memories, the profoundly embodied, what drove the work, with the profoundly disembodied, as in estranged, like something familiar taken from one and put at a distance, characterized my relation to the archive.

For me, there is always a certain relief in being able to step away from the relentless issue of being together alone out-standing-standing-within the work as it is being made. A relief in temporarily occupying the abstracted perspective of the document, looking from the outside at the quasi-object that *is* now the work at hand. Indeed, ironically, it may well be that only by means of the recording device's technological capacity, whether that be camera and computer or pen and paper, can any performance-maker actually realize their work as object, as some(quasi-)thing that can be pointed to and so commented upon. The relief of being able to separate clearly the outside from the inside of the making of the work, disentangling out-standing-standing-within, can provide this necessary refuge from the interminable issue of being in-between the making among collaborators. Temporally, this happens as a kind of rhythmic crossing-across from the rehearsal room to the archive, similar to those enacted within the making between media and collaborators. However, this time a transitioning happens from inside to outside that making: a temporary stepping away from the work that the artist has been in the midst of in order *to look askance* at it. The gap between these two different perspectives produces *a potentiality* between two profoundly different ways of knowing—insider know-how and critical knowledge. This potentiality became the gradient that drove the various crossings-across I made back and forth inside–outside the making of *Do the Wild Thing! Redux*. It is also why I had to make these journeys into the archive *alone*, from my own embodied experience and memories towards these documents, by way of my own self and will among my collaborators. The *Redux*'s strategy of non-collaboration was designed to explore this solitariness: in an impossible dialogue between record and potential by way of memory and technique.

Furthermore, if insider know-how is always embodied, an intense bundling together of the experience of having made with the making now at hand, it can only be realized by way of specific technological assemblages of artist and equipment, techniques and conventions.

Performance has a long history of early adoption of technologies, from *deus ex machina* to arc-light to holograms (see Baugh 2005)—a theme I do not have space to develop here. This fundamental relationship to technology is precisely in order to open up and test the relation between the performer's body as medium, flesh as ur-technology, and technology as medium: to explore what it is possible to do, say and feel with such equipment, which is as much as to say what it is *to be in-between such media*. So, with the same force, the performance-maker pushes archiving to reveal the limit-case uses of its technology by focusing precisely on what cannot be captured by way of that equipment. For a document of performance to work it must be forced to fail entirely and completely on its own terms: for instance, it *makes sense* when documenting a performance with video to use multiple camera and microphone positions, to take advice from the camera-operator as regards what we should be looking at, to reshoot what they missed, to alter the theatrical lighting to accommodate the camera's sensitivity, to select shots in post-production and re-mix the sound. The archival document, whether audio-video, written word or blog, is just such a device, which the performance-maker exposes for what it cannot do in comparison to the performance itself or the performers themselves. The partiality of each technological approach is necessarily disclosed, and in doing so reveals the gaps inherent within and between all media, however naturally they have been embodied (see Giddens and Jones 2012). In this way, each non-collaborator could only express in their own medium an aspect of "the" work in its totality. *Do the Wild Thing! Redux* existed somewhere in-between the photographs and video screens, the printed page and dancers' moves: each "document" necessarily pointed beyond itself towards its lost "object"—the life of the performance.

So, the use of whatever recording technology, its techniques and skillset, inevitably provokes the performance-maker to *go beyond* what can be captured or known about performance, overflowing form and realizing in each document a failure to do it all and say it all. So that, despite all its craft and ingenuity, we, as both makers and audiences, still feel we need to *look beyond* what the document *as artifact* tells us about the quasi-object of performance it has realized in front of us. I believe this is why performance persists in a digital age: it is in an evolutionary race with technologies' zeal to capture and its processes of commodification, always running ahead of each new platform's claim to higher resolution and greater fidelity, towards that innovation's inadequacy in the face of performer as flesh, performance as event, as experienced, as lived. The current issue for performance-makers is that performance must now work *among* the ubiquity and readiness-to-hand of smart technology, which has foregrounded our relation to the archive in its capacity to capture and replay every instance of our lives, to render each life into a timeline.

Indeed, I would go further to suggest that performance-makers' use of such archiving technologies constitutes a decisive resistance to the hegemonic cultural and socio-economic assemblages, within which both technology in general and the archive as fact and idea are embedded. Because the performance-maker's relationship to the archive must expose the partialities inherent in each technological assemblage, it is essentially one of *de-second-naturing*. This mirrors their working across and in-between both collaborators and each other's media in the making of the performance itself. The same fundamental approach carries over into the archive: archive-technology is incorporated into the working relations *as if it were another collaborator*. As such, it remains somehow outside, here somehow itself resistant to co-option, even as it elsewhere insinuates itself into our everyday lives apparently so "naturally." In this sense, the presence of the archive in the making of new work works away at the gaps and aporia already in-between the collaborators and their media, skillsets, and technologies. The archive itself in its materiality adds an additional dimension to the forcing open of these media in the collaborative encounter, opening out the out-standing-standing-within dwelling-place of the new work. It obliges a more explicit non-collaboration to happen—a non-collaboration that I have argued elsewhere emerges at the generative core or, better still, the in-between of all collaboration in

performance-making (see Giddens & Jones 2009 and Jones 2012). The particular forcing of the archive and its technologies in relation to the artist among the making of performance echoes Martin Heidegger's description of the difference between our everyday use of technology and its use in any art work:

> The more handy a piece of [everyday] equipment is, the more inconspicuous it remains. . . . [However,] the more essentially the [art]work opens itself, the more luminous becomes the uniqueness of the fact that it is rather than not. The more essentially this thrust comes into the open region, the more strange and solitary the work becomes. (Heidegger 1978, 190–91)

So, the art work refuses to use up the archive-technology as resource, as we do our smartphones and cloud storage, by obliging it to appear *as itself* as non-human assemblage, as non-Being. In this way, the artist re-minds us of the fundamental gap between ourselves as Beings and technology as equipment. Otherwise *we* would disappear in our everyday use into the archive-technology as it would disappear into us: we would not know where we ended and it began. The proof of the archive would replace the life of the event, and so, by extension, all those who participated in that event: "I know I was there because the images are on Facebook."

> Technology is therefore no mere means. Technology is a way of revealing. . . . *Technē* belongs to bringing forth, to *poiēsis*; it is something poetic. (Heidegger 1978, 318)

Performance's relationship to the archive and its documents cannot be other than an essentially technological one, a relationship to techne, technique and knowledge. *Redux* did not provide a more complete version of *Do the Wild Thing!*, as film directors might like to think their reduxes do—a version more original than the original. No, I propose that Performing Documents' *Redux* exercise, as with all returns to performance's archives, actually opened up more gaps, exposing the show's auratic mask of originality, its documents' claim to be *the* work, by pointing to multiple, possible future works. The performance-maker's relation to the archive, thence to all technologies, says something more about performance: that at its heart performance embodies *knowing* because *its very performing is an issue for it.* The relations disclosed in the performing, including those between its liveliness and its recordability as evidenced in the archive, the materializing of the in-between of in-betweens, the relation of relations, are what matters to performance, in the same way that Heidegger defined the essence of Dasein as its very being *being an issue for it* (Mulhall 1996, 14). Indeed, this need or obligation to return to the archive is also a return to what it is that constitutes the performance event or act or gesture *as art.* This recursiveness drives every performance tradition as it is itself driven by the gradients of crossing-across between its making and its archiving *in and among fleshes*: every new generation of performers who must go back to those foundations, or rather, must rebuild those foundations *as if for the first time.* Hence performance's fundamental challenge to knowledge as a progressive accumulation of data-sets, objects and reproducible procedures leading towards a "better, (so say) more productive, future"; and hence also performance's fundamental relationship to its archives—as perpetual reinvention in the promise of what's to come.

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