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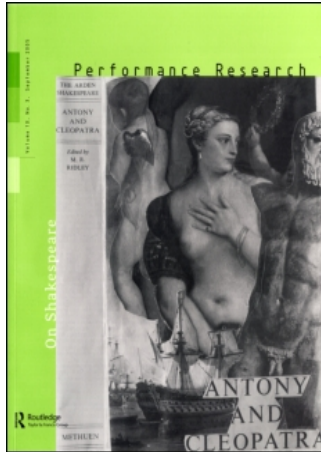
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### Foregrounding Deconstruction: A handbook for a critical methodology of artwork

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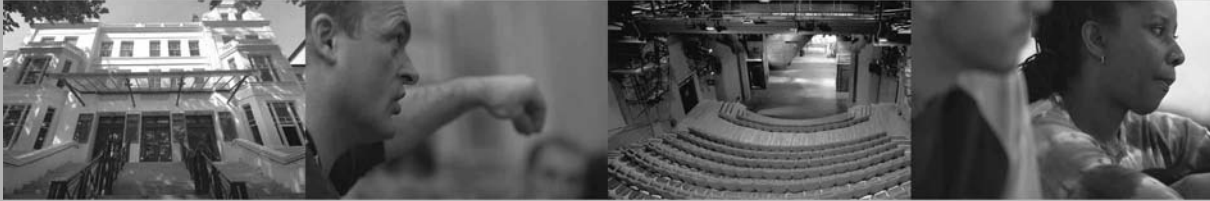
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# Foregrounding Deconstruction

## A handbook for a critical methodology of artwork

LINDA CASSENS STOIAN

*It makes no sense to write a grand theory of something that is always changing.*

Norman K. Denzin (1992: 23)

### ABSTRACT

Let us consider artwork in which its essence is neither anchored in an object nor created by a knowing subject. Rather assume artwork is constituted through an anachronistic cycle, a relational network of discontinuous sites of production and representation entailing a polyphonic chorus of participants. These artworkers, i.e., artists, theorists, curators, historians, public, etc., work on and in artwork in different ways. Thereby artwork is conceived as a multisite of individual and collective commitments and relations grounded in specific atmospheres, infrastructures and discourses, as well as in human emotion, action and understanding.

Here the *work* of art unfolds as the question of its own being - being art - which always needs to remain an open one (Benjamin 1994).

In this article my aim is to present and demonstrate a way of addressing performance, the performative and performativity in artwork that is not an ordering or other kind of system. Rather it is a critical methodology that uses 'sensitizing concepts' as opening, extending instruments for reflection as well as production (Clark 2005: 28). This approach is post-modern in that it follows upon the limits or ruins of modernist pursuits of valuate and formal theories about the essence of art. Especially it avoids a basis or striving towards universal

definitions and categories. Instead the intention is to establish springboards, demarcated nodes in a network of paths of empirical feeling, doing and thinking. This methodology, this way of proceeding, will not provide prescriptions of what to see but will rather suggest directions along which to travel (Blumer 1969: 147-8).

### KNOWING IN THE WIDEST SENSE

The online encyclopaedia Wikipedia founder John Seigenthaler Sr., 78 years old, is outraged to discover in reading about himself in his own encyclopaedia that he is thought to have been directly involved in the Kennedy assassinations of both John and his brother Bobby. This special editing of Seigenthaler's biography was then traced by the Wikipedia critic Daniel Brandt to the now infamous Brian Chase. After disclosure, Chase is fired from his job at Spedition in Nashville (SZ 2005: 13).

The story was used on 12 December 2005 by the daily *Süddeutsche Zeitung* *Selected Articles of the New York Times* as its cover. Illustrated with an image, the reader sees a young woman with her back turned as she looks into a huge, fisheye-shaped mirror that reveals a distorted reflection of her angry face. The caption reads 'Web sites, political speeches and the actions of governments can all present alternate views of reality'. The headlines announce 'The Age of Distortion: Encyclopaedia On the Web Offers More Than Truth' (Seelye 2005: 1).

The Wikipedia incident points to the confluence of a number of fundamental

• In METAMORPH, the Ninth International Architecture Biennale in Venice in 2004, Adam Budak describes one of the installations in the Polish Pavilion which he curated, 'During the process of passing through the facade's layers, Lejman's cameras will present the spectator with views of themselves, and will make use of the architecture and the walls of the facade in a composite creation. The projections do not appear as "screens on a facade," but emerge in the breaks in the walls, in the spaces between layers, and the chinks into which it is possible to gaze' (Baltzer, Forster 2004: 90).

Dominik Lejman and Jacek Dominiczak's *The Architecture of Projection*. Photo: Jacek Dominiczak and Dominik Lejman, 2004. Study model. Courtesy Jacek Dominiczak and Dominik Lejman. Venice, 2004.



concerns which underlie the central question of this 'Made to Order' Issue. Before considering then our main question - 'What is the relationship between performance practice and the ordering systems that generate and archive it?' - let us situate this inquiry against a larger field. In the background are the revolutionary changes in the means and structures of generating and accessing information and especially shifts in the very concept of knowledge which have taken place since the 1990s. One way to reflect about this is to use the concept of technological transformation, but technology understood here not only as machines and equipment, but also as knowing in the widest sense, i.e., a particular attitude towards what is and what constitutes knowledge.

Seelye's argument then about the presentation of alternate views of reality in Web sites, political speeches and the actions of governments as the distortion of truth points to two conditions. One is the way that ever since knowledge can no longer be construed as a universal - the *truth* - word and act have somehow been set into an oscillating dance: not

only does what happened depend on where you were standing, but increasingly doing is a matter of the choice of word, e.g., USA President Bush's predilection for 'victory' in speaking about Iraq.

Secondly, as events have become information and information has become events, lived experience is converted into digits, which are stored in places that are searchable but not inhabitable. The house of the encyclopaedia and dictionary - the archive, the library - were once dark and musty, heavy and condensed. Today we carry USB sticks, we need Lanports, ethernet cables.

In managing the glimmering, shimmering oscillation of words and acts, we train our thinking/doing eye/I. Like the pronoun itself, a kind of subjectivity of INSIGHT that we pass around, this seeing into all things belongs to everyone and no one. Can such an all-knowing eye/I really enable the 'technological hazard to turn into a kind of rescue' (Krell 1986: 96)?

#### (DE)CANONIZING PERFORMANCE IN ART

Duchamp's displaying of an ordinary urinal as art is commonly used as an example of the trend towards the performative, which Gernot Böhme along with Dieter Mersch and others claim as 'the most characteristic line of development in modern art' (Böhme 2001: 187).

Certainly it seems at this time that the notion and even celebration of performance in art is more popular than ever.<sup>1</sup> But despite its popularity, first of all, efforts to canonize performance in visual or fine art as its own distinctive genre seem more challenging than ever; and, secondly, the very meaning of the basic terms - performance, performative and performativity - is so diffuse that the very experts in the field, such as Eckhard Schumacher and Richard Schechner, proclaim that this is simply impossible (Schumacher 2000: 94-103). Or, consider the plight of persons like RoseLee Goldberg, an art historian and recently also festival curator, who 'has spent her career making a case for the genre's rightful

<sup>1</sup> RoseLee Goldberg has launched a new biennial PERFORMA dedicated to performance - or 'live art' as she refers to it (Schambelan 2005: 129). For a survey of the wide variety of art included under this category and a brief synopsis of performance in art, see Nollert 2003. For an overview of the problematic of definition, see Sonna 2004.

place under the art-world big top'. She simply refers to it as 'live art' (Schambelan 2005: 129).

What then is the relationship between such a performance practice and an ordering system that can include almost anything? Is this the kind of openness that helps in training our common eye/I to see into the artwork becoming art?

But what about in layman's terms? Merriam-Webster defines **performance art** as:

a non-traditional art form often with political or topical themes that typically features a live presentation to an audience or onlookers (as on a street) and draws on such arts as acting, poetry, music, dance or painting.

(2003: 920)

Or, Wikipedia encyclopaedia states that it is:

any situation that involves four basic elements: time, space, the performer's body and a relationship between performer and audience.

(2005)

Can or does *artwork* work under such a framework? Can it emerge, open up and extend itself when we frame it in this way? Traceable to initial attempts to institutionalize performance in visual art as a distinct genre in the 1960s and 1970s, a particular problem with any and all definitions is not simply that the canonizing, as well as the practice, of performance in art is so user-specific that every effort serves rather in [de]stabilizing the field. Rather expert and layman fail by treating performance in art as a form - performance art - rather than as something structural, methodological. Without this shift - the performative turn - the eye/I remains constrained within a whole host of dichotomies, such as subject/object, word/act, time/space, performer/audience, political/apolitical, live/virtual, which have become antiquated by what we know and how we are 'knowing' today.

For example, in the Wikipedia definition the 'body' is treated as a hulk, as in a classic split between the transcendental self and human matter (Todes 2001: 10-12). The underlying

objectification of the body, however, is missed by the author who continues with the claim that performance art 'is opposed to painting or sculpture, for example, where an object constitutes the work'. In fact, the subject/object dichotomy in painting or sculpture has long since been debunked. Beginning with Minimalism's rejection of pictorialism, literalness has been projected back into the viewer's space, seeing has been linked to a sense of situated embodiment, and attention has been deflected to the setting of the object. In short, artwork is no longer simply conceived in subject/object terms, but as a spatial situation incorporating surrounds and the spectator as participant in the work of *artwork*.

In short, the performative turn - a paradigm in cultural thought cutting across disciplines - is not only disrupting the traditional boundaries of such dichotomies but also leading to a collaboration between these formerly separate terms (Fischer-Lichte 2004: 33). This very lability, however, makes it seem even more essential to continue the difficult work of canonizing the performative turn in visual or fine art. This needs to be approached not as a form or subject of study but as a methodology, a means to investigate, re-think and re-invent artistic structures and questions in (dis)placed, (dis)organized fields.

#### LIVED SPACE

The possibility to explore exactly why and how that the canonizing of performance art formally as a genre is problematic developed during the process of setting up a Web-based databank *Swiss Performance Art Since the 1990s* (Cassens Stoian 2002: 128-34). Thereafter, the subsequent nine-month research project *perform space*<sup>2</sup> provided the framework and means to articulate an alternative understanding and approach. Going deeply into actual structural phenomena of artwork in two art-in-public-space projects<sup>3</sup> revealed how artwork functions as an experienced event. We studied the way the parts of the work relate to each other putting *the*

<sup>2</sup> <www.perform-space.net> The research project *perform space*, Department of Art Teacher Training of the University of Art and Design Basel was supported by Action Do Research of the Swiss National Science Foundation and Innovation Promotion Agency of the Federal Office for Professional Education and Technology Switzerland.

<sup>3</sup> The two projects, *Local Time* (2001) Basel and *On the Spot* (2000) Bern, were especially curated to engage the public in innovative ways. See Cassens Stoian 2001 and <www.lokalzeit>. For *On the Spot*, see <www.stadtgalerie.ch/onthespot/>.

*ontological nature - the being - of artwork first.* We wanted to re-feel and thereby articulate and understand how artwork had affected us and how we might discuss these elements together. This meant that we were exploring artwork through the phenomena of our own embodied participation. The work of art working seemed not only to be about 'creation' but also often about maintenance or repetition - and also destruction, discontinuation and disruption - of social, cultural and material orders.

In many traditional approaches to the performative, performance in art is often qualified as 'time-based art'. Proclaimed as 'transitory', 'singular' and 'unique', representation is made equivalent with so-called presence. (Peggy Phelan and also Rebecca Schneider represent this position; Judith Butler, the contrary.) Our experience led us rather to a spatial-based method. This meant a fundamental rejection of a notion of artwork as equivalent with its representation in time, an extremely challenging manoeuvre that philosophers are only just beginning to tackle. Because the grounds for critically dealing with artwork in this way, i.e., in terms of its structural spatial phenomena of *lived space* are not widely

grasped, we realized that artistic strategies involving such effects, e.g., social interaction, are often still interpreted in a negative way.

For example, Boris Groys judges social interaction in art as a kind of kitschy consumerism:

Ever since Duchamp the artist doesn't consider himself any more as a producer, but rather much more as an exclusive consumer of anonymously produced things. The artist has distanced himself radically from every kind of production and is going much more in the direction of management, planning and directing. Increasingly an artist not only takes objects from the outside world, but also borrows various social roles. Lately he or she has appeared as social and institutional critic, as ethnologist, sociologist, curator, art critic or also as terrorist. Artists prepare meals for the exhibition visitors, give them a new hair-do, wash their feet or sell them little souvenirs. Excursions, lectures and political events are being organized, city planning has become a target and everyday life is being intervened in.

(2003: 50-3, author's translation)

Despite Groys's grief about the assumption of new roles, the disintegration of traditional notions of art production indeed led to the kind

• Figure 1. The main result of the *perform space* research evolved into a set of concepts and diagram represented in two forms. On the one hand, a schematic version illustrates the two-sided, three-leveled structure behind the model (see Figure 2). Eventually, however, an interactive, on-line version with its terms moving in and out of one another and branching out into infinity will better serve artwork as the 'object-becoming'.



of strategies we were more interested in exploring. Our challenge, however, was to find critical ways to study this not simply as action but rather as a complex field involving specific kinds of individual and collective presence and ways of being, doing and thinking.

Through an interdisciplinary approach, we reconsidered performance in art in relation to the study of the performative and performativity in other fields. In this way we eventually discovered a strong kinship with a strain in philosophical discourse in the phenomenological concept of '*lived space*' or *gelebter Raum*. According to this concept, space is not considered as an empty Cartesian container, but as a construction. First used by Karlfried Graf von Durkheim in 1932, its major premise can be summed up in the notion that people and the surroundings comprise an indivisible whole, which is conceived as a fluid state in a continual, dynamic process of being created, changed, destroyed or replaced.<sup>4</sup> In terms of ordinary experience, one can easily try out the concept through considering how any space is dramatically altered through simple effects of daylight or weather.

#### HOW TO . . .

The main result of the *perform space* research evolved into a set of concepts and diagram represented in two forms. On the one hand, a schematic version illustrates the two-sided, three-levelled structure behind the model. Eventually, however, an interactive, online version with its terms moving in and out of one another and branching out into infinity will better serve artwork as the 'object-becoming', as described by Andrew Benjamin in his book *Object Painting*:

And yet art work is not a description of an object at rest. On the contrary art work is the work - the action - proper to art.

(1994: 7)

Despite their diverse appearance, however, both forms serve a common function. Unlike

traditional purposes of genre, style or period, which serve to categorize art, the analytical function of using the *perform space* model is to open up artwork. In particular, the intended function is as a tool for working one's way through artwork. Evoking associations within an explicit logic of featuring artwork as process, the model and its structures ideally should serve as a tool to release exact and - objectifying - modes, as well as hermeneutical and subjective, queries in which the mode is intuitive, synthetic, singular and particular (Nevanlinna 2004: 82-83).

From the setting side, the model can be used to consider humans and their behaviour, habits, discourses, etc., as well as visible and invisible animals/plants and material and symbolic goods and processes from a post-structuralist position, as in Foucault's/Lacan's 'gaze.' Clarke describes what this means through Foucault's understanding, i.e., using Jeremy Bentham's panoptical prison as a literal and metaphorical example. The round guard tower is in the middle of a complex of transparent cellblocks within which the prisoners are always visible, but from which the guards can never be seen. Foucault argues that the guards do not even have to be there, as the prisoners internalize this view and discipline themselves as if they were always being watched. Thereby, through what he calls a 'technology of the self', the subject/self is decentred (Clarke 2005: p. 210).

Or, as described by Hal Foster, one can use Lacan's childhood memory of a shiny sardine can floating in the sea, which, catching a ray of sun, glinted at him as the 'eye of the world'. Lacan speaks of this eye looking back at him as the world's gaze, a way in which the world reveals itself as holding the subject in its grasp. He distinguishes human 'being' from that of animals and things, in that animals and things are caught in the gaze and are unable to view the world from the 'perspective' of the knowing subject (Foster 1996: 139).

Looking from within the setting enables us to see how the 'technology of the self' functions in

<sup>4</sup> In phenomenological understanding, e.g., as in Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Samuel Todes, Hubert L. Dreyfus, Hermann Schmitz, et al., space is not a given but a construction, an on-going process, in which - *Sein* - or Being engages in the - *Da* - or world as a situation. In this construct, Being and the World are in an interactive relation; they influence each other. Durkheim's concept of lived space is more strictly phenomenological than our own. Our studies included post-structuralist notions, especially in the field of sociological research. In sociology, the participation perspective is often emphasized; whereas in urban studies and architectural theory, the elements of the built environment are put in the foreground. For our study of artwork, we wanted a model that included both perspectives, and we wanted as well to include both phenomenological and post-structuralist/constructivist spatial and subject-body concepts.

the setting, especially in the Foucauldian sense of 'discursive fields', i.e., how we discipline ourselves under an invisible state or under the gaze of natural science, the gaze of the avant-garde, etc. Thereby, we can smoke out 'the powers that be'. But more importantly, as aptly described by Clarke, our goal is to look from within the setting as a corrective to our taking too personally the subjective eye/I point-of-view.

The total integrated composition or setting and interaction of living and non-living things is more precisely considered in terms of its elements and their background. The **elements** are things, persons, animals, plants or natural events and their properties, e.g., colour, sounds, behaviour, smells etc. The **background** is customary ways of setting up things and behaving that are taken for granted because they seem to belong to a context. The background then is invisible, and from within the point-of-view of the setting it is never apparent. Despite its hiddenness, however, it determinately limits what is present and what takes place. Yet these are taken for granted because they belong inherently to a particular place.

On the other side of the model, **participation** indicates the presence and involvement in a situation of an embodied subject, the lived body: 'The setting changes when we adopt another behaviour . . . depending on our attitude, access to it opens and a setting becomes differentially other' (Baier 2000: 27). Here participation is based upon a notion of the subject-body as **Being in the Situation**, an interplay between innate structures, those of the situation and those of being.

Not simply our own perspective, the subject-body, as the pronominal eye/I, is as well the way that we collectively assume an individual voice. This can be the voice of nonhuman entities, such as discourses, and also even the point of view of things and effects. A corrective to the 'gaze' from within the setting, the side of participation means rather that we define and clarify our position as a specific eye/I.

In some situations, this eye/I is open, available enough to engage, even becomes curious, then affected and enthralled by everything, it is hyper-sensitive, possessed, like nerves stretching across wide urban spaces of territory that go beyond the borders of any city. Spanning and collecting the diverse forces of abandoned areas that aspire to become geography, the eye/I is one with the world.

Or, in other kinds of participation, it is undecided, ambivalent about what the degree of involvement should be. Attracted but also repelled, unsure, reserved, distant. Maybe even blocking everything out, it withdraws into itself, looking out to the world through a fulcrum, a negative receptivity that is not just careful but morbidly introverted.

As on the setting side, within the structure of participation, there are two levels. Involvement or **engagement** refers to the manifest kinds and extents of feeling, acting and thinking. These constitute states of attunement, levels of activity or situational understanding. On the other hand, generally one doesn't think about the meaning or even the enactment of **habits** and routines, nor does one notice those of others, especially of those within an intimate circle of acquaintance. In fact, most of everyday behaviour is determined by cultural practices that affect not only what one feels, does and thinks but even what one considers as possible.

### THREE LEVELS

Within the interplay between setting and participation, the model incorporates three basic structural levels or possible states based, in particular, upon phenomenologist Elisabeth Ströker's interpretation of Heidegger: **affectedness** (Ströker's *gestimmte Raum*, or attuned space), **articulation** (her *Aktionsraum*, or action space) and understanding (her *Anschaunungsraum*, or intuition space).

Within the spatial structure of **affectedness** or the atmospheric, one considers how setting and participation are animated and permeated by a specific mood. Here dimensions are



immeasurable, there is no system of reference. Rather the setting and human 'being' are encircled and united within a specific atmosphere.

Within **articulation** the setting and participation are defined through the functional set-up and the activities that humans do within it. The things that are found here are useful, and humans concentrate upon the tasks at hand. Although the articulated set-up establishes a context for specific activities, it is never either completely structured nor fully unstructured. Every situation presents a continuum or range of room-to-play (*Spielraum*).

On the setting side, **understanding** refers to the viewpoint that the very setting entails: is everything in the setting homogenous? Or is one viewpoint set within or contrasted to another? Essentially, then, this concept concerns how things are existentially, socially or culturally determined. On the participation side, **understanding**, or Ströker's space of intuition, is whenever one is thrown out of one of the other two states - affectedness / attuned space, or articulation / space of action - and into a state in which one questions subjective being itself.

For example, as in a description of Heidegger's, such a shift and state can happen when a tool breaks while one is working. The regular process of work is disrupted, and one is then forced to think about the tool itself and how it should function. Or one notices the change in one's mood.

## CONCLUSION

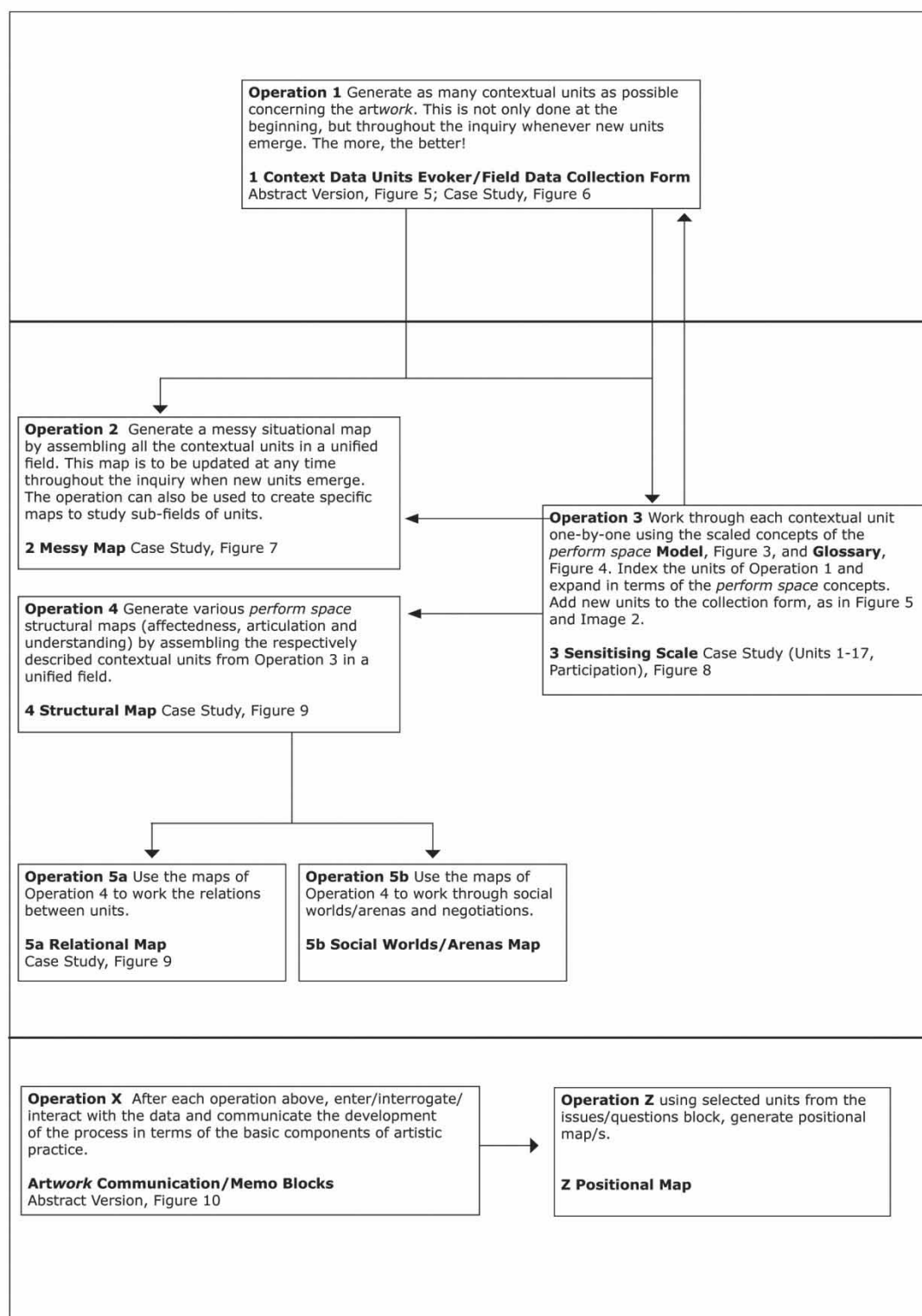
In the remaining pages I will demonstrate operations and some examples of applying the *perform space* model as a critical methodology of artwork. Being developed as part of a further research project *The Situated Body* (see end reference), this particular application is especially intended for use in critical artistic praxis or so-called artistic research (see Nevanlinna 2004). The fundamental problem involved in such an inquiry is how to capture the complexity of the phenomena of artwork without disrupting or 'closing' its ongoing, open

process of becoming. My approach to this difficulty has been to concentrate on artwork as the activities of work. Important in using the model is to use both sides when considering any one aspect. Through this shifting of the viewpoint, we can 'learn how to productively tack back and forth' (Clarke 2005: 59). This means that lived space is represented in the middle, not as a dialectical synthesis of two sides but as a parallax kind of knowledge in which the two points-of-view, *and* the views of both possibilities are interconnected all at once. 'What is interesting is always interconnections, not the primacy of this or that' (Foucault quoted in Clarke from Brooker 2005: 60).

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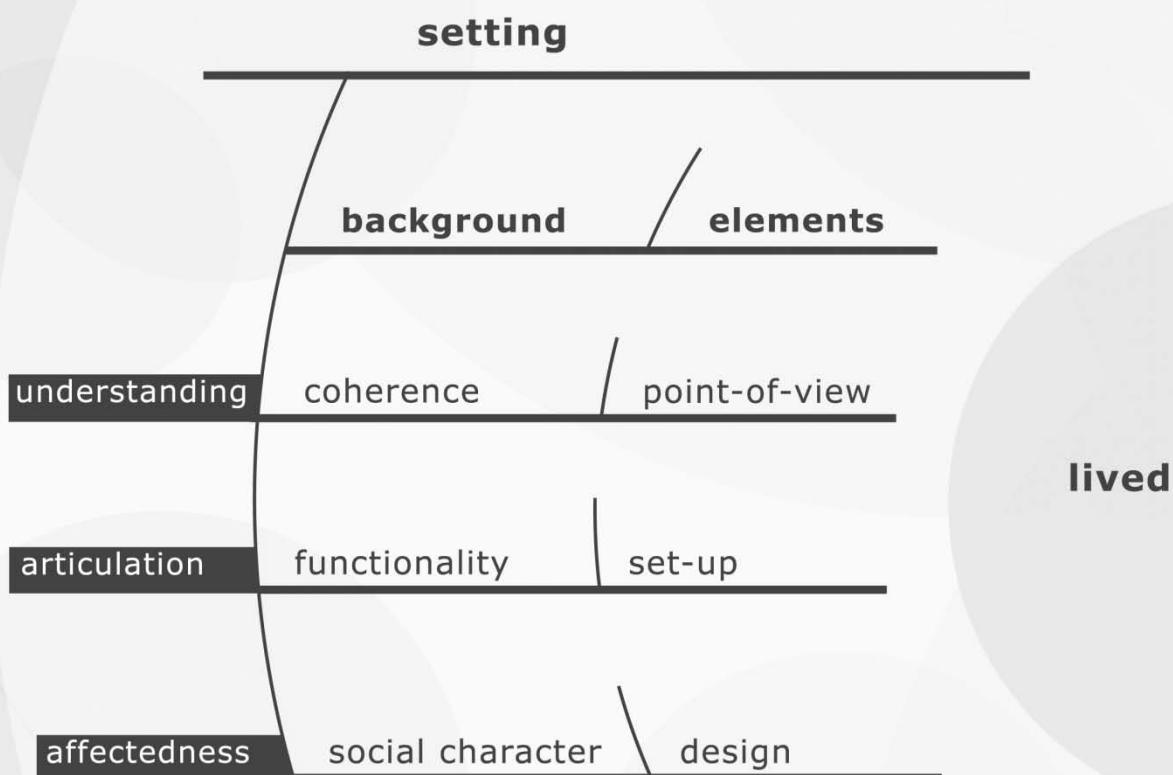
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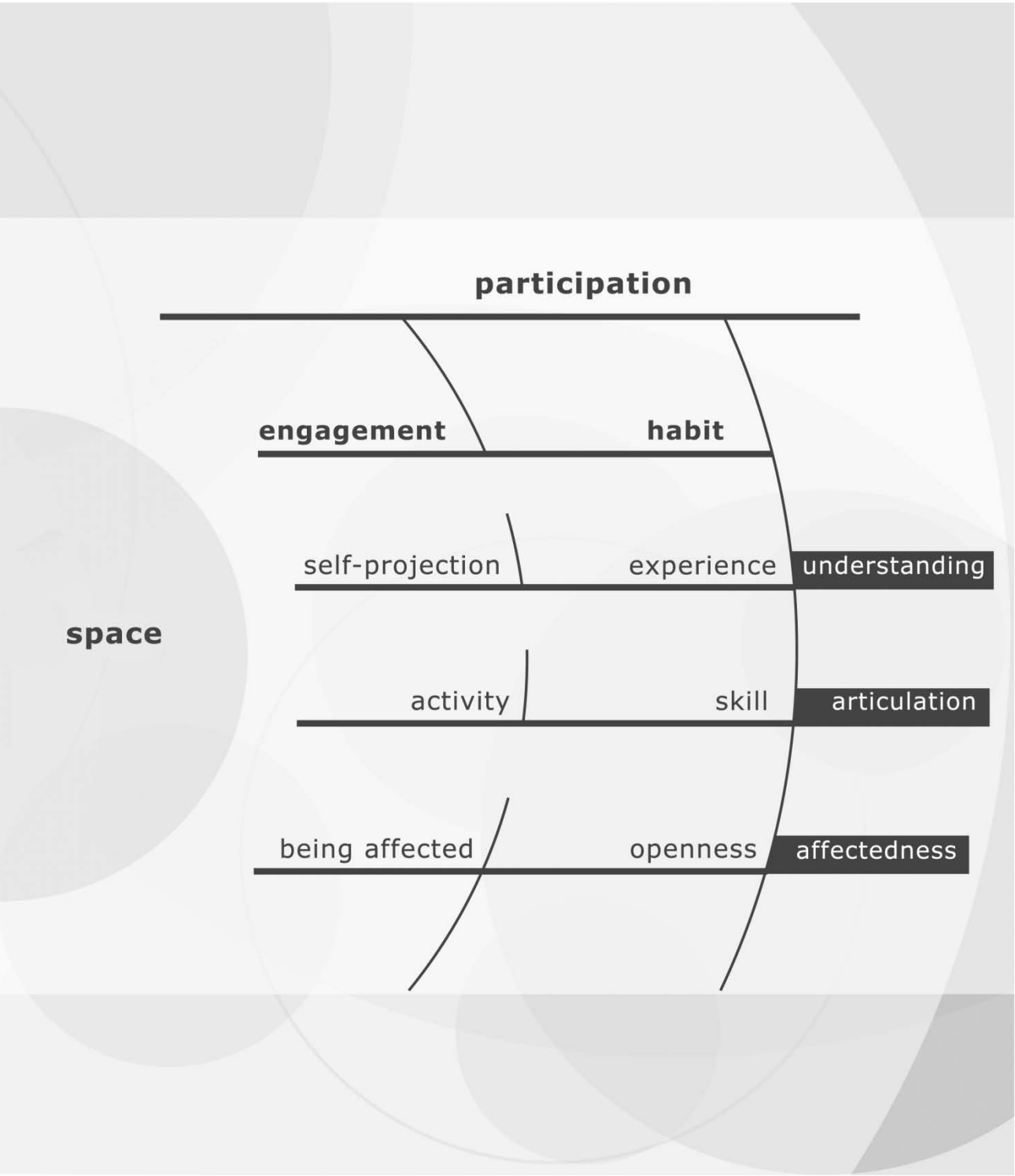


• Figure 2. Organigraph  
Some toolkit components  
of a critical methodology of  
artwork and a possible  
sequence of using them  
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Stoian, The Situated Body.

# Lived Space Model



• Figure 3. The *perform space* model provides a two-sided, three-leveled structure for thinking about artwork as process. From the left side, phenomena can be considered as an overall context or **SETTING** in which all actants and things (situational units) are embedded. From the right side, the phenomena of artwork is to be considered from the so-called subjective perspective of the artwork as an autonomous **PARTICIPANT**.



• Figure 4. The *perform space* glossary describes the terms of the model which are to be used as sensitising concepts to open up artwork. 'Throughout the act of ...inquiry concepts play a central role. They are significant elements in the prior scheme that the scholar has of the empirical world; they are likely to be the terms in which his problem is cast; they are usually the categories for which data are sought and in which the data are grouped; they usually become the chief means for establishing relations between data; and they are usually the anchor points in interpretation of the findings.' (Blumer 1969: 26; in Clarke 2005: 109)  
© 2003 *perform space*.

©2003 perform space.

<p><b>setting</b></p> <p>a contingent, negotiated and ever changing context, situation, field or arena; entails individual or collective human agents and their surrounds including behavior, habits, discourses, etc., as well as animals/plants, material and symbolic goods and processes; not limited to visible aspects, but rather human concepts of situational types or models determine what is considered to be possible or required within particular contexts</p>	<p><b>background</b> customary, yet hidden ways of setting up things and behaving which are taken for granted because they seem to belong to a particular kind of context</p>	<p><b>elements</b> e.g., individual human aspects/agents; collective human agents; discursive constructions of individual and/or collective human agents; political/economic aspects; major issues/debates; nonhuman actants (technologies, material infrastructures, information, things); animals; plants; natural events and their properties</p>	<p><b>LIVED</b></p> <p>the way that people and their surrounds comprise an indivisible whole which is a continual, dynamic process of being created, changed, destroyed, or replaced</p>
<p><b>understanding</b></p> <p>ways in which things, persons, places and events come together <b>to mean</b> a particular kind of situation or context, including the very processes by which this meaning/s furthers, obscures or thwarts interpretation</p>	<p><b>coherence</b> degree to which things, persons, places and events do or don't hang together <b>to mean</b> a particular kind of situation or context</p>	<p><b>point of view</b> the way the elements of any setting are ordered according to a specific way of seeing the world which pre-determines the kinds of encounters or ways of understanding and being which might be possible there</p>	
<p><b>setting</b></p>	<p><b>setting background</b></p>	<p><b>setting elements</b></p>	
<p><b>articulation</b></p> <p>functional set-up of things and behavior as a context for specific activities; never either completely structured nor fully unstructured, every situation presents <i>room-to-play</i> [Spielraum]</p>	<p><b>functionality</b> the innate reason or purpose for all the elements and behavior taking place in a setting, e.g., a bakery is defined through the baking equipment, all the processes of baking and the presence of the baker working</p>	<p><b>set-up</b> everyday skills, tools and equipment, as well as customs or practices, which constitute a basis for the performance of a specific activity</p>	
<p><b>setting</b></p>	<p><b>setting background</b></p>	<p><b>setting elements</b></p>	<p><b>LIVED</b></p> <p>the way that people and their surrounds comprise an indivisible whole which is a continual, dynamic process of being created, changed, destroyed, or replaced</p>
<p><b>affectedness</b></p> <p>the way that a situation is defined through a unifying atmosphere or mood</p>	<p><b>social character</b> culturally-specific and collective way of setting up things and behaving which lies hidden behind manifest elements</p>	<p><b>design</b> the total mood of the compositional whole, i.e., the way things, persons, animals, plants, or natural events and their properties constitute a radiating aura, an atmosphere</p>	
<p><b>setting</b></p>	<p><b>setting background</b></p>	<p><b>setting elements</b></p>	

<div>SPACE</div>	<div>participation</div> <div>indicates the mood, agency, frame-of-mind, presence and involvement of an individual or collective human or non-human actant in a situation from the perspective of that actant</div>	
	<div>engagement</div> <div>manifest kind and extent of feeling, acting and thinking which constitutes the actant's state of attunement, level of activity and understanding in a particular setting or context</div>	<div>habit</div> <div>underlying structures, programs, routines, rituals which are determined through individual and collective human practices; these not only affect what is felt, done, and thought, but even what is considered as possible</div>
	<div>participation</div>	<div>participation</div>
	<div>self-projection</div> <div>extension through generating a self-concept in relation to the situation, especially through imagining or anticipating it from the point of view of another</div>	<div>experience</div> <div>process of weighing present and future self-projection against those of the past</div>
	<div>participation engagement</div>	<div>participation habit</div>
	<div>activity</div> <div>doing something, behaving, enacting in a situation or setting</div>	<div>skill</div> <div>traces or remains of all previous actions</div>
	<div>participation engagement</div>	<div>participation habit</div>
	<div>being affected</div> <div>responding to things and being responsive in a situation or setting</div>	<div>openness</div> <div>general, structural disposition towards responding to things and being responsive</div>
	<div>participation engagement</div>	<div>participation habit</div>
	<div>understanding</div> <div>ways in which actants imbed themselves in pre-given and self-formed meaning, as well as ways through which actants [re]construct and [re]arrange meaning reflectively</div>	
	<div>articulation</div> <div>how actants shape themselves and their surrounds by the way they use things ready-at-hand – and vice versa</div>	
	<div>affectedness</div> <div>the extent to which actants immerse or dispose themselves in or towards the situation or setting – and vice versa</div>	

• Figure 5. Context Data Units Evoker / Field Data Collection Form, Abstract Version (slightly modified from Clarke 2005: 90).

**Abstract Situational Elements**

**INDIVIDUAL HUMAN ELEMENTS/ACTORS** e.g., key individuals and significant (unorganized) people in the situation

**COLLECTIVE HUMAN ELEMENTS/ACTORS** e.g., particular groups; specific organizations

**DISCURSIVE CONSTRUCTIONS OF INDIVIDUAL AND/OR COLLECTIVE HUMAN ACTORS** as found in the situation

**NONHUMAN ELEMENTS/ACTANTS** e.g., technologies, material infrastructures; specialized information and/or knowledges; material “things”

**IMPLICATED/SILENT ACTORS/ACTANTS** as found in the situation

**DISCURSIVE CONSTRUCTION OF NONHUMAN ACTANTS** as found in the situation

**RELATED DISCOURSES (HISTORICAL, NARRATIVE, AND/OR VISUAL)** e.g., normative expectations of actors, actants, and/or other specified elements, moral/ethical elements; mass media and other popular cultural discourses; situation-specific discourses

**MAJOR ISSUES/DEBATES (USUALLY CONTESTED)** as found in the situation; and see positional map

**OTHER KINDS OF ELEMENTS/ACTORS** as found in the situation

**POLITICAL/ECONOMIC ELEMENTS** e.g., the state; particular industry/ies; local/regional/global orders; political parties; NGOs; politicized issues

**TEMPORAL ELEMENTS** e.g., historical, seasonal, crisis and/or trajectory aspects

**SOCIOCULTURAL/SYMBOLIC ELEMENTS** e.g., religion; race; sexuality; gender; ethnicity; nationality; logos; icons; other visual and/or aural symbols

**DIMENSIONAL, GEOGRAPHICAL, ENVIRONMENTAL ELEMENTS**, e.g., local, regional, national, global issues (Clarke’s SPATIAL ELEMENTS)

• Figure 6. An example of evoking ‘Context Data Units’. Case Study © 2006 The Situated Body of the artwork ‘45 × 3 Happy Birthday 2001’, Selma Weber and Clara Saner, Basel (CH). Photo: The artists serving birthday cake. © 2001 Local Time.

**INDIVIDUAL HUMAN ELEMENTS/ACTORS**

e.g., key individuals and significant (unorganized) people in the situation



- 1 Selma Weber, artist
- 2 Clara Saner, artist
- 3 Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests)
- 4 other participants (family, friends, colleagues of the artists)
- 5 other participants (family, friends, colleagues of the JubilarInnen)
- 6 cake bakers, helpers (friends, colleagues of the artists)
- 7 Linda Cassens Stoian, The Situated Body researcher and also as core program group of umbrella project ‘Local Time’ under which ‘Happy Birthday’ took place
- 8 children playing in the surrounds (always hungry!)
- 9 translators of the flyer
- 10 other artists of the Local Time Project
- 11 ‘Local Time’ Project tour guides and tours
- 12 individual persons passing by



Some background assumptions of *The Situated Body* critical methodology of artwork:

- The methodology is intended as a toolkit for deep study and development of artwork as artistic praxis/research. This is defined here as sets of tasks and their resulting outcomes, both physical and conceptual, as carried out by (self) critical *artworkers* in concrete situations; and, as a 'particular institutional structure, or framework, in terms of a basis, setting, context or platform (institutional, physical, social, intellectual) which delineates as well as limits and excludes certain possibilities for artistic practices.' (Bangma 2004: 128)
- *Artworker* means not only artists, but also can be any role within the field of art discourse including *workers* engaged in interstitial, crossover and hybrid areas or roles/identities. What is important is that the use of the toolkit entails taking and making transparent a position/s. This 'inhabiting certain positions creates friction with certain other perspectives.' (Bangma 2004: 127)
- The outcome of the phenomena of artwork is considered not only in relation to the 'presentation or interference of artwork [author's emphasis] in physical and/or biological systems in real time' but is also weighed in terms of the prospective situation and outcome in the particular social and political fields it represents. (Haacke 1971 in Kravagna 2001: p. 45; and Piper 1980 in Kravagna 2001: 71)
- The autonomy of any artistic praxis/research is assumed to be relative to its ideological frame. As participating players in a particular context, each *artworker* has a part in setting the frame and at the same time is being framed. (Haacke 1974 in Kravagna 2001: 74)
- Any artwork done with and in a given social situation entails social responsibility. 'The injection of any new element into a given social organism will have consequences, no matter how small they may be...one has to weigh carefully the prospective outcome of undertakings in the social field.' (Haacke 1971 in Kravagna 2001: p. 45; and Piper 1980 in Kravagna 2001: 71)
- This approach is not only intended as an immediate tool for considering artwork, but is proposed as a possible method of inquiry for laying the groundwork for the emerging field of the institutional platform and discourse of artistic research. Anke Bangma describes the field as follows: 'An opportunity for a radically different way of supporting artistic practices and forms of analysis and questioning; ways which are difficult to conceive within the parameters of the cultural institution....A way of supporting practices in terms of their processes, not (just) in terms of their material object-oriented outcomes. Let's not forget that there is, still, no other income for artists than selling (object-oriented) work or having a project grant, but that there is in most of the art world no such thing as a honorarium.' (2005: 129)

the  
situated  
body ©2006



• **Figure 7. Messy Map.** Once the data has been collected, it is represented together in one field as a topographical base of reference demonstrating the density of the context. Throughout the inquiry, copies of the base map can be used to enlarge and/or focus the context as a whole.

**Project Description.** Any inhabitant or person working in the St. Johann Quarter of Basel having a birthday during the 45-day period from May 18 to July 1, 2001, could celebrate the occasion with the artists in a special installation in a container. The basic elements of

the festivities entailed singing Happy Birthday, blowing out the candles on the cake (centre bottom photo) and receiving a special gift, a clock that the artists made with photos taken in the Quarter.

**Case Study** © 2006 The Situated Body.  
Photos: The artists serving birthday cake.  
(top right) The installation included a special 'red carpet' rolled outside the entrance as well as inside the container.

(middle and bottom left) A Tamil family celebrates the youngest daughter's birthday.  
(middle right) The original concept was that three strangers would celebrate their birthdays in parallel during the same event. Here one sees such an occasion.

31 installation, furnishings inside container, eg. red carpet outside and inside; low Turkish table, seating cushions (handmade by Selma); 'designer' chairs (Jasper Morrison); gift wrapping paper as wallpaper (problem with dampness and heavy atmosphere; was eventually replaced with white curtains); mobile bar (at the beginning); fluorescent light (existing in container)

37 flyer distributed in the neighbourhood, eg. hung up at the local supermarket, in various languages telling about the project and inviting people to take part

38 flyer languages: English, Spanish, Italian, Turkish, German



39 construction container (freshly painted by the donor in yellow and green)

40 handmade book with 'Happy Birthday' in 34 languages (representing those of the neighbourhood inhabitants)

41 *Local Time* program describing 'Happy Birthday' as one of 14 elements

42 statistics about the cultural and lingual constitution of the neighbourhood

43 artwork as a means of addressing the specificity of a local time and place

46 special clocks as gifts for the persons celebrating their birthday handmade by the artists featuring photos of the neighbourhood in keeping with overall project theme of *Local Time*

47 local press about the *Local Time* Project in general

48 payment from *Local Time* for artistic work and for material costs

49 artwork as 'gift' / exchange, i.e., the celebrants did not have to pay anything; friends helped the artists to realize the project, the artists didn't earn any money for their artwork

52 artwork in the social context as important, skilled, professional vs. the same as unprofessional, dilettantish social work

55 qualitative value, appeal of participatory artwork vs. artwork as visual spectacle

56 art-for-art's sake (elitist) vs. political, social content-laden art (democratic)

53 artistic autonomy vs. accountability concerning projects supported through public monies

54 concept of responsibility of artwork, eg. Habermas's (1962) basic tenet of a moral responsibility of mediating enlightenment equally to all vs. Negt/Kluge's concept of opposing incorporation into the public sphere of the bourgeoisie (1972)



57 value, legitimization of participatory art as experience vs. necessity of critical reflection, eg. reform models, Alice Creischer, Andreas Siekmann (i.e., putting others on display)

59 sensitizing work of artworkers, i.e., opening up and expanding everyday perception as aesthetic experience

60 independent art projects as alternative to art-in-museum

63 emotion work as invisible work of artwork

65 post-colonial theories of multiculturalism, the stranger, integration, etc.

33 artwork as a democratic means to further a universal sense of belonging

44 artwork as oriented towards a uniform, global art market

34 artwork as rooted and interactive within a specific social context



35 artwork which simply uses the social context and interaction as a substitute for addressing issues critically

61 art as everyday experience, everyday experience as art

50 difficulty of mediating contemporary art

62 theories of social interaction

64 Reform Models: art, culture in post-Fordian economies



66 artist as autonomous legitimizer of function, role, responsibility

36 representatives of the Swiss society of art historians visited the project, as well as other artists of *Local Time*; there was little or no feedback concerning aesthetic aspects of the artwork

45 artwork as elitarian, means of representing and thereby stabilizing middle-class values

51 artwork as self-contained system

75 Exhibition, Project Local Time 18. May 2001 - 1. July 2001 (6 weeks)



71 unattractiveness, but also exoticness of the artwork surroundings from the perspective of 'normal' museum visitors

78 immediate context of the artwork: green space within a transit quarter; mixed-use (residential, industrial) character; Swiss aspects; borderland qualities, ie. near to France, Germany. Fringe area: city dump and burning facility, slaughterhouse, psychiatric hospital, chemical industry, loading docks, warehouse, factories; major construction of a highway connecting France, Germany and Switzerland which cuts through the heart of the quarter

72 exceptionally high concentration of recent immigrants in the Quarter who might feel more connected to some faraway place rather than to the immediate context

79 investment of time vs. wage compensation

80 sixteen Happy Birthday events (1 hour each)

82 time that people have for cultural activities

67 low socio-economic status of inhabitants

73 high possibility of vandalism

68 huge turnover of Quarter population (60% move in/out per year)

69 noise, pollution, disruption of huge construction site

70 location of the artwork container to daycare facilities, playground

74 presence of transnational chemical company which closes itself to immediate surroundings

77 springtime, summertime

81 'invisible' work time of the artists and helpers, eg. planning, developing, shopping, cleaning, explaining, arranging with friends, meeting with translators, mediating project in community, hanging up signs, making clocks, doing bookkeeping, managing elements, picking up and transporting things, arranging for container, post-project issues, eg. vandalism

83 time necessary to mediate concept to strangers



(top centre) **The container was borrowed for the installation.**

(top right) **A birthday celebrant with family and friends.**

(middle center) **A selection of the clocks, which were handmade by the artists as birthday presents for the celebrants.**

(middle right) **The artist cutting the birthday cake.**

(bottom left) **The birthday container was small in relation to the scale of the industrial surroundings.**

(bottom right) **One of the clocks made by the artists and given as a gift for the occasion.**

*All images: '45 × 3 Happy Birthday 2001', Clara Saner/Selma Weber © 2001; Project Local Time © 2001.*

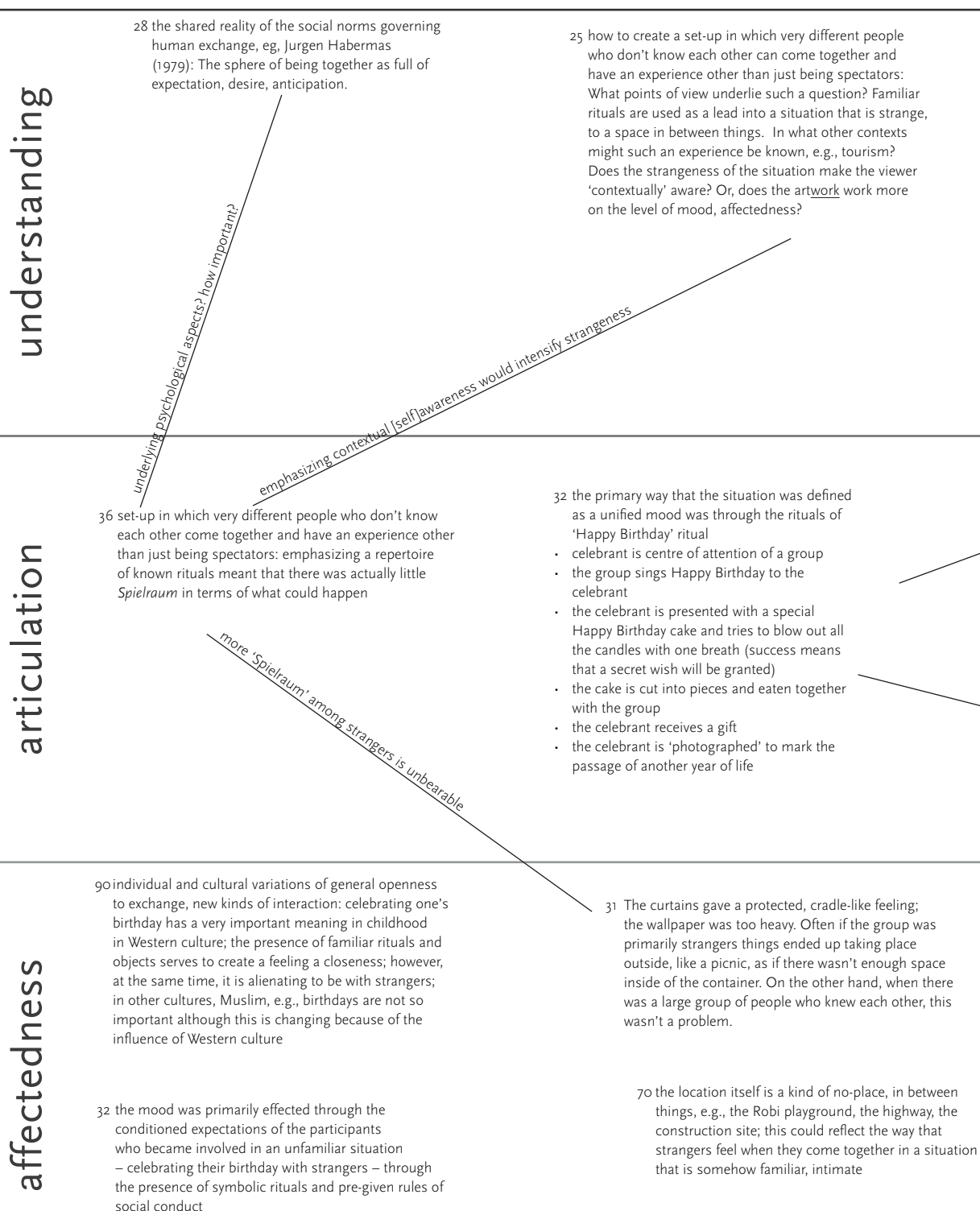
Nr.	Contextual Unit Description	Abstract Contextual Category	Field Data CUD Entry Date	engagement				
				being affected				
				-2 rejecting, blocking out, repressing the situation	-1 attracted to but also repulsed by, unsure, judgemental, ambivalent	0 open, ready, available	+1 pre-disposed towards, expecting to be affected, craving stimulus	+2 needing to be affected, addicted
1	Selma Weber, artist	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006					2
2	Clara Saner, artist	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006					2
3	Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006		-1	0	1	
4	other participants (family, friends, colleagues of the artists)	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006	-2	-1	0	1	
5	other participants (family, friends, colleagues of the JubilarInnen)	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006	-2	-1	0	1	
6	cake bakers, helpers (friends, colleagues of the artists)	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006				1	2
7	Linda Cassens Stoian, The Situated Body researcher and also as core program group of umbrella project 'Local Time' under which 'Happy Birthday' took place	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006				1	2
8	children playing in the surrounds (always hungry!)	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006					2
9	translators of the flyer	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006				1	
10	other artists of the Local Time Project	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006	-2	-1	0	1	
11	'Local Time' Project tour guides and tours	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006				1	2
12	individual persons passing by	INDIVIDUAL HUMAN ELEMENTS/ACTORS	06.13.2006	-2	-1	0	1	
13	St. Johann school teachers, students & their families	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006				1	2
14	Swiss Association of Art Historians (tour group of 'Local Time' Project	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006		-1	0	1	2
15	Local Time Program group (Helen, Linda, Sue)	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006					2
16	private sponsors, e.g., Rubach AGcontainer	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006			0	1	2
17	multicultural aspects of the neighborhood inhabitants	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006	-2	-1	0	1	
18	national sponsors	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006				1	2
19	local and regional public sponsors, e.g., Basel-Stadt Lotteriefonds	COLLECTIVE HUMAN ELEMENTS/ACTORS	06.13.2006					2
20	persons living in the St. Johann Quarter who had a birthday during the time of 'Local Time' and who would have been interested in participating, but who didn't hear of the project	IMPLICATED/SILENT ACTORS/ACTANTS	06.13.2006				1	2

habit							
openness							
-2 shy, introverted	-1 careful	0 neutral, unbiased	+1 nosey, curious	+2 obsessive, indiscriminate			
					Expanded Structural Unit Description (Participation)	Nr.	Participation ESUD Entry Date
				2	the extent to which the actant immersed or disposed herself in and towards the situation is both open and deep; in the preparation work, the actant was especially open to the combined effects of the overall setting she was creating; during the birthday celebration itself, the aim was to be extremely sensitive to the nuances of the situation, but without intruding upon the birthday guest or making herself too obvious in the setting. Being sensitive to the situation as a whole during the birthday celebration was described by the actant to be the main intention of the artwork. Under ordinary social rules of conduct, such openness to the so-called private affairs of a stranger is indiscriminate, nearly taboo. Under the auspices of 'art' however this intense openness is tolerated, endured	1	6.3.2006
				2	same as above	2	6.3.2006
	-1	0	1		the extent to which the birthday guests were willing to immerse or dispose themselves in or towards the situation can be related as initially high, as they signed up for the event; still many guests seemed to have found being in the situation to be quite difficult and thereby the disposal seemed coloured by ambivalence and uncertainty	3	6.3.2006
-2	-1	0	1		family members or friends of the birthday celebrant had even more latitude to define their own self-concept than the birthday guest or artists, in terms of being passive or almost invisible; to be the occasion of more attention than the birthday celebrant would, of course, be impolite	4	6.3.2006
-2	-1	0			friends or colleagues of the artists were allowed to participate as non-intrusive spectators, although this kind of participation was other than what the artists had defined as their primary aim	5	6.3.2006
				2	helpers of the artists did so enthusiastically without expecting to be paid or being allowed to take part in the event	6	6.3.2006
				2	similar to the extent to which the artists immersed or disposed themselves, i.e., both open and deep; my aim was to be extremely sensitive to the nuances of the situation, but without intruding upon the birthday guests or artists	7	6.3.2006
				2	the demanding openness of the children was nearly an intrusive problem for the artwork	8	6.3.2006
			1		translators were mainly persons connected in some way with the Quarter who volunteered their work or charged a very minimum fee	9	6.3.2006
-2	-1	0	1		the level of openness of the artists towards each other's work varied considerably depending on the artist	10	6.3.2006
			1	2	special tours were organized by the program group with paid guides; although few people signed up for the tours, tour participants were very open to the uniqueness of the various kinds of artwork including 'Happy Birthday 3x45'	11	6.3.2006
-2	-1	0	1		wide range of openness of passer-bys	12	6.3.2006
			1	2	very open and supportive of the artwork	13	6.3.2006
	-1	0	1	2	wide range of openness	14	6.3.2006
				2	very open and supportive of the artwork	15	6.3.2006
		0	1	2	open and supportive of the artwork	16	6.3.2006

• Figure 8. Sensitising Scales (Case Study, Selected Situational Units 1-10, Participation, 'affectedness') In the research project *The Situated Body* the use of coding scales expanded from the initial concepts of the *perform space* model are being used to find out which dimensions, distinctions, categories, linkages are 'most important.' (Strauss 1985: 18) Working each unit one-by-one through the scaled concepts as an analytical exercise, further experiential data and specific questions are evoked. Rough notes are first made in the 'Expanded Structural Unit Description' column. Then each element is focused upon and questions are formulated and noted on the 'Communication /Memo Block.' (Figure 10). As described by Adele Clarke, 'Sometimes it is tedious or silly – but at other times it can trigger breakthrough thinking, and this is after all, the main analytic goal. This is one of those sites where being highly systematic in considering data can flip over into the exciting and creative moments of intellectual work. Or not.' (Clarke 2005: 102). ©2006 Linda Cassens Stoian, *The Situated Body; Case Study '45 × 3 Happy Birthday 2001'*, Clara Saner/Selma Weber © 2001; Project Local Time © 2001.

• Figure 9. Structural and Relational Map Through the analytical exercise of Operation 3 (working through each contextual unit one-by-one using the scaled concepts), a sense of which dimensions, distinctions, and categories are 'most important' should begin to emerge. In this Operation 4, the most important units of the previous exercise are selected and put together in one field on the structural map. The new map is then used in Operation 5a to do a 'relational analysis' (Clarke 2005: 102 - 109): 'Make a bunch of photocopies . . . Then you take each element in turn and think about it is relation to each other element on the map. Literally center on one element and draw lines between it and the others and *specify the nature of the relationship by describing the nature of that line*. . . This to me is the major work one does with the situational map once it is constructed.' (Clarke 2005: 102) During the process, as with Operation 3, emerging questions are memoed on the respective 'Communication/Memo Blocks' (see Figure 10) and any new contextual elements are added to the messy map.

## STRUCTURAL



# RELATIONAL

1 S Weber; 2 C Saner; 3 Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests): what kinds of different subjects were produced through the ways that the context was coded ideologically?

1 S Weber; 2 C Saner; 3 Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests): The self-concept of the actants was not anchored in any productive outcome of the artwork, i.e., the artists especially didn't work to draw an art public or attention. Working outside of the secure framework of 'art', the meaning of their [art]work remains open, osmotic, in dialogue with the experience itself.

*effect of experience upon subsequent birthdays of the celebrants; effect of the experience upon further artwork of the artists*

*disengagement from normative concepts of being an artist*

1 S Weber; 2 C Saner : The artists sensing and registering of the experience itself was their primary, self-defined function as artists. This, however, was not something that they documented in any explicit way to then circulate in an art context.

3 Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests): Conversation was left to develop on its own. It was 'natural'. Interaction had its own dynamic. Some guests seemed especially shy, e.g., a Tamil family. The artists didn't ask questions. The interaction, encounter part was very stressful for the artists. One guest celebrated his 80th birthday, he was open, curious, but didn't talk about himself at all.

*What is the symbolic capital at stake that is at stake in setting up a situation for strangers to come together?*

21 general public without any pre-given sensibility towards art as experience: the aims of the artists didn't involve changing the openness of any of the participants, but rather entailed the acceptance of a broad range of possible states of openness

3 Happy Birthday Jubilar, Jubilarin (persons living or working in St. Johann Quarter who applied to celebrate their birthdays with the artists as their special guests): the extent to which the birthday guests were willing to immerse or dispose themselves in or towards the situation can be related as initially high, as they signed up for the event; still many guests seemed to have found being in the situation to be quite difficult and thereby the disposal seemed coloured by ambivalence and uncertainty

1 S Weber; 2 C Saner: open and deep immersion in all processes of the artwork; the aim was to be extremely sensitive to the nuances of the situation, but without intruding upon the guest participants or making themselves the centre of attention. In fact, being sensitive to the situation as a whole was described by these actants to be the main intention of the artwork.

understanding

articulation

affectedness

• Figure 10. *Artwork Communication/Memo Blocks* The fundamental problem involved in an inquiry of *artwork* is how to capture the complexity of the phenomena without disrupting or 'closing' its ongoing, open process of becoming. My approach to this difficulty has been to concentrate on *artwork* as the activities of work. As an Operation X, all inquiry is keyed and filtered through a series of four blocks of issues: what, who, where/when and how is the work becoming *artwork*? © 2006 Linda Cassens Stoian, *The Situated Body*.

#### WHAT IS BEING DONE IN THE PROCESS OF THE ARTWORK?

(although 'answers' are posed, this question remains open)

- 1 What *lived space* (structural) – understanding, articulation, affectedness – kinds of tasks are entailed? What kinds of set-up and participation are required?
- 2 In what way is every activity or detail necessary?
- 3 What are the main aims/purposes of the operations?
- 4 What matters, i.e., what tasks, activities are re-peated in the sense of research?
- 5 What changes, learning, failures, mistakes, further questioning take place through the processes of *artwork*?
- 6 What are the premises, the foundation of the operations, i.e., to what other *artwork*, activities, research, etc. is it linked, conceptually and materially?

#### WHERE AND WHEN IS THE ARTWORK DONE?

(although 'answers' are posed, this question remains open)

- 1 What *lived space* (structural) – understanding, articulation, affectedness – kinds of set-up and participation are embedded in this time and place?
- 2 What does it matter that the *artwork* is worked upon in this time and place? To whom does this matter?
- 3 From within what discursive fields is this *artwork* being undertaken?
- 4 Where and when is the *artwork* situated in terms of a critical continuum? Where and when is its locality and temporality of occasion and interpretation?
- 5 Why is the *artwork* done at this place and time? Could it be done somewhere else? At another time?



#### WHO DOES THE ARTWORK?

(although 'answers' are posed, this question remains open)

- 1 Why do these particular persons do the *artwork*? What kinds of lived space (structural) participation – understanding, articulation, affectedness – are required?
- 2 Could different persons be engaged in the same or similar ways?
- 3 What kinds of self-projection are implicit or explicit? What matters to the participants from their particular positions?
- 4 What positions does this particular participation represent? Are their conflicting positions articulated through the artwork? Who is communicating with whom about what? Are their monologues, dialogues, discussions, silences?
- 5 What changes, learning, failures, mistakes, further questioning take place in the participants through the processes of this *artwork*?
- 6 What are the premises, the foundation of the explicit and implicit agreements of the participants? What are the reigning rules of conduct? Who interacts with what and whom?
- 7 Who determines what matters, i.e., who are the re-searchers, who decide and participate in tasks, activities which are repeated?

#### HOW IS THE WORK DONE?

(although 'answers' are posed, this question remains open)

- 1 According to the terminology of the *lived space* model, how is the work becoming art in an ongoing, open way?
- 2 What changes when the *artwork* is done in a different way?
- 3 What matters to whom concerning the way that the work is becoming art?
- 4 How is this *artwork* 'objectively' communicated? 'Research/critical artwork has to be conducted and communicated as transparently as possible, even if the research is based on intuition or artistic activity.' (Hannula 2005: 75)
- 5 How coherent or incoherent is the systematic repetition – the *re*-search – of the work of the *artwork*?
- 6 How is the *artwork* reported? By who to whom? How are the adaptability – and uniqueness – of the results located and argued for? (Hannula 2005: 75)
- 7 How is the importance of the results for the research field and community stated? (Hannula 2005: 75)

• Figure 11. Sensitising Scale / Operation X This example shows the expansion of selected units using the scales and field notes (initial sampling) with interrogation of and interaction with the data in correlation to the issue of 'how the work is becoming art in an open, ongoing way.' The aim of this example is to show how such a methodology might open up or make explicit issues or questions which lie implicitly behind processes of artwork. Case study: L Cassens Stoian interview with A Clay 19.01.2006 and subsequent evaluations.  
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art articulation	functionality					set-up				
	-2 nonfunctional	-1 dysfunctional	0 multifunctional	+1 typological	+2 uni-functional	-2 functional elements are in a state of complete ruin	-1 functional elements are in a state of serious disrepair or are outdated	0 flexibility, mobility of all things such as persons, information, natural occurrences, matter, animals, plants, etc.	+1 things, persons, information, etc. are tailored towards a particular end, e.g., a school for learning, a church for religion, which is recognized by the social users as such	+2 complete delimitation, e.g., an incubator, a prison cell

From the perspective of the a contingent, negotiated and ever changing context, situation, field or arena, **How is the work becoming art in an ongoing, open way...** in particular, how do the questions concerning its becoming become visible in terms of the situation as a whole?

field notes	functionality	set-up	unit
the allegorical approach assumes a high degree of coherency between the represented world of the <u>artwork</u> and another world. The general functionality of the transformation of the cube is to show the world. Such a functionality, however, might 'close' the potential unfolding of <u>artwork</u> in that it has to 'mean'; important questions to explore: does allegorical functionality <u>work</u> within the discursive context of synthetic	The box serves as an allegorical instrument and itself is used <b>to display</b> a 'message'; although the cube is changed, its function remains the same. +1 - +2	The cube elements including the activities of the individual actors – who themselves represent allegorical figures, i.e., Church, Wolf Scheidt and the State, Jörg Lamprecht, as well as Spinoza who represents 'individual creative genius as a social and political outsider – serve as theatrical set equipment which 'signs' or signifies something other than itself +1 - +2	19) considering how the <u>work</u> is becoming art in an ongoing, open way in terms of the transforming of the cube from the position of the situation as a whole
key issue? the cohesiveness – or lack of cohesion – of the collaborative group underscores how the <u>work</u> becomes art; the audience is then an extension of this collaboration	how does the innate reason or purpose for all the elements and behavior taking place through the collaboration have meaning in relation to the <u>work</u> becoming art +1	how does the particular way of working together constitutes a basis for the <u>work</u> to become art, as well as the tools and equipment used in the collaboration 0 - +1	35) considering how the <u>work</u> is becoming art in an ongoing, open way in terms of collaborative work of the ensemble, i.e., as a functional set-up of things and behavior as a context for specific activities, never either completely structured nor fully unstructured
music / sound and the images seem to be a key issues of collage; how do the images correlate to the music / sound functionally and vice versa? What is the 'logic' of this functionality and what role does this logic play in the <u>work</u> becoming art in an ongoing, open way? Does the notion of improvisation play a considerable role?	how does the innate reason or purpose for all the elements and behavior taking place through the making of music / sound and images have meaning in relation to the <u>work</u> becoming art 0 - +1	how coherent or incoherent are the skills, tools and equipment, as well as the practices of making music / sound and images, that constitute the basis for the <u>work</u> becoming art in an ongoing, open way? 0 - +1	10) considering how the <u>work</u> is becoming art in an ongoing, open way in terms of the kind and way of making and using music / sound and generating live and canned images; what changes about the <u>artwork</u> when this is done in another way; in what sense is the <u>Spielraum</u> in the systematic re-petition made evident?
key issue: in what ways is this functionality a pre-given according to the genre?	how do the rules, criteria of activities, of the contemporary discourse of synthetic collage determine the innate reason or purpose for how <u>work</u> can become art in the field? [NA]	how do the rules, criteria of activities, of the contemporary discourse of synthetic collage determine how <u>work</u> can become art in the field? What, if any, activities, skills, tools and equipment, as well as customs or practices are specified as a basis? [NA]	considering how the <u>work</u> is becoming art in an ongoing, open way in terms of the kind and way of doing and becoming 26) synthetic collage, in the tradition of John Cage operas, Kagel, Fluxus, Theatre of the Absurd, Ionesco, Beckett; from within the current discourse of synthetic collage
key research issue in terms of the classification of th 28) type of artwork – enhanced media performance – may or may not introduce further new re-search questions of how <u>work</u> can become art in this particular field	how does the mirroring wall reflecting the public serve in changing the situation as a whole in terms of the innate reason or purpose for all the elements and behavior taking place in the setting? how will the live filming of the audience during the performance – planned for the next version of Spinoza – affect the innate reason or purpose of the situation as a whole?; how will this purpose differ from that in which the mirror projection? +1 - +2	during the 'Wall' section of the performance, when the reflective mirrors of the cube are positioned very close to the audience, the spectators image is reflected back to them; how does this mirroring serve in changing the situation as a whole? live filming of the audience during the performance is planned for the next version of Spinoza: how will this serve to changing the situation as a whole?; how will this differ from the mirror projection from the position of the situation as a whole? +1 - +2	11) considering how the <u>work</u> is becoming art in an ongoing, open way as a whole in terms of the way that the audience serves as a chorus framed within the theatrical arena of the situation

P A R T I C I P A T I O N		perform space <sup>®</sup>
engagement	habit	
activity	skill	articulation
+2 expert	+2 completely occupied up to the limit, compulsive	+2 expert
+1 hard-working	+1 "first-time" experience	+1 experienced
0 being busy, e.g., tinkering	0 amateur	0 amateur
-1 busy, but mentally or emotionally absent	-1 vegetative nervous system, instinct	-1 "first-time" experience
-2 while sleeping	-2 vegetative nervous system, instinct	-2 while sleeping

From the perspective of the mood, agency, frame-of-mind, presence and involvement of an individual or collective human or non-human actant in a situation from the position of that actant, **How is the work becoming art in an ongoing, open way...** in particular, how do the questions concerning its becoming become visible?

unit	activity	skill	field notes
19) considering the particular engaged activity of the allegorical figures in transforming the cube from the actants point of view	how the actants individually and collectively transform the cube, i.e., of the Church (Wolf Scheidt) and the State (Jörg Lamprecht); how the <u>work</u> becomes art in a different way when the actants transform the cube in a different way; what <u>matters</u> to the actants concerning how they transform the cube; how the work of the transformation of the cube is objectively negotiated, made visible through how the actants do this (+1 - +2)	In what way is the transformation of the cube shaped by previous actions of the actants? e.g., Jörg Lamprecht's training in avant-garde theatre or Wolf Scheidt's in Butoh, self-defence (+1 - +2)	What aspects of the way of transforming the cube might be a central part of the questions concerning the <u>artwork</u> ?
35) considering the collaborative work of the ensemble	23) how the actants individually and collectively worked out the suggestive score/script in rehearsal; how the <u>work</u> becomes art in a different way when the actants work over the years; How the collaboration is objectively negotiated, made visible through how the actants do their work (-1 - +2)	requires abilities to work together, especially to agree upon artistic / aesthetic aspects, and then during performance, to stay in tempo, to remember cues, progression, etc. In what way is the way of working together shaped by previous collaborations? (-1 - +2)	key issue; further material available for study?
10) considering the actants' work in determining and performing music / sound, as well the mixing and projection of the filmed live audience and canned material during the performance	8) how the director, set designer, technical director, video and audio author <b>Art Clay and others</b> run, stop, start text and images during the performance; how the <u>work</u> becomes art in a different way when the actants do this differently; what <u>matters</u> to the actants concerning how this work is done; how is the <u>artwork</u> objectively negotiated, made visible through how the actants do this (-2 - +2)	In what way is the sense of the compositional whole, technical skill shaped by previous work? (-2 - +2)	key issue, this might be a central point or basis of the re-search, i.e., what is repeated? Or, it might be what remains consistent, as a given basis?
considering the way that the participants behave, enact in the situation in relation to their background understanding of 26) synthetic collage, in the tradition of John Cage operas, Kagel, Fluxus, Theatre of the Absurd, Ionesco, Becket; as well, from the position of the current discourse, what are criteria of activities, how might or should <u>artwork</u> be made visible or be included in the field of synthetic collage	how the various participants, actors, directors, writers, and public agree as to the genre, tradition; how the <u>work</u> becomes art through the various actants behaving in relation to the discourse of synthetic collage (+1 - +2)	range of skill, i.e., there could be synthetic collage virgins in the audience who are seeing such an <u>artwork</u> for the first time; how experience and skill in synthetic collage is made visible and communicated; how are the adaptability - and uniqueness - of the results located and argued for? (-1 - +2)	key issue in terms of what is being ' <u>researched</u> '; how is the importance of the results for the field of synthetic collage stated? further material available for study?
11) considering how the <u>work</u> is becoming art in an ongoing, open way in terms of the way that the audience is made to serve as a chorus from the various positions of different actants	during the 'Wall' section of the performance, when the reflective mirrors of the cube are positioned very close to the audience, the spectators image is reflected back to them; how does this mirroring serve in making the audience a character? live filming of the audience during the performance is planned for the next version of Spinoza: how will this serve to make the audience a character (the public will be projected onto monitors and therefore onto the stage)?; how will this differ from the mirror projection from the position of the public? (-2 - +2)	how does previous experience of spectators in looking in the mirror, i.e., generally this is a private activity done at home, figure into the <u>work</u> becoming art in an open, ongoing, way? how does the previous experience of watching television, seeing oneself videotaped and replayed figure into the <u>work</u> becoming art in an open, ongoing, way from the point of view of various participants and roles? (-2 - +2)	key issue? further material is needed for both the mirroring version and the live video alternative, e.g., documentation of audience participation, interviews with audience