The Value of Performance Documentation in the Contemporary Art Museum:
A Case Study of Tate

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I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

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Abstract

Performance and documentation have a complex historical relationship, based around perceived binaries of ephemerality and endurance, liveness and fixedness, originality and representation. This thesis explores this relationship and the ontological perspectives which underpin it, but moves beyond this by building on those contemporary theories which consider the potential of the performance documentation in relation to the performance moment, and the expanded, continuing performance artwork. Using the example of Tate as a contemporary art museum which has a history of creating and collecting performance documentation, this research engages the lens of value as an analytic tool through which to understand the positions and purposes of performance documentation in the contemporary art museum. Rather than attempting to measure the amount of value a performance document is perceived to have in economic terms, the intention here is to understand the nuanced types of value those within the museum apply to the performance document, based on an understanding of valuations as subjective, context-dependent, pluralistic and changeable. This thesis will explore both the museum's creation of performance documents, tracing the variety of practices across Tate's numerous departments, and how those within the museum approach acquiring, conserving, and displaying existing performance documents. Six case studies will be used to explore how different models of temporality, materiality, and authorship impact on the actions individuals and departments within Tate have taken around the creation, collection, and use of performance documents, and will explore what these indicate about the multiple, changeable types of value a performance document is perceived to have. The thesis will end by proposing how these findings around value and valuation can feed back into strategies and practices which are being developed at Tate to provide centralised, reflexive, mobile and easily accessible documentation of those live art works in the museum collection.

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Introduction

Until 2014 I had never seen a live performance work by artist Marina Abramović. Despite this, two years previously I had completed a master's dissertation on her much discussed 2010 MoMA exhibition *The Artist is Present*, exploring the issues that the exhibition highlighted for the presentation of live art in a museum context. I relied entirely on documentation for my understanding of the individual historical works presented by delegated performers, and to allow me to, in some way, experience the now iconic live work performed by Abramović across the duration of the exhibition in which she sat in silence opposite members of the public. The documentation was substantial: a documentary film released in cinemas and more widely on DVD in 2012 showed the build up to and realisation of the exhibition, and included interviews with curators, performers and participants, as well as the artist herself; personal photographs and responses to the exhibition were shared across social media and on blogs which I could access online; an extensive and thorough exhibition catalogue, prohibitively expensive as a result of its limited print run but thankfully available through an interlibrary loan, included audio, visual, and written accounts of Abramović's practices and the exhibition. Thus, without leaving the UK, I could access performances which had happened three thousand miles away in New York and at which I, unlike the artist, had not been 'present', reminiscent of Amelia Jones's engagement with performance documentation allowing her an experience of a performance moment across a significant temporal distance (Jones, 2012a). In July 2014, shortly after being awarded the studentship which allowed me to undertake the research in this thesis, I participated in Abramović's exhibition at the Serpentine Gallery in London, *512 Hours*. Although there was a palpable excitement at seeing the works 'live', including some of the preparatory exercises I had witnessed through the documentary film, I retained the feeling that the experience I had had of Abramović's performances through the documentation of her work was just as important to me as this face-to-face engagement. This sustained encounter with the documentation of a performance work and the many others which have followed it have ignited my interest in what it is that performance documentation, in all its forms and complexities, is capable of. This thesis

interrogates that capacity of the performance document within the scope of the contemporary art museum and explores how others perceive its value.

Through my engagement with and use of performance documentation as a researcher I have come to believe that documentation can have a value which is both linked to a performance moment – those minutes, hours, or even days and weeks in which the live act unfolds – and is unique to the performance document itself. To make this simple statement has often been controversial and requires more substantiation than to simply assert that because I have used performance documents in my own research they must have a value. More than this is needed to answer to the multiple criticisms of performance documentation stemming not only from performance studies but also art history and museology. This thesis, therefore, is not only interested in establishing that documentation does have a value, but also what nuanced *types* of values it might have, how those perspectives are reached and what shapes them, and what might cause them to change.

The research undertaken within this thesis was facilitated by my receipt of a collaborative doctoral award (CDA) in 2014, a studentship attached to the Arts and Humanities Research Council (AHRC)-funded two-year project 'Performance at Tate: Into the Space of Art' from 2014 – 2016 which was led by my supervisor Gabriella Giannachi at Exeter and my co-supervisor, project co-investigator Jennifer Mundy, at Tate.[1] During this time, I was based in the research department of Tate, acting as researcher to the 'Performance at Tate' project to support research into the history of performance within Tate since the 1960s, through writing case studies of events or objects which saw the intersection of performance with Tate in some way. The project itself was building on the earlier work of 'Collecting the Performative: A Research Network Examining Emerging Practice for Collecting and Conserving Performance-based Art' (2012-2014), in which Tate was a core partner. This network was jointly funded by the AHRC and the Netherlands Organisation for Scientific Research, with Pip Laurenson, Head of Collection Care Research at Tate, as Principle Investigator, and Vivian van Saaze, Assistant Professor at Maastricht

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[1] The project was formally titled 'Performance at Tate: Collecting, Archiving, and Sharing Performance and the Performative', but the eventual online publication was titled 'Performance at Tate: Into the Space of Art'. For clarity, I will use either the latter title or simply 'Performance at Tate' throughout this thesis.

University, as Co-Investigator. The research in this thesis was formed and carried out alongside the research I carried out during 'Performance at Tate', and so there is notable overlap, particularly in the case studies. 'Performance at Tate' facilitated my academic engagement with the collection, with other members of the research team providing guidance on where to find performance-based artworks, allowing me to build up a clearer picture of the scope of performance's presence at Tate.

Therefore, while this thesis has grown, in part, from my own research interests in the general practice of performance documentation, the research remains tightly focused on Tate. As Sharon MacDonald says of her own embedded research on practices at the Science Museum in London – returned to during discussions of my methodology – '[t]his has been the story of a particular institution […]and a particular gallery within it, at a particular moment in time' (MacDonald, 2002, p. 246). In the case of my research the 'particulars' are Tate as an institution, visual art centred, museum-based performance documentation as a specific practice, and the post-1970s as my extended moment in time. These 'particulars' were determined, at least partly, by the opportunity that undertaking a CDA offered me: the chance to be a researcher within an organisation, a position that will be reflected on in greater depth later. Being involved in the 'Performance at Tate' project allowed me to be deeply immersed within institutional research, which shaped not only my research questions, but also my research practices. My involvement in the project as a doctoral researcher allowed me to interact with practices across a range of museum departments: research, conservation, curatorial, archives, learning. Not only did being integrated into Tate allow me to gain access to records, documents, and objects from across departments, it also allowed me access to the people within the museum, and therefore the ability to gain a first-hand understanding of their decision making and valuation processes, pivotal to the approach taken in this thesis. This is ultimately a research project that focused on Tate as an institution which, although clearly situated within practices developed across contemporary art museums, is still unique in its internal structures and the practices that have subsequently developed from these. In chapter two these structures and practices are explored in much greater depth to make explicit the framework within which the research took place and which it responds to.

This is, of course, not to suggest that the research findings considered in the conclusion to this thesis might not have wider implications across broader practices of performance documentation, especially through considering the intersection of performance studies theory with museum-based practice and the potential of more widely analysing the value of documentation practices at other museums. The collaborative nature of many research projects around performance and similar complex time-based works within the museum – Collecting the Performative (2012-2014), Matters in Media Art (2003-2015), Inside Installations (2004-2007) – suggests that focus on specific institutional practices does not preclude larger conclusions from being drawn, and I hope that this research is no different. Rather, I am keen to reiterate that this research was conducted by the application of a series of ever-focusing lenses to a specific aspect of a practice, an institutional history, and the notion of value, which has made possible the close and detailed analysis of a single institutional practice across a forty-plus year period. Although in the conclusion I will return to consider the wider implications of the findings of this approach, entering the body of this text it is crucial to keep this specificity at the forefront.

As such this project considers Tate as an active site in which practices of performance documentation have been developed, historically and in response to more recent developments in the collection, display, and conservation of Live Art, and in doing so explores what it means for performance documentation to be created and used within a contemporary art museum setting. It does so by exploring how value and valuation – that is, decision making by individuals and by institutional departments – might be a lens through which to explore the shifts and changes within that practice over time and between different actors within the museum. It is not trying to redefine the ontology of either performance or documentation nor to determine what type of document or documentation process might be of more or less value to the generic museum. In short, this thesis does not seek to make broad statements about the nature of performance documentation, but to fully contextualise the practice of one institution which simultaneously exists as a unique organisation and is shaped by best and emerging practice around performance documentation in the museum. This research asks a series of questions specific to Tate: What is the history of performance documentation at Tate? What and who has shaped

these practices and the shifts within them? How and why do actors in the museum value performance documentation, as both product and process? And, ultimately, how can analysing that notion of 'value' contribute to the development of the next stages of institutional practice around performance documentation?

Overall, the intention of this thesis is to understand performance documentation as a situated practice; not as a purely abstract practice rooted deeply in debates of ontology, but rather shaped by the context in which it is developed and carried out. By acknowledging but ultimately moving beyond these ontological debates, and by focusing closely on the practices of a single institution this thesis seeks to move discussions forward to thinking about how closely analysing these documentation practices might allow both performance studies scholars and museum practitioners – curators, conservators, archivists, amongst others – to move practices of (and around) performance documentation forward as the relationship between museums and performance-based artworks continues to develop.

Methodology: Interdisciplinary Research

The dominant approach which I take in this research is drawn from performance studies, and I specifically address the debates from this discipline on the relationship between performance and documentation in chapter one. Performance studies focuses on performance as both an activity and a cultural object variously depending on the purpose of the analysis. As such, performance studies uses a broad definition of what is considered to be 'performance', from cultural rituals to everyday behaviour as well as performance within theatrical or visual arts contexts. This allows me, considering performance within a visual arts context, to move beyond 'performance' as seen within performance, live, and body art works and incorporate conceptual art, dance, photography, and other activity-focused artworks into my case studies. It is a discipline within which the notion of 'documentation' – again, both as practice and as product – has been at the centre of critical debate for a significant period, arguably first being articulated in an academic context in Peggy Phelan's claims of irreproducibility of performance (Phelan, 1993). Unlike many of the other disciplines or institutions within which documentation is undertaken and used, within performance studies

the value of performance documentation has never been unquestioningly accepted, but has instead constantly been at the centre of contrasting perspectives. It has been considered to undermine anti-materialism in performance, to challenge the aesthetic value of performance, been viewed as a useful practice for institutions in collecting performance, and more recently has been considered part of an artistic practice. These shifts in perception challenge not only the type of value a performance document could have, but whether performance documentation can be said to *have* a value. This makes for fertile ground upon which to investigate this practice of valuation alongside the practice of documentation.

Although performance studies is the foundation of this thesis, the research undertaken would not have been possible without the incorporation of other disciplinary perspectives into the theoretical underpinning, or the analytical approaches to the case studies; the research is centred firmly within the museum, itself a site of intersecting disciplinary perspectives. The practices of the different departments are driven by varied motivations, and therefore by numerous disciplinary approaches where corresponding theory and practice supports their activities. A significant number of those engaging with performance documentation do so from an art historical perspective, and understanding this allows me to better critique their perception of what a performance document can do, and therefore what its value might be. For curators, performance documentation can either support the inclusion of a (usually repeatable) performance work within its art historical collection or the performance document itself can be an object which represents a point in art history and is displayed in accordance. Conservators can also take an art historical approach, although their motivation around the creation of performance documentation is concerned with how it can support the preservation of a performance work as a point within art history which should endure; as will be explored further in chapter one, an understanding of how a work has changed over time, as captured through documentation, can directly impact the conservation actions taken around it. Finally, archivists often approach the cataloguing of performance documents in a way which links them directly to an artist or to a collector who is defined within a period of art history; the significance of the performance documentation comes from its position

within a larger history of visual arts practice. What the performance document can do in terms of situating a performance artwork within a larger art historical narrative, has a potentially significant impact on the value perceptions of some within the museum.

Alongside art history, I also drew on museology, building on my academic background in museum studies. Museology is brought into this research through an awareness of the need to be critical of where Tate's practices sit within a broader scope of historical and contemporary approaches. Although the thesis does not take a chronological approach, the research undertaken necessitates the ability to track change over time within the museum's practice: how does the value of a document differ across time? How is it valued by different people? What does its presence in different museum spaces mean? As well as the broader research questions seen above, there are also those which are specific to the context of the museum. What this ultimately comes down to is an understanding of shifts within museum practice and within the broader context in which the museum functions; the museological, or museum studies approach. This has been complemented by an element of cultural studies, which resonates with much humanities, arts, and culture-based research being carried out currently, including the Cultural Value project driven by national research bodies. This approach allows me to understand the museum as one of multiple sites in which a variety of people encounter an element of 'culture' and that their interaction with and reaction to those objects of culture is a communication of their valuation of that cultural object. Each of these additional disciplinary approaches allow me to better understand the nuances of the museum, of performance documentation, and of value itself as a concept. They have arisen as natural additions in the process of the thesis, and they support the intention of this research to bring together practice and theory, by contextualising where that practice has developed from, politically, socially, and culturally.

As a result of this interdisciplinarity, the techniques used in this thesis to undertake the research are varied, but have been integrated through the case studies and reflections on these, in order to create a solid understanding of the value of the performance documents considered; archival research, discussion with key figures at Tate, encounters with the performance documents in a

museum setting, and the practices of creating performance documents have all been part of this research process. The thesis begins by drawing on theories from each of the disciplines above, through which it is possible to establish not only the ways in which performance documentation might come to have a value, but also how this relates to the value of performance in the museum. Through then tracing Tate's historical documentation practices, the thesis explores how internal and external pressures have caused practices to change over time; in tracing this trajectory, the thesis will assert the changeability of documentation practices as a result of changing perspectives of their value.

By using archival and gallery records research, and a wider exploration of existing documentation at Tate, the research will expose the diverse range of documents created and stored in museums and the varied spaces in which these exist, determining these to be indicative of the document's perceived value. In doing so, this thesis will explore the challenges of institutional documentation, and advocate for centralised, accessible, and useable documents as being of value for the contemporary art museum. These existing documents will be used in the close analysis of six case studies, through which I will explore the fluidity and flexibility of value perceptions in the museum, advocating not for assertions of a specific value, rather for an understanding of value as flexible but influenced strongly by institutional contexts and key characteristics of the performance document. In this close analysis, the research will expose these characteristics – temporality, materiality, authorship - which impact on both the museum and the performance document, and will suggest that at the points where the concerns around time, form, and author meet, the value of the performance document is established. In doing so, this thesis acknowledges that when definitions or trends within these characteristics shift, either because of new theories, changing practices by artists and audiences, or altering attitudes in the museum, the value itself also tends to shift.

Finally, by undertaking practice in creating a documentation strategy for the museum, I am able to integrate a range of disciplinary theories around the value of documentation with the findings of the archival and case study based research undertaken and use these to explore the potential of a responsive documentation process. In doing so, I expose the underpinning of this thesis:

that documentation strategies cannot ensure a specific type of value for a document, but that they can create the potential for value by fulfilling the requirements of the museum for documentation to be accessible, shareable, and mobile, and at the same time with integrated flexibility in the form it may take in the future. Throughout the research, I have built on existing theories drawn from performance studies, art history, visual culture, and cultural studies, while also developing and testing new documentation practices. This thesis is the result of the synthetisation of these two approaches.

Methodology: Embedded Research

As well as drawing on these interdisciplinary methods of research, it is important to note the influence of my position as an embedded researcher on my approach to undertaking this research at Tate. I did not initially approach this research as an ethnographer and I had intended initially that my engagement with performance documentation would be strongly object-centric; no provision was in place for me prior to beginning my research for shadowing or observation of practice, but I did have access to a substantial list of performance-based artworks hosted or collected by Tate. However, as my involvement with the research project at Tate progressed, it became increasingly apparent that my own research was not focusing solely on the performance documents themselves, but on the structural supports, institutional practices, and decision-making processes occurring around them.

As I was increasingly introduced to more of Tate's systems and processes, and to the people engaged with them, I saw a shift in my approach to the research. Through my involvement in the 'Performance at Tate' project, and my position as a collaborative researcher, I have connected with a number of people within the museum, and a variety of other projects related to performance and performativity. As well as Catherine Wood, Senior Curator, International Art (Performance), who was part of the research team, I was also able to discuss my research with Pip Laurenson, Head of Collection Care Research at Tate. Through continued discussion with Laurenson, I was able understand more about the research project 'Collecting the Performative' (2012 – 2014) as a project which investigated the intersection between museum and performance, and in doing so sought to develop best practice around the acquisition of performance works into museum collections. The invitation from Laurenson to

develop the 'Live Art Documentation Template - Tate' (2016) seen in chapter six, led to me working with Louise Lawson, Conservation Manager, Time-Based Media Conservation, who has given me significant insight not only into the conservation practices around live art works, but also works which include mixed elements of performance and sculpture. Reflecting on existing conservation, curatorial, and archival practices, and the existence of performance document-objects within the museum, also connected me with John Langdon, former Archive Curator; Valentina Ravaglia, Assistant Curator, Displays; and Victoria Jenkins, Assistant Archive Curator, who have been involved, in various capacities, with the recategorization of certain documents over time, particularly the Joseph Beuys documents which will be unpacked in chapter three.

Through interaction during project meetings, informal conversations, and semi-structured interviews, facilitated by my being part of a Tate-based research team, I was able to gain vital insight which shaped my approach to the practices of performance documentation at Tate. In this way, I very much engaged with Sharon MacDonald's observation that those undertaking embedded research often alter from original research aims as they 'make sense of local priorities and ways of seeing' (MacDonald, 2002, p. 6). MacDonald's research on the construction of science in exhibitions at the Science Museum London – completed through her own embeddedness with a gallery-making team – resonates strongly with my own experiences and the challenges and advantages I faced in carrying out embedded research at an internationally renowned museum. Or, as MacDonald says of her position, '[t]o be permitted to do fieldwork in an institution so much engaged with these dilemmas, and whose actions were seen as so symbolically significant, was a great privilege. It was exciting, absorbing, demanding and, sometimes, a political nightmare' (p. 3). To be simultaneously working on *and* at Tate, added a new angle to my thesis.

Like MacDonald, as I progressed with my research, it became clear that '[m]y task was to enter the behind-the-scenes' (p. 5) and to bring the practices of performance documentation to the surface, to enable an analysis and critique of them. This was done not with the intention of criticising Tate but of generating new knowledge which would support the continued development of this practice; this became an important driver of my research as I engaged more

completely with MacDonald's 'participant-observer' role (p. 12). While these documenting practices had been present, as the case studies in this thesis demonstrate, since the introduction of explicit performance-based artworks to Tate in the late 1960s my intention became to provide an 'outsider' eye on these which allow a greater critical analysis of them, or what MacDonald terms '*analytical reflexivity*' (MacDonald, 2001, p. 94, italics in original). As a newcomer to the museum, and a junior member of a research team, this was often something of a daunting task whereby I wanted to provide an objective analysis of this practice while also remaining aware that I was representing Tate – or at least, appeared to others to be - when disseminating my findings.[2] These dual purposes of the research I undertook is a point of concern for a number of other Collaborative Doctoral Award students, and has recently formed the basis for numerous reflective conversations;[3] there is a shared awareness of the need to equip researchers in the position of being embedded in the institution with the skills to enable them to deal ethically with their position, while producing research which is academically rigorous. This remains an ongoing concern, particularly around the implications of undertaking certain types of practice-focused research while being integrated into the systems of the institution, often with the expectation of generating new knowledge or practice which will benefit that same institution.

Many of these pressing issues only arose for me, however, some time into my placement at Tate when it became clear that my research would not be solely object- or collection-based. It is here that MacDonald's explanation of *why* ethnographic research is a legitimate choice of methodology in institutional research resonates most closely with my own decisions around my research approach to balance discussion with individuals in the museum with observation of actions and activities. For MacDonald, ethnography allows an exploration of

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[2] I found that it was not uncommon when at conferences or research-sharing events to be asked more general questions about Tate, with other participants in discussions assuming I had a much deeper understanding of Tate's overall structure and collection than I necessarily did.

[3] In May 2017, I convened a roundtable for students from the Collaborative Doctoral Partnership entitled 'Researching Practice' where one thread of discussion was the ethics of researching the work and practices of colleagues and the pressures felt by PhD students on the scheme who were trying to do this work of 'bringing to the surface' intrinsic practices, power structures, and – at times – problems within their Cultural Partner Institutes. There is an interesting thread of concern about the power structures invested in CDA-generated research that demands a closer analysis than can be undertaken in this introduction.

production, as much as that which is produced; as will be seen in the body of this text the process of performance documentation is as important for my analysis as those documents which are produced and circulated through the museum structure. She suggests that '[t]he ethnographer tries to understand these [angles taken or gaps presented by participants] and also to draw attention to assumptions and details that participants may have taken for granted or not noticed' (2002, p. 8). Although I was not as closely tied to one group of people within the museum as MacDonald was with her exhibition team my position within Tate working with colleagues from the research, curatorial and conservation teams at different times allowed me to gain greater insight into their ways of working, to consider where certain assumptions about the role of performance documentation had developed from historically, and to understand the intersection of those practices across the space(s) of the museum.

Being part of the 'Performance at Tate' project also allowed me to develop and strengthen the practical, interdisciplinary research skills outlined in the previous section which supported this research in the specific context of Tate. This came primarily in the form of developing my ability to carry out archival research, and to understand the nuances of the public institution's record keeping systems. As will be explored further in chapter two, Tate's archives and gallery records departments hold different types of documentation, and these have different levels of accessibility. Undertaking archival research for the 'Performance at Tate' project not only allowed me to familiarise myself with which types of documentation – both artistic and institutional – could be found at Tate, but it also alerted me to some of the core issues around access, and what this might indicate about how documents are valued by the museum. This also lead me to increasingly explore the link between the physical or conceptual space of the document and its perceived value.

This early immersion into archival work in Tate's Archive, and the use of these documents within case studies and essays, also introduced me to the differences between physical and born-digital archives, an issue which will be considered in chapter four. Specifically, the process of creating a fully-digital, online archive for the 'Performance at Tate' project, which often necessitated the digitisation of physical documentation, allowed me to consider issues of shareability and mobility in documentation, resonating again with the issues of

accessibility and form. The specific challenges of seeking out, collating, using, and making public a range of documents from different spaces within Tate will be unpacked in chapter two, and chapter six will explore some of the ways that these challenges might be overcome in future performance documentation practices. Ultimately, this experience of creating and using documentation in the museum allowed me to conceptualise performance documentation both as a practice – in the creation of documents through the research project – and as a product – as analysed in my case studies – at Tate specifically. This in turn allowed me to consider the challenges for performance documentation in the museum, and begin to anticipate their potential solutions.

Crucial to my approach to analysing these challenges and potentials for performance documentation in the museum is MacDonald's assertion that the 'reason for looking at what participants actually *do* is that it may be very difficult for participants to describe this themselves because they take it so much for granted' (2001, p. 87, italics in original). This closely parallels John Dewey's approach to analysing value, which is so critical to the premise of my research: 'in empirical fact, the measure of the value a person attaches to a given end is not what he *says* about its preciousness but the care he devotes to obtaining and using the *means* without which it cannot be attained' (Dewey, 1939, p. 27, italics in original)**.** In short, both MacDonald and Dewey suggest that looking at what people *do* gives a clearer picture of the subconscious viewpoints they have about certain practices or objects than what they might say when interviewed. There is, they both suggest and I have strongly found in undertaking this research, a natural cohesion between ethnographic research when embedded in an institution and the approach necessary to understand how and what individuals in the museum find to be of value. In exploring and analysing the valuative actions of staff at Tate, both past and present, I question why they chose certain activities, what the implications of those choices were, and how they might feed into the institutions future performance documentation processes and strategies. I observed patterns of behaviour and activities, a fundamentally ethnographic methodology, if not necessarily carried out in the traditional sense of being fully and continually integrated into the group carrying out those behaviours or activities. I strongly believe that, in fact, my being positioned as slightly removed from each of the departments involved with

performance documentation allowed me to better understand how those differing practices intersected at Tate, rather than becoming too focused on a singular department's motivations and perspectives.

This sense of both being an embedded researcher, but one not integrated within a single group of actors within the museum, led to me drawing on the numerous research methods outlined above - archival research, artwork analysis, interviews, and development of practice - to achieve this analysis of practices. MacDonald equally acknowledges this as a possibility for those undertaking embedded research, noting the potential for moving beyond observation as a primary research method. While her project looked primarily at the practice of science making as it was unfolding in the knowledge-making process carried out by a single exhibition team at the Science Museum, my own differed in the inclusion of a comparative exploration of historical practices at Tate, as much as contemporary ones. MacDonald is careful, in her exploration of the nature of embedded research, to acknowledge that not all the research undertaken is focused on tracking the practices of a discrete group of people. Rather, 'ethnographers may also carry out interviews, undertake historical and survey research, and analyse texts and other representations produced by those they are studying' (2001, p. 78). My own research much more closely reflects this. While also studying the activities of the departments I was encountering and working alongside during the period of my placement, I also asked staff members to reflect on elements of practice, both historical and contemporary, looked at the composition of the collection at Tate around performance through my case study writing for the Performance at Tate project, and spent time analysing texts – often in the form of correspondence and reports – written by those within the museum and held in Tate's public records. These activities combined to allow me to create this thesis, which continually aims to undertake the critical analysis MacDonald advocates for.

Overall, my research was gradually shaped by the fact of its being undertaken within the museum, to facilitate a direct analysis and critique of Tate's practices of performance documentation and the attitudes of individuals and departments to these practices and objects. As I looked at the objects of my study – those performance documents held at Tate, whether in the archive, the collection, or elsewhere – I began to connect them with people I had either had the

opportunity to meet through my placement, or whose names repeatedly came up in historical, archival research. It was often a challenge wanting to critique the practices of those within the institution while also considering what future practice might potentially be and how I, in this liminal position of the embedded researcher, might act upon this. In this way, my research moved beyond the boundaries of the ethnographic methodology to not only observe what was occurring, but to actively contribute to shaping that practice for the future based on the findings of my research. The invitation to create the 'Live Art Documentation Template - Tate' (2016) therefore marked a turning point for me which indicated a conscious awareness from key figures within Tate of the need to reconsider how performance documentation was carried out and what it might do in the present climate of repetitive live art works entering Tate's collection. This opening of a door to me by those most intricately involved in these practices allowed my research to take a new generative turn, in which my critique of the practices could be applied in a useful way with Tate now being as invested in the critical turn as I was as a researcher. The thesis I have produced has been shaped by the challenges and possibilities being an embedded doctoral researcher allowed me to face and embrace. This research draws on numerous, interdisciplinary methodologies which support an overall research method which ultimately uses the analysis and reflexivity undertaken by being an embedded researcher to shape the next stage of performance documentation as an institutional practice.

Definitions

As has been emphasised already, certain terms used within this thesis have varied definitions depending on the context in which they are used. This is a result, at least partially, of this research being situated at the intersection of multiple disciplines, but also being situated within a museum where different departments approach certain terms differently. 'Documentation' is one such term. Although this lack of a shared vocabulary can be difficult for ensuring communication between those invested in the process of documentation, it also helps to open up discussions of value around documents in acknowledging difference in perceptions. Documentation as a process is carried out throughout the museum, including the documentation of official museum activities necessitated by the transparency expected of publicly funded museums, and

the documentation of collection objects, regardless of medium or form. The documentation of any artwork might consist of photographs in an exhibition or display context and photographs of its multiple components pre-installation. The documentation will include various written documents, such as the acquisition report, and usually a pre-acquisition conservation report, along with further records created with every loan or installation of the work. Correspondence between the artist, or the owner of the work, gallerists, and members of the various teams at the museum are collated, whether in the form of letters or emails. Press cuttings taken from exhibitions in which the work featured, or catalogue essays, may also be compiled. The motivations for creating documents differ across the museum, but are generally concerned with the capturing of information around an artwork, a practice, or a person.

This prevalence of documentation as a museum practice is the reason that I differentiate performance documentation as a phenomenon linked to an artistic practice from general documentation practices. While museum-based performance documentation often includes the types of document outlined above, it is a differentiated practice because of the debates which make performance documentation a contested ground, debates which broader practices of documentation are not subject to. It is a practice which, unlike straightforward documentation, does not only occur in order to indicate the existence of another object or to provide information, but has a much more complex relationship of representation and replication, and is considered in this thesis to be part of an expanded artistic practice which persists in the museum. Performance documentation also exists outside of the 'official' practices of the museum, in that it is often created by artists, participants, or audiences of the performance works. This can mean that it is not accessible to or through the museum, but exists in relation to the performance work regardless, and therefore, by my definition, constitutes a performance document which is part of a broader documentation reaching beyond the scope of the museum.

I use this term performance 'documentation' in contrast to that suggested by Toni Sant (2017), who considers 'documentation' to be the practice of making accessible a collection or archive of documents, and more in line with Annet Dekker's definition of documentation in relation to net art and networks of understanding, where documentation is a process which can be a significant

part of an artistic practice and a presentation of that practice (Dekker, 2014). As I am undertaking this research within the scope of the museum, where Sant is considering performance documents more broadly, I use the term 'document' as it is more commonly used within museum discussions: as both a verb and a noun. This is driven both by my need for shared vocabulary with those in the museum who use 'documentation' in this way, and by my belief that in the museum documents automatically exist with a purpose and within a system of accessibility, even if that accessibility is exposed to be partial, or complicated. My argument in this thesis is not that the museum needs only to reflect on how it makes its documents accessible, but rather it needs to critically assess the full process of 'documentation' from the creation of information rich documents to their shareability between departments. There is a value for the museum, as the rest of this thesis will indicate, in making documents accessible to the public, but this is one value amongst many, and so I am not interested in debating the language which they use to consider documents, documenting, and documentation, but rather to apply those terms as they are currently used at Tate, in order to be critical, analytical, and reflexive about the practices these terms encompass.

Having reached an understanding of the broader definition of performance documentation, I remain aware that it is not a homogenous practice. There are differences, therefore, in the types of document to be considered. Broadly, in the case of this thesis, they have fallen into two key categories: art historical and museological documents. Art historical documents record, represent, or relate to performance in the context of a larger narrative of visual arts practice: photographs, videos, or artist-created objects which communicate an element of the work, as well as those used in catalogues, research texts, or art historical books which situate the work, through the performance document, in an art historical narrative. These exist within the museum in the form of documents used in the support of acquisitions which emphasise the significance of the work, visual documents which have been collected as artworks, wall texts and in-house catalogues produced to emphasise the importance of the works on display. Museological documents, rather than considering the broader narratives of the artwork, look specifically at the presence of the work in the museum. They are often the 'official' documents outlined above, such as

correspondence, memos relating to the artwork, conservation and acquisition reports, and recategorization reports; these all support the narrative of the artwork's existence within the museum over time. In some cases, the two categories overlap, where there is a need to explore the position of the artwork in the wider art historical context in order to justify a certain practice within the museum, or vice versa. Both these categories of document, and those where there is a crossover in approach, are vital to this research, which considers both the practices of the museum, and the wider contexts of visual arts practices which shape them. Importantly, these performance documents vary not only in their type, but also in their link to a performance moment; they range from being directly tied to a performance moment as a 'recording' of that, to being peripheral in their referencing of that performance moment, or even to being related in some way to other documents, such as conservation reports of performance photographs, rather than to the performance moment itself. Understanding the variety of documentation practices allows me to reiterate the importance of flexibility, rather that fixedness, in all aspects of this thesis.

What has become clear to me throughout this research is that performance documentation *is* often valued, in a variety of contexts and for a range of reasons. However, the specificity of that valuation has not yet been explored in any detail; in part, this may be because the term 'value' is itself at the centre of numerous interpretations and definitions, and is frequently applied as a one-dimensional term. This is done, often, to measure rather than to critique value; to look at the amount of value an object is perceived to have, rather than exploring why that object is considered to be of value and who has assigned it that value. Value has traditionally been central to two disciplinary approaches: economics and philosophy. In the former, it is tied into notion of worth, being used to trace the empirical, quantitative 'value' of a commodity, usually within monetary terms, which allow its rising and falling to be traced and compared. Value, in economics, is viewed as being rational and logical, rather than tied into subjectivity. In philosophy, value is more closely tied into ethics and morality, and is often considered in terms of evaluation and motivation. This thesis does not draw directly on economics, although remains aware of its significance within discussions of value more broadly. Rather, I take an approach which has more resonance with philosophy, drawing directly from

John Dewey's theory of valuation (1939) and Elizabeth Anderson's notions of pluralistic value (1993). Both approaches, along with others explored in chapter one, place the individual – acting within their broader context – at the centre of a process of valuation, looking at behaviours and motivations, rather than at a rational system of valuation and measurement.

Rather than using cost-benefit or impact analysis to determine the perceived value of the performance document, I instead explore how people or groups of people value performance documents for a variety of different reasons, primarily through how they position and use a document, and how they talk or write about it. This approach allows me to avoid trying to measure the value of a document which would give a one-dimensional perspective and instead consider the multiple reasons for the valuing of a performance document in a certain way. Given the understanding in this thesis of the heterogenous nature of the museum, in terms both of its spaces and the people acting with it, this nuanced approach seems more appropriate. I have also selected 'value' as an analytical lens within this thesis because it has connotations linked to importance and significance, but is also a concept broad enough that it can be mediated by another term, giving a better sense of what the context for its valuation is: for example, 'artistic value' gives an immediate sense of the document having characteristics of an art object and being able to fulfil that role within an exhibition or a museum collection. I more closely define the specific types of value which I will be focusing on in this thesis in chapter one; they are by no means an exhaustive list of value types but they are those which I have perceived to be the most significant in understanding the role, position, and purpose of the performance document within the museum. Future explorations of this phenomenon of the value of the performance document may draw on other value types or further break down some of my types into more nuanced definitions, but these are the terms I have determined for this preliminary exploration.

Finally, having established the definitions of key terms in this thesis, it is also pertinent to explore my temporal approach to research which, ultimately, is closely tied into notions of change. As mentioned previously this thesis does not take a strictly chronological approach, rather it integrates several temporal viewpoints into its structure. Having had the opportunity to present my work at

two conferences concerned precisely with the perception of 'time' in arts research, I have become increasingly aware of the tendency to complicate time within the fields of performance and visual art practice and research in the recent past; more will be explored of this in chapter three.[4] This complication of chronological time has allowed me to move beyond creating an historical narrative of performance documentation in the museum, and instead to focus on the broader concepts which might have influenced valuations, and thus adhere to the belief in multiplicity this research is rooted in. There is a strand of this thesis which uses archival research to retrospectively consider the museum's historical approach to performance documentation since the early 1970s. The case studies engaged with in this type of research are unpacked in chapters three to five and are not explored in chronological order but rather for the way that they each examine a specific characteristic – temporality, materiality, authorship – which I assert influences valuations. Alongside this, I have been continuously aware of the position from which I write: in the present, looking back at practices and products. Therefore, when considering the value of historical documents I also consider what their value is in the present moment, understanding the practice of creating the document as an historical one, but the valuation as always being situated in a 'present'. Finally, I have used an integration of those two perspectives to understand changes in valuation and analyse why these changes may have occurred. Having established some of the ways in which valuations have altered over time, and the implications this has had for the types of documents being created, and the way in which these are used, I have been able to understand how to potentially shape future documentation strategies. This is not a case of creating performance documents which will acquire a certain type of value, but to advocate for the museum being continuously aware of and responsive to changing valuations in the future. In discussions with Louise Lawson regarding our work on an ongoing documentation strategy of Tate we have acknowledged this as an indefinitely ongoing process, of which the 2016 development of the 'Live Art Documentation Template' (2016) is one step along a continuous

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[4] In November 2016 I presented a paper at 'Time Immaterial' at the University of York, and in June 2017 I presented at 'Troubling Time' at the University of Manchester. Around the same time, a number of other conferences with similar preoccupations, including the Society of Theatre Researcher's New Researcher's Network, hosted conferences and symposia with similar time-based themes.

journey. This unsettled temporal approach is rooted in potential, a key term in relation to value.

Structure of the Thesis

The structure of this thesis has developed organically from the balance of theory and practice which has been present within the research itself; it draws both on historical and contemporary practices at Tate, but also integrates performance studies, art history, visual culture, and museological theories which have significant implications for the analysis here. As well as exploring the specifics of Tate's documentation practices, across departments, the body of this thesis also involves three case study based chapters, exploring the implications of temporality, materiality, and authorship on the value of performance documents which exist within the scope of Tate in some way. These characteristics have been selected because they mark an intersection of a concept which runs through both the museum, and through the performance-document relationship, and form a point of contested ground on which the issue of value comes to the fore. In each case study chapter there are two case studies explored; one looks at museum practice of creating documentation around an 'event' performance, the other looks at pre-existing documentation within the scope of the museum. To a certain extent these case studies could be interchangeable in that temporality, materiality, and authorship are repeated traits through documentation. This emphasises the significance of these characteristics in having discernible implications for the perception of value in the document or documents discussed in the case studies.

Chapter one deals with the interdisciplinarity of this thesis head-on by outlining and addressing the key debates around performance documentation, from performance studies, art history, and other disciplinary approaches. These range from whether performance documentation can have a value, to what that value might be and whether that value corresponds to the value of a performance moment. Through addressing these debates, I establish the key problematic terms which have been used to value the performance moment at the expense of the performance document: ephemerality, immateriality, authenticity, originality. These have been used to establish the three characteristics seen in the case studies, which become direct responses to those criticisms which devalue documentation, reframing them within the scope

of the contemporary art museum, and using them as ways to re-valuate performance documents. In doing so, I will establish one of the key arguments in this thesis: that performance documentation is different to the performance moment, but that this difference does not devalue it. Rather it allows it to be assigned its own type of value. A crucial part of this is the establishment of the difference between the 'performance moment' and the 'performance document' which together make up the expanded performance practice. Having considered performance documentation as the focus of this research, the chapter then establishes the boundaries of the context in which this research is being done – the museum. More specifically, it will establish the relationship between museum, performance, and documentation and the debates, both historic and contemporary, which have occurred around this relationship. I challenge the view of the monolithic museum through my analysis of pluralistic values to consider the ways in which the space of the museum is fractured into different kinds of space linked to different motivations, activities and perspectives. Finally, this chapter will establish the specific approach to value which I am taking, looking at its theoretical underpinnings and how value has been used as a term within other arts and humanities research. It will also define the specific value types which will be applied throughout the thesis, and acknowledge where these terms have come from within the wider literature before moving on to apply them.

Having established the theoretical ground on which this thesis is based, chapter two focuses in on Tate, concentrating on the museum's own practices of documentation. It considers performance documentation specifically, but also touches on the broader practices of documentation at Tate in other relevant contexts, to establish the development of practice. I trace how practices of documentation at Tate have changed over time, and what external or internal alterations in context and best practice might have caused these shifts. To allow for this nuanced reading, this chapter breaks down the practices into the 'spaces' of the museum in which they occur: the curatorial department, the archive, the learning department, and so on. It then traces the documentation practices which have occurred within these 'spaces' from the 1960s, the point of entry for performance into Tate, and briefly considers how these have changed, observations which then feed into the three case study chapters. Following this

close reading of Tate's practices, I then acknowledge how an understanding of these has impacted upon my own practice in the museum, in designing and implementing performance documentation processes and strategies; I recognise what I have learned by being exposed to these practices and being critical of them, and how that has shaped the practical outcomes of the research. Finally, this chapter considers the issue of where documenting practices will go from here, moving beyond a consideration of past and present towards the future. This will allude to my development of the 'Live Art Documentation Template' (2016) at Tate which draws together the understanding of changeability in practice developed in chapter two with the findings of the case study chapters.

Chapter three focuses on the issue of time and temporality in performance and documentation, and problematises the emphasis on linear, progressive time normally read in this relationship. More specifically, it considers how 'ephemerality' has been used as a term to assert the value of the performance moment in opposition to performance document, and challenges this. To do this, the chapter looks at temporality as a key issue, and moves beyond the ephemerality/duration dichotomy which has been used to value performance, and devalue documentation. As well as establishing this debate in performance studies and art history, this chapter considers the interplay of time and value in both the museum and the art market; this allows me to look closely at how chronological approaches to time can be of benefit to this research in acknowledging and anticipating change, without becoming a dominant temporal approach. This is reinforced through the definition of alternative temporalities which can be read within the performance-museum-document relationship, including non-linear, syncopated, or deferred time. Finally, my notion of 'unknown future value', which frames potential value as a temporal issue, is unpacked. Two case studies are then used to explore the specifics of these issues and their practical implications for performance documentation in the museum. *Seven Exhibitions* at Tate Gallery in 1972 forms the first case study and is used to explore how the type of value attributed to documents changes over time, and how this can translate into a journey for the document through space in the museum. I focus especially on the works exhibited by Joseph Beuys and Keith Arnatt which involved elements of performance which were

either documented by the museum or which were presented through documentation. A closer reading of these documents and how the museum has manipulated their internal temporality through preservation and digitisation processes elaborates on how temporality and value perspectives intersect. The second case study is Lynn Hershman Leeson's durational performance work, *Roberta Breitmore* 1972-8. In this case I explore the artist's manipulation of temporality within the document, and consider what the implications are for how the document can then be used – and therefore valued – in the museum. The implications of deferred time, the overlapping of temporal periods, and the communication of this to museum visitors is pivotal here in understanding temporality's influence on value perceptions.

The second of the three case study chapters considers materiality and form, and their value implications. As with the first case study chapter I problematise a term – in this case immateriality – which has been used to value performance moment over performance document, by reconsidering the issue of objectification in the museum, and by challenging the apparent immateriality of performance. Alongside this, the chapter acknowledges the tendency for different forms of document to be analysed separately – photography, video, writing, for example – being seen as different documenting processes. Moving beyond this, this chapter focuses instead on the issues of networks of experience, knowledge, and understanding which can be explored when we view the different forms of document generated around many performance works, particularly in the museum, as a collective of interrelated materials, valued both as individuals and as a collective. I acknowledge the history of the museum as a space of the material object, concerned with its preservation, organisation, and presentation, but the chapter also explores how this has been altered over the past fifty years as the 'object' has become more complex, and less fixed in a physical, material sense. These theories are explored in greater depth through the case studies; case study three concerns Rebecca Horn's *Body Sculptures* series, 1968-75. This case study allows an exploration of how different forms of document intersect within the larger documentation of a performance artwork, and how the artist has engaged with different materials of documentation to present different points of entry into the expanded artwork. While these individual documents are considered for the value they are

perceived to have, greater attention is placed on how the museum becomes a site for the intersection of these individual types of document, through acts of display, and how this collectiveness impacts on value perceptions. The fourth case study is *If Tate Modern was Musée de la danse?* 2015, an event in which I contributed to the creation of an archive of documents created within the scope of the museum. This case study focuses especially on the implications of digital materiality on the value of documents, and how this complex materiality may allow us to move past the idea of the privileging of immateriality in performance. I will consider the expanded notion of materiality, but will also look at the value that easily replicable, moveable, and shareable digital documents may have in the museum as it functions today.

Chapter five is the final case study chapter, and considers authorship and value. It begins by considering the position of the author in visual arts practices including performance alongside the shifting role of the author in the museum framework over the past fifty years. In complicating the privileging of the singular authorial figure within performance, and thereby in documentation, this chapter challenges the terms 'originality' and 'authenticity', as they have been used to value the performance moment. This chapter argues that these are short-sighted terms to be using to attribute value, when they have in fact not been fully critiqued within the scope of artistic practices. To fully interrogate the links between authorship and perceived value, this chapter establishes alternative types of authorship which are commonly seen throughout performance documentation, from cross-temporal authorships, to collaborative authorship seen in museum processes. In doing so, it troubles the notion of a fixed authenticity in the performance moment. The fifth case study analysed within these alternative models of authorship is the work of Dennis Oppenheim and Carey Young, and considers their cross-temporal authorial collaboration. Oppenheim's work is used first to consider how the act of documentation allows performance to enter into the museum's systems of repetition and replication it would otherwise be excluded from, and thereby positions the artist at least partly as a mediator. Young's artworks, which appropriate images from artists in the 1960s and 70s, including Oppenheim, demonstrate those systems of replication in action, and are used to explore the nature of cross-temporal authorship; this is used to demonstrate how documentation does not just draw

value from its relationship to an artist-author, but can also draw value from facilitating a cross-temporal authorship. The sixth case study is the Tate exhibition *Live Culture* 2003. In this case study, rather than focusing on the changing role of the artist-as-author the museum and other visual arts institutions are considered as co-authors. In this case study, the impact of multiple authorships, collaborative authorships, commissioning to 'named' documenters, and the issue of ownership in documentation are explored, particularly in terms of asserting ownership as having a greater impact on value perceptions in the museum than artistic authorship.

The final chapter in this thesis returns to the issue of practice at Tate, drawing together the findings from the five previous chapters to consider their implications for the future of performance documentation. This chapter integrates Tate's practice, the interdisciplinary theories, and the case study analysis into my own practice developed across the span of the research of helping to design a performance documentation strategy for collection works at Tate. It outlines the process which I undertook in order to develop this practice, beginning from the instigating conversations to the development and implementation undertaken with others at Tate and finally onto the reflection and further development stages which are being carried out in 2017. It discusses how the findings that value is flexible, that practices change, that there are multiple perspectives on the value of a document, and that documentation in the museum needs to be flexible and useable in order for value to manifest, have all influenced the development of this performance documentation strategy. It also strongly recognises the contemporary shift to reflecting, often collectively, on documentation strategies and documents themselves to ensure that they have a potential value. This chapter ultimately acknowledges that we cannot determine what type of value a document will have, only what type it has had or does have at present, but that we can understand what – flexibility, mobility, usability, accessibility – creates a potential for value within a performance document situated within the museum.

Overall, I hope that this thesis goes some way to redress the balance of analysis between performance moments and performance documents, establishing that the performance document does not always derive its value directly from the performance moment but can find value due to their

fundamental differences. Through the research structure I also advocate for processes of reflection and analysis of existing documentation strategies, primarily in the museum, to ensure that documents are imbued with a potential for value which may become manifest in the future. This thesis traces historical practices of performance documentation by both artists and departments, and considers how these change, but ultimately does so to look to the future, in terms of the way that we theorise the relationship between performance moments and performance documents and also in the practices of creating, storing, preserving, moving, using, and engaging with those documents in the museum. This thesis does not seek to determine the precise value of any given performance document, but instead to complicate the valuation of performance documentation as an entire practice, especially in the context of Tate, and to advocate for a closer analysis of how and why we document performance artworks in the museum.

Chapter One: Documentation, the Museum and the Rhetoric of Value

This thesis is premised on the intersection of several complex concepts: performance and (its) documentation, the institutional framework of the museum, and the perception, definition, and application of value. It is the aim of this first chapter to outline the key interdisciplinary issues occurring around these terms in a variety of disciplines, and to respond to the debates which underpin the research of this thesis. The ultimate purpose of outlining these debates is to expose the framework upon which the rest of the thesis will sit; to establish the specific value types which will be explored through the case studies presented in subsequent chapters and define where these have come from; to establish why the thesis is structured in a recursive manner, rather than as a chronological exploration of the development of value and values; and to expose why it is that focusing on value as a concept is a particularly appropriate approach to engaging critically with the creation and collection of documents within the museum.

This chapter will begin by looking at the characterisation of the relationship between performance and (its) documentation, drawing on debates from performance studies, but also art history and visual arts practice. This section will consider those debates which value performance as a form at the expense of its documentation, and upon what grounds these claims are made. A second section will consider the sides of the performance/documentation debate which determine documentation to have a value, even when that value is not necessarily clearly defined. Documentation being valued both because of what it can do – repeat, recreate, represent – to performance, and because of its own intrinsic characteristics, will both be considered here. Having delved into the nature of performance documentation as focal practice of this research, the third section will explore the site of the research – the contemporary art museum – in some depth. The museum is not considered, in this thesis, to be a monolithic structure, and so this section will consider the multiple roles the museum plays, and the different spaces and people which act within its scope. The relationship between museum and performance, and museum and documentation will both be considered here, to expose the areas of intersecting practices. Having established the object and context of this research, the final section of chapter one will address the lens through which these are analysed –

value. This section will establish the centrality of John Dewey's *Theory of Valuation* (1939), and Elizabeth Anderson's *Value in Ethics and Economics* (1993) in the particular approach to value which this thesis takes. The section will also consider the implications of applying value as my analytic lens, by looking at other arts and humanities researchers considering value, and the issues that they raise. These key debates will be thoroughly explored throughout this chapter, before the rest of the thesis moves into a more focused consideration of Tate and its performance documentation practices.

Development of the Value of Documentation

It is vital that, before discussing the specific value and values attributed to documentation, the context in which those values can be assigned is established. Performance and documentation have long been in a complex relationship. At the centre of ongoing debates about their position in relation to one another, and in many early debates, documentation was seen to be residual in relation to performance; it lacked value to those who considered the performance moment to be the pinnacle of the performance work. [5] In comparison, the performance document was seen to lack the ephemerality, immateriality, and authenticity needed to be considered valuable. However, over the past thirty years, there has been a greater interrogation of the terms 'ephemeral', 'immaterial', and 'authentic', and the value of the performance document is being seriously reconsidered. What follows in the next two sections is a thorough examination of this subtle but significant shift from seeing performance documentation as being value-less in comparison to the performance moment, to a reconceptualization of the document's value in connection to the performance moment's value, and into seeing performance documentation itself as a valuable aspect of the performance artwork.

Many who decry the value of the performance document do so by pitching it as being in competition with the performance moment; rather than considering the

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[5] The term 'performance moment' used throughout this thesis, refers to the live element of the performance artwork, in which an activity is performed by the artist or by their delegated performer. The term 'performance document' refers to those objects – written, visual, filmic, etc. – which are also created as part of the artist's performance work. They are seen to be fundamentally different in their form and characteristics, as will be evidenced here, but for the purposes of this research, are considered to both be legitimate, deliberate elements of the artist's practice, and therefore are networked within the scope of an expanded artistic practice.

performance document as an autonomous object, it is viewed entirely in relation to the performance's valuable characteristics. Peggy Phelan has for the past twenty-five years been held as the central figure within this approach, with her declaration that 'performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance' (Phelan, 1993, p. 146, italics in original). Phelan's direct response to documentation is to assert that it is not performance, and in this assertion dismisses the potential of the document. She bases her ultimate dismissal of the value of documentation on a belief that the ontology of performance is its disappearance; that performance studies theorists 'have created and studied a discipline based on that which disappears' (Phelan and Lane, 1998, p. 8). She notes the 'inescapable transformation' (Phelan, 1993, p. 148) but actively devalues the performance document in direct comparison to the performance moment. The transformative nature of documentation, which Phelan criticises, is not considered by her to be in any way positive or an artistic act linked to performance-based artworks, and neither is the larger artistic project considered. Rather, Phelan assumes that artists working with performance embrace the disappearance of their work as its ultimate realisation. The number of early performance pieces which are consciously well documented – works by Rebecca Horn, Joseph Beuys and Chris Burden, to name a few – suggests that this is not always the case. The creative use of documentation – Gina Pane's narrative photographs and Rebecca Horn's *Performances I* 1972 and *Performance II* 1973 films – also suggests that some artists positively embraced the transformative power of documentation. Phelan's criticisms, while accurate in determining that documentation is not performance, focus too far into what performance is, rather than what documentation could be.

This tendency to focus strongly on the performance moment as the critical point of the artwork is one shared by other writers. These writers occupy a space which, often unquestioningly, advocates for the value of the performance moment, and they analyse the performance/document relationship from this perspective, resulting in a one-dimensional criticism. Matthew Reason, for example, highlights transience in performance as an 'aesthetic value in its own right' (Reason, 2006, p. 11) which documentation, by virtue of its relative

solidity, lacks. Prominent performance historian RoseLee Goldberg asserts the 'anti-materialist points of view' (Goldberg, 2005, p. 110) of performance artists of the 1960s and 1970s, implying that documentation undermines this. This single-dimension criticism is also mirrored in the work of Roger Copeland, writing shortly before Phelan, who argues for presence as a necessity in experiencing performance, and that 'a representation cannot be fully "present" precisely because it signifies or alludes to something that isn't fully there, whose "real" existence lies elsewhere' (Copeland, 1990, p. 35). Copeland detaches documentation from being anything other than a representation, denying its own 'real' existence as part of a performance work.

A second strand of criticism against performance documentation rests on its apparent unsuitability as a process. This may be in the difficulty for many forms of documentation to capture the intricacies of a performance: which 'disappears fast and leaves the scarcest trace for historical record' (Heathfield, 2001, p. 105), or as Erika Fischer-Lichte criticises documentation as 'bound to fail' (Fischer-Lichte, 2008, p. 75) because performance has no 'fixed, transferable, and material artifacts' (p. 75) for documentation to capture. Both Adrian Heathfield and Fischer-Lichte understand the purpose of documentation as being to capture the performance as fully as possible, again emphasising the subjegation of the document to the intent of the performance. Artist Mary Oliver argues that to create value – in the market, she specifies – for performance, 'we have found ways to […] cryogenically support it, to mummify it and plasticize it so that way beyond its lifetime, it can be critiqued using the means through which it was documented' (Oliver, 2014, pp. 15-16). In a vehement rejection of the potential of the document to attain a value in preserving the work, Oliver privileges the ephemerality of performance and perceives documentation as an indication that the artist has 'succumbed' (p. 15) to the market. For all three authors, the materiality of documentation is entirely insufficient, or in Oliver's case inappropriate, for ensuring the life of the performance; the emphasis remains not in the way that documentation might present or continue the artistic endeavour differently, but in the fundamental ways that the performance document *is not the performance moment.*

Although these narratives of the privileging of performance have persisted for the past thirty years, there are those who are looking towards the potential of

performance documentation in relation to the performance moment. These often begin at the point of questioning the notions of liveness, authenticity, and presence seen above to suggest the value of performance: 'what, exactly, is the value of presence' (Auslander, 2008, p. 66). Phillip Auslander repeatedly revisits the idea that liveness is not in opposition to mediation, and that disappearance is not a characteristic found solely in the performance moment, but also in the performance document. He sees a reflexive relationship where 'the live now derives its authority from its reference to the mediatized, which derives its authority from its reference to the live' (p. 43); the liveness touted by Phelan et al no longer stands in a position of privilege over the document, but in dialogue. Auslander also writes about the limited lifespan of some types of documentation, suggesting that 'disappearance, existence only in the present moment, is not, then, an ontological quality of live performance that distinguishes it from modes of technical reproduction' (p. 50). Positioning himself directly against Phelan, Auslander questions liveness and why its consequent disappearance is the grounds upon which the value of performance is founded; instead he suggests that value is also offered to documentation. If Phelan sees disappearance as the key to obtaining value, then documentation is now equally able to lay claim to being valuable as it too disappears, just at a different speed.

Amelia Jones presents a similar line of argument to Auslander's about complicating the live/mediated binary, but applies it more specifically to the issue of the live body, claiming 'there is no possibility of unmediated relationship to any kind of cultural product, including body art' (Jones, 2012a, p. 203). She pre-empts Auslander's argument for the cyclicality of the live/mediated relationship, focusing specifically on the index of the photograph and the referent performing body (Jones, 1998, p. 37). Through these lines of argument she puts herself in direct opposition to Copeland's argument that presence at the event brings a certain privilege: 'while the experience of viewing a photograph and reading a text is clearly different from that of sitting in a small room watching an artist perform, neither has a privileged relationship to the historical "truth" of the performance' (Jones, 2012a, p. 203). Jones's consideration of historical truth is backed up by Steven ten Thije, who when writing about the exhibition *Moments: A History of Performance in 10 Actions*,

notes that there is no 'one "real", "authentic" meaning of the historical event' which is viewed through documentation, but rather that documentation opens itself up to "the encounter" between the material documents that remain and the present moments in which one reviews them again' (ten Thije, 2012, p. 459). Presence, as a dimension of performance which invokes and denotes value, is undermined by Jones as being a legitimate privilege of the moment over the document. Instead, both Jones and ten Thije advocate for the document as a means of access to those performance moments at which the viewer was not necessarily present, the provision of an alternative experience.

Copeland has asserted that a weakness of performance documentation is because rather than presenting an element of an artistic work, it instead represents it. The implication here is that representation is inferior to an experience of the 'original'. However, there are other perspectives which reframe the term 'representation', which allows its reclamation as a valuative term. In his work *The Emancipated Spectator*, Jacques Rancière writes that 'representation is not the act of producing a visible form, but the act of offering an equivalent' (Rancière, 2009, p.93), directly undermining Copeland's argument that a representation replaces something real with an ineffective signifier. Similarly, Jean-Luc Nancy dismisses this framing of the representation as imitation as 'banal' (Nancy, 2005, p.8). Rancière and Nancy argue that the representation can be viewed as being of equal value (equivalent) to that which it puts on display as it confirms rather than undermines its existence. If, as Rancière and Nancy suggest, the image - or the document - offers an equivalent experience to the performance moment then the balance of value between the performance moment and the performance document is open to radical change, seeing value within their inherent difference. The tension around performance documentation being a practice of replication is closely tied to the use of 'originality' as a term often used to attribute value to a performance moment. Rosalind Krauss has directly contributed to breaking down the binary between performance moment and performance document by acknowledging that 'originality – is the valorized term and the other – repetition or copy or reduplication – is discredited' (Krauss, 1985, p. 160); that in pitting these two terms against each other, theorists and critics apply greater value to the 'original' than the 'copy'. Mike Pearson and Michael Shanks's consideration of

the purposes of performance documentation also resonates here, particularly the assertion that '[r]epresentation is thus less to do with replication than reworking and recontextualisation' (Pearson and Shank, 2001, p. 58); the multiple narratives of performance documentation, they argue, are less about 'speculation on past meaning or intention' (p. 59) than about what is occurring in the present moment. Although still working within a definition of performance documentation as replicating or repeating the performance, the approaches of Krauss, and Pearson and Shank acknowledge the potential within documentation as the 'copy' or the replication to also attain value.

Finally, as well as approaching the value of performance documentation on a theoretical level, some writers take a pragmatic approach to reasserting the value of the performance document. Boris Groys notes that while documentation 'documents art rather than presenting it', this should not be 'trivialise[d]' (Groys, 2012, p. 210). Groys sees documentation, even with its status as replication, as having a renewed position within the art world as an object which allows an encounter with a non-present performance artwork, that 'it has become increasingly evident that the art world has shifted its interest away from the artwork and toward art documentation' (2012, p. 209). Goldberg, whose writings on documentation outlined above positioned her in opposition to its value, reaches an alternative opinion through a similar vein of argument in the practical use of the document in writing performance's history. In her work on the history of performance, which uses images extensively, she admits that juxtaposing description with images 'may provide a fuller explanation of a performance than was evident during the actual presentation' (Goldberg, 1998, p. 34). Goldberg's alternative positioning here indicates a significant difference between the theory and practice of document's valuation. Both Goldberg and Groys acknowledge that the document utilised as an object within a certain context can have a value in providing information and experience for the audience which the performance moment can no longer provide.

The theorists here (Auslander et al) have successfully taken the terms used by Phelan et al – disappearance, liveness, presence and authenticity – and problematized them to the extent that it becomes difficult to see why the 'original' performance could be seen to have value which is not equally applicable to the documentation. Other writers and practitioners have been able

to apply a more practical approach to the value of documentation, both as representative of a lost work and as part of a valuable archive and archival practice. Such a position is taken by writers such as Barbara Clausen, who takes as her point of consideration those artists, such as Babette Mangolte, who began initially working as documenters for performers or dancers, and then were 'granted visibility' (Clausen, 2017, p. 102) through the changing status of their work. For Clausen, performance documentation is 'an integral part of the practice of performance' (p. 94), and thus deserves as much critical consideration as the performance moment. There is, as is evident in this section, a growing body of literature which not only integrates a consideration of performance documentation within its critique of performance as a medium and a form, but also as a practice which merits its own aesthetic, art historical, and practice-based focus (see Giannachi and Westerman, 2017). Their arguments offer documentation itself as a legitimate object of artistic consideration, even as it retains a close relationship to a performance moment.

Beyond the Performance Moment, Performance Document Dichotomy

Having explored the relationship between performance and documentation, and how this impacts perspectives on the potential value of the document, it is also important to review those critical perspectives which see documentation as able to fill its own purpose, separate from the perceived purpose of the performance moment. Eugenio Barba speaks directly to the theories that the value of the performance moment lies in its focus on the present; on a theoretical level, where brevity and endurance form a spectrum across performance, this preoccupation with the time of performance appears logical. However, Barba highlights the tension here between the artist theoretically seeking an art form which disappears, and the actual implications of that: 'what really matters is what will be said *afterwards* when we who worked at the task are gone' (Barba, 1992, p. 77). The value of an artist's work may be unknown in its moment of creation, but can be clarified and applied over time; disappearance of the work itself does not necessarily negate these continuing valuation processes from happening, even as the performance 'disappears'. Barba claims that 'they suggest that time will decide the meaning and value of our actions' (1992, p. 77) in performance; that not all value surrounding performance will be clear in the moment of its enactment, that time will allow clarity. Time is not just seen in the

antagonistic temporal characteristics of the performance moment and the performance document, but is also an aspect which is vital in determining their respective value, or what Barba sees as the 'legacy' of the work. How the performance work traverses and navigates this passage of time, in order to attain this legacy, becomes the work of the performance document.[6]

It is worth briefly turning to Martin Heidegger's work *The Origin of the Work of Art* here to consider the nature of the 'creator' and the 'preserver' of the work within the relationship between performance and documentation. In considering more broadly the concept of art and therefore what is designated as an artwork, Heidegger notes that 'the preservers of a work belong to its createdness with an essentiality equal to that of its creators' (1971, p. 71). Rather than seeing the processes of creation and preservation as separated, Heidegger frames them as part of the same process to bring the work of art into being.[7] Heidegger sees art itself as 'the creative preserving of truth in the work' (p. 71), bringing these acts further into engagement with one another. For him, an essential part of preserving a work is in the knowing of it, not just in the sense of having information but in knowing the 'truth' of the work. Indeed, Heidegger suggests that 'the proper way to preserve the work is cocreated and prescribed only and exclusively by the work' (p. 68). Importantly here, 'work' does not simply mean the art object as a contained whole but the work which the art is undertaking; Heidegger sees preservation as a way of continuing the active nature of art. Within the framework of performance and documentation Heidegger establishes a grounding upon which the performance moment and the document both have a stake in bringing the work continuously into the future. Where performance documentation is read as a method of preservation it thus also becomes part of the creation of the work. In shifting the onus of the work away from the artist as an origin point, and considering the larger 'work' as continually active over time, documentation can come to have a value as, itself, an active element of the expanded life of the artwork.

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[6] In short, where the previous section of this chapter considered the tension between performance moment and performance document, this section takes account of the expanded artistic practice of the performance-based artwork, which integrates both live moment and enduring document as integral parts.

[7] More will be explored of this in the third section of this chapter, which considers how practices of documentation have direct consequences on the existence of the artwork in the future (van Saaze, 2013; MacDonald, 2009).

We can see here a key understanding of the potential and purpose of the performance document as able to continue the artistic project begun by the performance moment. Martina Ruhsam suggests that an aspect of documentation's value comes from its ability not just to disseminate but actively continue the effect of the artwork.[8] She sees the performance moment and the performance document as 'a complex interplay of presence and absence, of past and present, that cannot be further investigated by dividing things into works of art and documentary objects' (Ruhsam, 2012, p. 406). Kathy O'Dell also explores the potential for documentation in creating another existence for the performance; she suggests that in looking at a photograph 'this chain of experiences, working backward in time, subtly locks the viewer into a metaphoric complicity with the photographer/viewer, as well as with the performer' (O'Dell, 1998, p. 14). Documentation becomes not just a way for the present audience to be aware of the existence of a performance in the past, as, but to actively engage with the life of that performance, in its current document-state. O'Dell particularly explores this through the photographs of Gina Pane, and Ulay and Marina Abramović, where documents are used to intensify or reinforce the effect of the performance moment. Artist Kira O'Reilly, whose performances are often documented through the objects she utilises and through visual recording, is explicit in her belief that the life of the performance extends through its documentation: 'it was important to document the event, as the work was to have another life within this publication' (O'Reilly, 2001, p. 117). She wholly ties the documentation of her work to the performance moment, embodying Ruhsam's call to avoid their separation. O'Reilly suggests, 'the work continues to exist in its remains, memories and objects' (2001, p. 120): it simply continues its 'life' in another form. All three writers touch on the idea of the document as part of an artistic work, with the potential to have the value which accompanies that title.

This complex temporal relationship between performance and documentation will be explored in greater detail in chapter three, but I will touch here on how this expanded temporal existence of the work has the potential to attribute value to the performance document. Auslander argues that 'no documented work of

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[8] This does not, of course, mean that the 'effect' is a fixed one, but rather that performance documentation facilitates the encounters necessary for effect to occur.

performance art is performed solely as an end in itself: the performance is always at one level raw material for documentation, the final product through which it will be circulated and with which it will inevitably become identified' (2008, p. 31), reiterating the purpose of the document in distributing the artwork; through documentation's ability to extend the temporal life of the performance, the experience of future audience becomes as important to consider as the experience of the present one. While the performance moment itself is rooted in the present and the presence of the audience, purposeful documentation looks towards the future audience, and how it can bring the past to them. This is mirrored by Tracey Warr in her focus on performance photographs. Here, Warr identifies three different temporal points of the audience:

> each performance work may have at least three layers of audience: the immediate audience, the audience that experiences the work through its distributed and fragmentary documentation, and the audiences of posterity, doing the same, but adding more layers to the discourses, texts and interpretations of the work.
>
> (Warr, 2003, p. 31)

Documentation's value, then, can be located, to some extent, in its ability to traverse the temporal distance between 'original' performance and future audience. Warr, as with Auslander, identifies the fact that documentation can undertake a role disseminating the work across time, which the performance itself cannot do, by moving the experience of the work away from being solely between the instigating performer and an audience. Auslander and Warr, alongside the other authors who follow here, touch upon what I have termed the 'unknown future value' of the performance document. Rather than rooting the value of the performance document in the known value of the performance moment which has passed, Auslander and others (Schneider, 2011; Bedford, 2012; Roms, 2013) position the moment of valuation around the document as being at a future point, at some temporal distance from its moment of creation. The performance document as part of the expanded performance artwork is always already positioned towards an encounter and a use which will manifest in the future, where the potential for value becomes a perceived value. At the moment of its creation, and even as it is being valued by one individual, there is a sense of uncertainty about how that value will continue to be perceived in the future.

Both Rebecca Schneider, in her consideration of the non-linear experience of performance (2007, 2011), and Christopher Bedford, in his exploration of the 'viral ontology' of documentation (2012), expand beyond the model outlined above by Warr and Auslander, and emphasise the positioning of the value of the performance document at a temporal distance from its moment of creation. Rather than viewing the development of documentation through time as strictly linear, from original to future audience, Bedford instead uses the imagery of a virus, where documentation 'permits the work to travel through time and space, absorbing and assimilating the conditions of history' (Bedford, 2012, p. 86). Bedford particularly explores this 'viral ontology' through Chris Burden's performance *Shoot* 1971, where he argues that 'the photographs, descriptions, analyses, anecdotes, and performances that constitute *Shoot's* performance over time claim a new ontology of performance art that extends far beyond the evanescent primary act' (2012, p. 85). Bedford sets out an ontology of performance which, through 'extension and reproduction […] in the public sphere' (p.78) in the form of documentation, expands and responds, changes and finds new spaces in which to exist. Documentation's value thus also lies in its persistence in spreading through time and space, in its ability to go beyond Phelan's ontology of disappearance and instead conform to an ontology of continuation. Schneider similarly questions the progressive performance-to-documentation model, suggesting we think beyond this to see how 'performance remains, but remains differently' (Schneider, 2011, p. 101); how it moves beyond linearity and instead inhabits time differently. For Schneider, documentation is not about transferring performance from past to present through representation, but is a way for the performance artwork to persist, repeat and develop across time. 'Documents that had seemed to indicate *only* the past, are now pitched towards the possibility of a future reenactment as much as toward the event they apparently recorded' (2011, p. 28, italics in original); documentation stands not only in relation to the past of performance, but as a way to expose it to the future, for it to be a continually developing artwork. For both Schneider and Bedford documentation is recursive and generative: referring to the past, allowing interpretation and experience in the present, and yet still contemplating the unknown future value of the work.

Finally, some writers are beginning to consider the way in which the document may be able to induce a creative, imaginative response in the viewer. Schneider frequently considers the performativity of the document, particularly the photograph. She questions whether thinking about the photograph solely as a trace

> limit[s] our access to a photograph as event – as a performance of duration – taking place 'live' in an ongoing scene of circulation, re-circulation, encounter, re-encounter, and collaborative exchange with viewers, reviewers, reenactors, re-performers, or re-photographers

(Schneider, 2007, p. 34)

She suggests an alternative framework, beyond the document as extension into the future, to see documentation as having value as a kind of performance itself: 'the document as performance as document' (2007, p. 36). She sees the engagement with the photograph as 'attending the performance of the document' (p. 36). She even suggests that 'troubling the habitual line of binary opposition between 'the live' and the 'archival remain' might provoke us, even if momentarily, to look differently at the photographs we pass by every day […] embedded in the archive' (2011, p. 144). Schneider sees documentation as a means by which 'you are available to hear [the performance] otherwise, through the retelling, the recitation of the document, and thus are 'present' to it otherwise, in a mode of transmission – a re-enactment' (2005, p. 42); she sees the encounter with the performance document as a legitimate experience of the performance moment. Documentation becomes a facilitator for imaginative re-enactment of the performance, which in turn enacts a type of preservation (see also Giannachi, 2017a) which keeps the performance moving continuously into the future, generating new interpretations, experiences, and readings of the ever-expanding performance artwork.

This method of engaging with performance through its life in the document is something reiterated by Jess Allen in her exploration of digital documentation, and Meiling Cheng in her consideration of Chinese time-based art. For Cheng documentation of time-based performance often allows the work to exist within the realm of the distanced audience: 'documentation, in this context, produces not only a static archive, nor just a re-enactable score, but also a virtual performance event: it is (virtually) live' (Cheng, 2012, p. 176). By exploring a very specific type of performance work, within a certain context, Cheng

uncovers the potential for documentation to move beyond the representative and into being an experiential aspect of the work, through which it gains an artistic value. She names this role as 'the *deus ex machine* that intervenes to transform the *once-lived* into the *again-alive'* (2012, p. 175, italics in original), that the document becomes a part of that engaged experience of performance, rather than the static representation it had previously been explored as. Allen fully reinforces both Schneider and Cheng's expansion of documentation into a space of performance as she writes that 'the document becomes the site of performance in itself, which we render dynamic through our own engagement with it, much as we might have engaged with the performance itself' (Allen, 2010, p. 63). Allen also proposes that documentation might capture not only the performance but the 'creative process in addition' (p. 66), providing additional resources for the viewer in comprehending the extended performance artwork. These writers expose the potential for documentation not just to represent the performance, but to facilitate (imagined) performance; this idea will be revisited in chapter four.

Overall, this consideration of documentation beyond the performance moment, as a time and space traversing object and as a facilitator for an extended experience, suggest the potential for documentation to have value. The framing within this discussion of the activity of re-enactment, imaginative or otherwise, seen especially in Schneider's (2005) formulation of the performance moment/performance documentation relationship, begins to suggest more nuance to this claim. There appears to be a proposition that the value of the performance document might centre particularly on the experience it facilitates and the way in which it makes the performance artwork accessible beyond the performance moment. The question is beginning to shift from being about whether performance documentation can have a value, to the nuances and specificities of what type of value it has and what, in turn, that allows those in the museum to do in relation to displaying, conserving, and archiving performance artworks. The argument that documentation has a value because of its relationship with performance is not undermined by these claims, but extended to consider those characteristics and purposes unique to documentation, and thus creates a platform from which documentation can be ascribed certain values not necessarily given to the performance moment,

depending on what an individual might need to do with it or to it. There is also an acknowledgement that, due to its characteristic as a time-traversing object, the value of the performance document may be largely unknown at its moment of creation, and will only become manifest during its journey into the future. These parallel perspectives of documentation as valuable in relation to the performance moment, *and* valuable in its own right will be more thoroughly explored via the lens of the instrumental/intrinsic value, which will be outlined in the final section of this chapter.

Documentation in the Museum: Practices and Products

The museum has a twofold relationship to performance documentation. The first has a resonance with the performance studies perspectives on performance and documentation as seen above. In this case, the performance document – often a visual document, a photograph or film – comes to be perceived either *as* the work, or as part of the work. This is often the case where the artist has deliberately created a (usually visual) document, or where the museum acquires documentation created outside of the institution. The positioning and use of these performance documents must be observed in order to understand their perceived value by those acting on them within the museum. The phenomenon of the elevation of a document to the status of an artwork is one which appears to be unique to performance documentation, unlike other types of documenting processes. The museum treats these performance documents as objects, subject to the same practices as other art objects and therefore subject to the same processes of valuation. The second relationship is a more active one, in that the museum itself creates documents relating to performance. This is most common where the performances themselves are 'events' or temporary installations, or conversely where the performance artworks are part of the museum's permanent collection, and are therefore subject to systems of repetition. Here it is the processes and practices which underpin the creation of those performance documents which are resonant with their value in the museum: not just how they are used, but why they are created in the first place, how, and where those documentation practices stem from.

These two facets of the museum-performance document relationship are part of a larger whole, represented by two approaches to performance documentation: as a product and as a process. In the museum both facets feed into a complex

relationship to performance documentation, with the process of documentation being a continuous act constantly creating new documents which accumulate as object within the spaces of the museum. The case studies in the following chapters consider in greater detail the implications of both facets of performance documentation in the museum. In this section, however, I will consider more broadly how museum practices around documentation have developed. This includes both the process of the creation and collation of documents, and the collection and use of existing documents. I will consider the theories which underpin these practices in the museum specifically, particularly where these have been drawn from other visual arts practices, and how they have translated into certain value perspectives on performance documentation. This section will break down the idea of the 'museum' as a monolithic entity, and will instead consider the range of structures and systems which exist within its multiple departments, and explore how these present different museum-spaces within which performance documentation as both product and process is valued.

Before considering performance documentation specifically it is worth briefly considering the practices of documentation in the museum more broadly; the museum is a central space in which documentation is carried out and collated, particularly around its collection. One of the earliest writers to introduce the notion of systematic organisation of documentation was Suzanne Briet, writing in 1951. Here Briet defined the document as 'any concrete or symbolic indexical sign [*indice]*, preserved or recorded toward the ends of representing, of reconstituting, or of proving a physical or intellectual phenomenon' (Briet, 2006, p. 10, italics in original). For Briet the document's value lies in facilitating research and knowledge around subjects, which documentation in the museum tends to facilitate around its collection but also its institutional history. Briet also defined the network of secondary documentation, exploring the writing around an object or subject as documents. Although their purposes were different, Briet still attached value to this secondary documentation as being part of 'a powerful means for the *collectivization of knowledge and ideas'* (2006, p. 31, italics in original), retaining the notion of knowledge value for the secondary document when networked with primary documentation. Briet's theories have a resonance here with that of Schneider (2011) and Bedford (2012) as documents being part

of a continuously growing network. Briet also acknowledged that 'the use that is intended for the documents, under precise circumstances, determines the type of arrangement' (p. 23) and that those in charge of the documents are also in charge of the 'selection of the value of the documents' (p. 20); valuations are actively taking place within the practices of documentation's creation and collation, and Briet ascribes the documentalist, whom she links to the role of archivist, this role of valuation (p. 21).[9] Briet recognised at this formative moment within documentation studies that not only does the document have a research and knowledge value, but that the manner in which documents are collected and kept within institutions can be used to communicate a value perspective. Briet not only introduces the notion of what a document can *be*, but also demonstrates that practices around its collation and organisation are pivotal to understanding its value; she lays the ground for the importance of analysing institutional practices of documentation.

These are notions which have also been reiterated by Michel Foucault and Jacques Derrida in their conceptualisation of value in the archive as a site of the collection and organisation of such documents. For Foucault 'the archive is first the law of what can be said' (Foucault, 1989, p. 145); in *The Order of Things* Foucault further discusses the nature of systems of organisation which juxtapose and compare groups and lists of things, creating orders which may seem incongruous or inappropriate to others (Foucault, 2002). In short, Foucault considers the archive to be an institutional frame within which practices of organising documents have significant implications for the perceived value; the value of the document is not intrinsic, but is based on decisions made through systems of power and control. Derrida reflects this view, suggesting that 'the technical structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence' (Derrida, 1995, p. 17, italics in original). The structures of power and control – the institution – here determines that which is considered to be valued as a document; it determines what constitutes a document by the museum's standard. Derrida even goes so far as to say that 'the first archivist institutes the

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[9] The term 'documentalist' was applied to those individuals working in the field of information science in the early twentieth century; Briet was one such individual the term is applied to, as is Paul Otlet. Annet Dekker has explored, in depth, their positions in relation to conservators, librarians, and others concerned with documentation (Dekker, 2014).

archive as it should be, that is to say, not only in exhibiting the document but in *establishing* it' (1995, p. 55, italics in original). The archivist determines that which is seen as a document, through the process of inclusion and exclusion; in the case of performance, this means potentially selecting from a larger body of documents which already exist, to express what they view as being useful or significant. Both Foucault and Derrida set up the archive as an institution in which value judgements are made; that which is permitted, is attributed value; that which is excluded, in this context, is not. Although writing specifically about the archive in both cases, Foucault and Derrida also raise key considerations for this thesis, as does Briet, in terms of the need to analyse the overarching processes within the museum which concern the selection and organisation of specific documents, as a means of understand how valuations are formed and expressed.

Before moving into considerations of these practise and processes within the contemporary art museum, it is necessary to consider the actual framework of the museum space. In this thesis, it is Foucault's notion of the heterotopia, as seen in *Of Other Spaces* (1986), which is built on. In Foucault's definition, the heterotopia is a space in which 'all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted' (Foucault, 1986, p. 23), but which is also 'often linked to slices in time' (p. 26). Foucault particularly sees the museum as exhibiting times and spaces in relationship to each other, suggesting we are in 'the epoch of juxtaposition […] of the side-by-side of the dispersed' (p.22). While this can be read as the museum's geographically and temporally dispersed collection, I would expand Foucault's reading by arguing that the museum itself is a space of spaces: spaces of activities relating to learning, curating, archiving, collecting, conserving, marketing, and many others are defined in the museum's departments, and often in the physical distribution of space within the museum building. These spaces can often intersect – with archival material, for example, being used in an exhibition, or a photograph taken initially for conservation purposes being used in marketing materials – but they also tend to have developed individual practices. Foucault's notion of the museum as a heterotopic space, a notion which this thesis embraces, means that when we consider the museum as the 'institutional framework' of this research, we must consider the nuance and

complexity which this encapsulates. If we understand the museum not as a monolithic, homogenous space, then we must consider each of the individually defined spaces as underpinned by different motivations and historical practices, and therefore having different value perspectives. The museum is not a space in which definite value is determined, it is a space which actively shapes value perspectives: from where is this performance document being valued, and how might the occupation of that space influence valuation? To be able to undertake this close analysis it is necessary to consider what underpins the practices around performance documentation in these different spaces: what follows is a consideration of the practices of documentation in archiving, curating, and conservation, within the broad visual arts museum sector.

Although Derrida and Foucault have considered the archive as an institution in its own right, in many cases museums include archives within their spaces. These are often tied to their own history and practices, but in other cases can include the collection of other archives related to the specialist remit of the museum. As such, the archive has moved from being a point of centralised power and control of knowledge, to being incorporated into the activities of other organisations, and even into artistic practices; there have been shifts in what we consider to be an 'archive' and what the process of archiving might be (Giannachi, 2016). This has potentially significant consequences in how value is formed within the archive in relation to who makes decisions about inclusion, organisation, and categorisation. Both Hal Foster (2002, 2004) and Okwui Enwezor (2008) have written about the increasing interest of visual artists in using archives and archival materials in their practices. The former notes 'an archival impulse at work internationally in contemporary art' (Foster, 2004, p. 3), and Enwezor suggests that in using archives in their work, artists 'may take aim at the structural and functional principles underlying the use of the archival document' (Enwezor, 2008, p. 18). Both establish a shifting relationship between archival materials – including documentation – and the work being collected and shown in the contemporary art museum; if the practices of forming, organising, and protecting archives of documentary material are themselves in shift, then so too are the acts of valuation tied into those processes.

Heike Roms has also focused on the relationships between museums and artists, but integrates her own performance studies perspective in to consider the formation and use of performance archives mores specifically. Crucially, she differentiates between internal and external archives, establishing the difference between the process of archiving and therefore the act of valuation occurring within the museum, or outside of it, and what that means for how value persists or changes. Her work begins by differentiating between the document and the archive, establishing that 'the archive compels us to consider an extended artistic oeuvre' (Roms, 2013, p. 36); the document is about a single piece, the archive is about a body of work.[10] She particularly applies two notions of value to the artist's archive, the tangible – that is the value of the physical material which is passed down – and the intangible – the impact which that work may have later; the tension between the tangible and the intangible is something which has long concerned the cultural and heritage spheres.[11] The latter type of value fits in particularly with the idea of the unknown future value of the document, in that Roms considers that as contexts shift, so too might the value of the documents held in this archive; this is important in that she begins to consider that the document may have a value within the museum without that value being explicitly known at that time. Roms is also aware of the changing nature of value within the archive, suggesting that documents 'being part of an artist's estate invests them with greater value as they come to stand in for it' (p. 42). Roms is able to acknowledge the presence of differing types of value within that same archive, dependent on temporal contexts and on agents acting upon it, while also recognizing that the formation of the archive itself is pivotal to the indication of value in the first place.

The usefulness, or instrumental value, of archival collections of performance documents has also been explored by Paul Clarke and Julian Warren, through the research project 'Performing the Archive'. Here, Clarke acknowledges that 'archives and the documents they hold gain their cultural value as 'relics' from the position that the event is lost' (Clarke and Warren, 2009, p. 50), suggesting

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[10] I would argue that in this case 'documentation' as the collective of documents resonates with this definition of the 'archive', in that the networking of multiple performance documents allows an understanding of an expanded artistic practice. This will be explored in more depth in chapter four.
[11] UNESCO adopted a specific convention for the safeguarding of Intangible Cultural Heritage in 2003, for example.

that the loss of the performance moment results in performance documents gaining value; this value is manifest in their collection and organisation through the archive. He follows this by wondering 'what if performance is both immediate and includes its mediated traces, which are more durable but also fade?' (Clarke and Warren, 2009, p. 50) reiterating the potential relationship of documentation to the 'original' work in the archive, resonating with Roms's 'extended artistic oeuvre' (Roms, 2013, p. 36). Warren also suggests that perhaps 'the question that keeps returning is not just how to make the archive accessible […] but how to open up the archiving process' (Clarke and Warren, 2009, p. 61). The performance documentation archive is not only a way for visitors to access the performance artwork, but is a way to explore and expand the remit of the archive itself; there is a potential for multiple participants to be involved in the value creating process of archiving. This is an idea Clarke had posited in earlier writing, suggesting that due to the 'form of Live Art […] it is necessary for its archives to remain open to adaptation, to the inclusion of new performance inventions, practical knowledges and creative forms of documentation' (Clarke, 2008, p. 172). Warren and Clarke see documentation within the archive not just as retaining value in its reference to an originating performance moment, but as potentially shifting in that value as the archive is reworked, and reassessed by different people. This lack of fixedness in the archive, which is at odds with Derrida's view of the archive as a final resting place for the document, suggests that although value can be determined through the archive as a space and archiving as a practice, this value remains changeable.

Another key space in the museum in which the valuation of performance documentation occurs is the space of exhibition and display, seen as synonymous with curatorial practices. Here the curator relies on documentation of artworks to determine their suitability for inclusion in displays, including conservation reports, display specifications, and other information-based documents which are available. However, they are also faced with the fact that, there is a difference, arguably, between showing the live performance and displaying documents, an issue which seems to stem from much of the anxiety in performance studies about the replacement of the live performance with the static object. Both Henry Sayre and Groys have considered this issue in terms

of the role performance documentation plays in allowing performance artworks to exist within the space of display and exhibition in the museum. Sayre, reflecting on the early intersection between live artworks and the museum, asserts that 'what saved the museum, what in effect gave it access to objectless art, was the document, the record of the art event that survived the event' (Sayre, 1989, p. 2). Sayre explicitly applies value to the document in allowing objectless art to exist within the museum's curated exhibitions, and therefore to be part of larger art historical narratives established by the institution. He sees the potential for the displayed document when he suggests that 'these objects [documents] are the means by which the work's larger audience is addressed' (p. 17). Sayre looks to its potential value, to the issues which it solves in allowing itself to be displayed namely allowing a future audience access. Writing here before performance works themselves had been collected as continuous, repeatable works, Sayre established the potential value of the performance document for those undertaking acts of curation around 'objectless art'. In his work on contemporary art trends, Groys has also noted that the contemporary audience 'increasingly encounters art *documentation*' (Groys, 2008, p. 49, italics in original) within the museum. Whilst Groys returns to his familiar argument that documentation is itself not the artwork, he nevertheless situates documentation within the museum's display structure, noting its increasing presence in collections and exhibitions. In doing so, he exposes its value, as 'reference to an artistic activity that cannot be represented in any other way' (p. 54). Groys moves the value of documentation from Sayre's unprecedented 'rescue' to being a norm for the museum, subtly implying a significant change in the attitude of the museum to documentation, and a shift in the value perceptions held by curators of performance artworks. Although practices such as those outlined by Sayre and Groys still occur, with performance documents 'standing in' for performance moments, there have also been further shifts – as will be seen in the case studies which follow – which see the performance document being given the status of an art object; this use of the performance document in the practice of curating is still in flux, and so, therefore, is its value.

Moving beyond the potential for performance documentation to assert the presence of performance artworks within museum display narratives, it also has a role alongside the live performance moments themselves within curatorial

practices which engage with the presentation of objectless artworks. Arthur Danto in his work *After the End of Art* proposes conceptual art as the start of the 'dematerialisation' of art, which he suggests 'demonstrated that there need not even be a palpable visual object for something to be a work of visual art' (Danto, 1997, p. 13). While Danto is clear that this signalled a move away from the object he does not remove conceptual art – arguably a precursor, along with minimalism, to performance art – from the sphere of the museum, and instead views this as creating a need for 'an entirely different breed of curator' (p. 17) who is able to find ways of engaging these difficult works with the lives of the visitors. [12] In her consideration of the state of contemporary art exhibitions in museums, Bishop considers the value of including the past, present, and future simultaneously in displays. Bishop states that her 'argument is that museums with ahistorical collections have become the most fruitful testing ground for a non-presentist, multi-temporal contemporaneity' (Bishop, 2013, p. 23). She specifically sees one of the contemporary art museum's strengths being that 'it requires us to think in several tenses simultaneously: the *past perfect* and the *future anterior*' (p. 24, italics in original); there is a display value in those works which subjects the viewer to a complex experience of time. Understanding the temporal turn in contemporary art and its exhibition, a phenomenon explored by Christine Ross in her writing about the temporality of contemporary art, will be crucial in chapter three for considering how performance documents can complicate chronological experiences of time. Where Bishop sees the museum as complicating temporality, Ross applies this to the individual contemporary art work, suggesting that it 'activat[es] the past *in* the present and allow[s] it to condition the future in that very process' (Ross, 2012, p. 6). The complex temporality of contemporary art, as displayed and exhibited in the museum, allows the audience a different experience of the intertwining of time with object. Ross, as with Bishop, questions the logic of modernity and progress as the focus of contemporary art, an issue already raised by Schneider from the

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[12] Pip Laurenson notes that at Tate curators tended to be grouped around specific times or geographical locations, but that 'exceptions have recently been made for a curator of performance, a curator of photography, and a curator of film' (Laurenson, 2014, p. 74). Evidently, museums are seeing the need for curators specifically able to deal with particular material challenges, rather than simply being able to engage with work from a particular time or place.

performance studies perspective, suggesting that it devalues the past and the present in favour of valuing the future.

Where both Bishop and Ross suggest a significant change as to what art objects and practices are now incorporated into museum exhibitions, there is then a clear link to the changing role of the curator in the selection and organisation of these art objects. Sayre and Groys present one side of this, suggesting the substitution of the originating work with something that represents it. Other writers, who deal with the complication of the art object itself, suggest a meeting point between performance moment and performance document as types of object within the museum exhibition. Jon Erickson asserts the potential for the live artwork itself to be included in the museum: 'Art galleries, in that they are ostensibly places where objects, not social selves, are on display, provide an appropriate structure for viewing the body as object' (Erickson, 1995, p. 66). Performance can be displayed in the museum, by Erickson's argument, because 'attention is paid to it' (p. 5). Dorothea von Hantelmann, writing particularly around the immaterial works of Tino Sehgal and others, asks 'what does it imply that artworks are things and what does it mean to challenge this premise' (von Hantelmann, 2010, p. 16), mirroring Danto and Erickson's arguments that the nature of the object to be displayed has changed. Even Sehgal's work, which denies documentation takes on 'an object-like quality' (p. 131) when presented in the museum. Maria Chatzichristodoulous also considers the implications of framing these non-object works as experiences within the museum, where value comes from the audience being exposed to an experience, rather than an object. She suggests that museums are 'failing to grasp the importance of live experience as a core element of every performance practice' (Chatzichristodoulous, 2014, p. 52). While initially this appears to devalue documentation, she goes on to suggest that in certain cases 'liveness and documentation collapse into each other, generating live documents and performing the documentation of liveness' (p. 58).

The theorists here show the variable ways in which curators are involved with performance documentation. Most importantly they acknowledge a rising trend for engaging with performance moments and performance documents as part of an expanded artistic practice. They also acknowledge the increasing need for

museum practitioners to create performance documents which support the presence of repeatable live art works within exhibitions and displays. Curators can have an active engagement with performance documents, particularly as documents of information; in the case of collection works with a performance-focus, curators can only know about the works through the presence of information rich documentation, because repeatable performances oscillate between periods of being active – in their display – and being dormant – when not on display.[13] In period of dormancy, curators must rely on accessing documents to understand the artworks, and therefore understand how to facilitate a similar process of experience and access for museum visitors. Curators can use documents either as display objects, or as ways to support the display of repeatable performance moments. With the shift of performance from being peripheral to museum programming to its inclusion in the museum's permanent collection (see Bishop, 2014) the purpose that the performance document serves for the curator, in relation to the performance moment and as an artwork, have shifted, and so too has its perceived value. As performance moments change their form and relationship to curatorial practices, so too do performance documents.

The final significant space within the museum which has a long-term relationship to the practices of documentation is that of conservation. Performance poses a challenge to established conservation and preservation tactics by virtue of its apparent ephemerality, that which is valued within the performance studies discipline but which the museum has often sought to overcome. As such, the activities of conservation are less interested in instances of temporary performance – the event-based performances or temporary installations/commissions – than on the long-term presence of performance in the collection. Often there is a specific site of conservation equipped to deal with time-based artworks, and it is here that process of continuous documentation and reflection on existing documentation, is undertaken in order to ensure its support of performance-based artworks; there is an interesting divergence here between the performance studies anxiety over

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[13] The key difference here to object-based artworks is the potential for the curator to view the painting or sculpture within the museum stores; the performance artwork, conversely, ceases to exist in a live, body-based form as soon as it enters the period of dormancy and is therefore not accessible in this form.

the performance document replacing the performance moment, and the use, in conservation, of the performance document to support an ongoing, repeatable performance moment.

Many conservation theories and practices around performance artworks draw on other complex, time-based practices which have developed after the dematerialisation turn in art practice. Although not subject to the same problematisation through the performance studies perspective, many installation and participatory artworks resonate with the need to document the artworks while they are 'active' to support their future presentations within the museum. Corina MacDonald considers the role of documentation in the preservation of Janet Cardiff's complex sound-installation artwork *40 Part Motet* 2001. Writing after Briet, MacDonald embraces the former's system of primary and secondary documentation, establishing the 'artwork as primary document', which is 'situated within networks of secondary documentation' and that by understanding this, museums can develop 'a preservation strategy based on a new understanding of the practice of documentation' (MacDonald, 2009, p. 60). As such, the museum is able to 'generate webs of secondary documentary forms, all of which serve to reconstitute, represent or prove the original phenomenon' (p. 60). MacDonald also sees the document as becoming increasingly 'fluid' (p. 62) and rather than only valuing that documentation which already exists, also values documentation which can be created by the museum to ensure the future survival of works. The conservation approach then often values the process of continuous documentation of live art, which builds on existing collections of documents. Vivian van Saaze, who has written extensively on the conservation of installation artworks with variable elements, also advocates for the use of documentation as an act of conservation (van Saaze, 2013), but suggests caution in *what* is documented – whether this is the process of creating or re-creating an artwork, or whether this is the artwork itself. She suggests that 'these [documentation] practices have an effect on the perpetuation of the artwork in the museum' (p. 140).[14] Documentation from a conservation perspective, therefore, can benefit significantly from the reflective strategy this thesis advocates. The flexibility in documentation practices here advocated by both MacDonald and van Saaze will be seen throughout the case

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[14] This resonates strongly with Heidegger's creation principles outlined earlier.

studies, but will be emphasised particularly in chapter six where Tate's contemporary strategies for conservation-based performance documentation will be explored.

The specifics of the conservation of performance and its documentation are central to numerous research discussions at present, particularly in research networks such as the ongoing EU research and training programme 'New Approaches to the Conservation of Contemporary Art' (NACCA), the three- year Netherlands Organisation for Scientific Research 'Network for Conservation of Contemporary Art Research' (NeCCAR 2012-2014) and through the Tate's recent project 'Performance and Performativity' (2011-2012). Van Saaze has written about the specifics of performance conservation along with Head of Collection Care Research at Tate, Pip Laurenson. In writing about their project 'Collecting the Performative' (2012-2014, see chapter six for more details) Laurenson and van Saaze establish that 'contemporary art conservators are increasingly being asked to engage in the conservation of works which constitute live performances' (Laurenson & van Saaze, 2014, p. 31), which has led to the necessity for new practices in conservation. They acknowledge that 'collecting live performance has been considered to contradict the very nature of liveness' (p. 31) but question the narrative of anti-commodification which comes through in performance studies. Instead, they suggest, this argument fails to consider artists who are trying to push the boundaries of what *can* be collected. Laurenson and van Saaze identify particular characteristics of works which are exploring these boundaries, namely that they 'can be repeated or re-activated in the future' and 'can exist, at least theoretically, independent of the artist' (p. 33); although this does not, of course, cover all performance works, and may have a tendency to consider the contemporary over the historical, it is the beginning of a discussion which considers documentation, both as product and as process, as being of value to conservators. Although conservation as a practice is still developing a response to performance and performance documentation, we can begin to see the ground upon which valuations are made. Where performance documentation facilitates an understanding of the performance artwork, linked closely to allowing its continuation in the future, there is value for those viewing from a conservation perspective.

Overall, although I have considered archiving, curating, and conserving as separate museum-based activities which all have differing connections to the processes and products or performance documentation, it is important to reiterate that these all happen within the frame of the museum; the museum is not a singular space, but is one made up of multiple practices and processes. Beyond archivists, curators, and conservators, there are many others acting within the museum who have some relationship to performance and documentation, and whose motivations and practices are also individually developed. What has hopefully been made clear throughout this section of the first chapter is the importance of investigating and analysing these practices: where they have come from, how they have changed, and how they interact with other practices. This allows me to establish that value is not a singular, fixed, and agreed upon notion within the museum, but is shaped by space and time, processes and practices. What this thesis aims to demonstrate is that the contemporary art museum is reaching a point of pivotal intersection between departments, whereby the creation and use of performance documents can become a shared activity, which draws on individual value perspectives but aims to develop documentation processes and strategies which support all of these. Through understanding the individual value perspectives of the departments within the museum, we can begin to understand how a shared, centralised, accessible, and mobile form of performance documentation might have the potential for value in the future. In the rest of the thesis, the six case studies will support this analysis of individual value perspectives, which have fed into the processes and strategies of centralised performance documentation I have worked on developing.

The Rhetoric of Value: Debates in the Arts and Humanities

As with performance, documentation, and the museum, the concept of value is at the centre of numerous debates. It is synonymous with worth, price and cost, all arguably measurable and quantifiable, but equally maintains a level of abstraction through links to subjective notions of importance and significance. Historically, there have been gradual developments in theories and debates about value and values which have been tied equally to issues of morality and ethics as to financial and economic readings. These historic positions, and the writers who follow them in their own contemporary work, will be considered in

this section, to establish the foundations of the practice of valuation, which will underpin the analysis in this thesis. As well as historical debates, there has been a jump in the past ten years in value debates in the arts and humanities, partially as a result of new governmental policy concerning measurement of the arts. The debates, both historical and contemporary, considering instrumental value and intrinsic value will be paid attention as they arguably have a specific relevance to the relationship between performance and documentation within the museum. Finally, this section will also outline the specific value terms which will be used throughout the thesis.

Two key works around value and its analysis underpin this thesis: John Dewey's *Theory of Valuation* (1939) and Elizabeth Anderson's *Value in Ethics and Economics* (1993). Written more than fifty years apart both centre behaviour and activity as a way to observe and understand the ways in which a person values something. Dewey goes so far as to assert that valuations are 'empirically observable patterns of behaviour and may be studied as such' (Dewey, 1939, p. 51); that through a consideration of activity and action – in the case of this thesis, the activity and practices of museum departments – we can understand what people value and begin to explore why. Beyond simply considering valuation as the concern of the individual, however, Dewey also suggests that 'every recurrent form of activity, in the arts and professions, develops rules as to the best way in which to accomplish the ends in view' (p. 21); the arts and related organisations fall into patterns of institutionalised behaviour which, when analysed, allow us to determine what it values. Dewey talks at length about the valuation of actions and objects being influenced by their ability to help the person achieve the 'ends' they aim for: people's actions are 'influenced, if not controlled, by estimates of value or worth of ends to be attained' (p.2). Perceived value becomes an important driver for people in choosing which actions to undertake. Dewey's theories about value and valuation firmly establish that value is not a fixed concept, but is determined by actions dependent on the user's circumstances, shaped often by professional and institutional contexts, and that, crucially, these actions can be observed and analysed in order to make this subtle decision-making process explicit.

Anderson's theory on value allows us to expand beyond Dewey's approach, acknowledging the relevance of instrumental and intrinsic value, but also

considering the impact of pluralistic value systems. Anderson's key criticism of many theories of valuation is that they assume that people are 'engaging only one basic attitude of response – desire, perhaps, or pleasure – which can vary quantitatively but not qualitatively' (Anderson, 1993, p. xii). Anderson is clear in her assertion that 'our evaluative experiences, and the judgements based on them, are deeply pluralistic' (p. 1), entirely rejecting a simplification of the act of valuation. Anderson's theories of plurality have a particularly resonance with the acceptance, in this research, of the museum as a space of multiple value perspectives. This is reiterated by Anderson's statement that the value a person applies to an object 'depends on her particular biography and social situation, her place in a network of relationships' (p. 11). Anderson acknowledges that the act of valuation is a complex one, shaped by networks of other people, by context, and by internalised ideals. This will be fundamental in this thesis, in asserting the importance of understanding not just the acts of valuation, but the broader contexts – the museum, visual arts practices, shifting performance studies perspectives – in which those values are formed.

Focusing on the link between visual art and value more specifically, there have been a number of value-based observations dating back over a century. Alois Riegl, in his essay *The Modern Cult of Monuments* (1928) contemplates in depth the link between time and value in artistic works. He suggests that 'apart from art-historical value, which all old works of art (monuments) possess without exception, there is also a purely artistic value that is independent of a work's rank within the developmental chain of history' (Riegl, 1996, p. 71); the artistic object can have multiple values at any given point. Riegl places 'use value' (p. 79), a term which will be used throughout this thesis, between his notions of age and historical value, terms which are dependent primarily upon conservation and preservation acts. Riegl particularly suggests that 'only unusable works – that is to say, works with no use value – can be viewed and enjoyed exclusively from the standpoint of age value' (p. 80). Use value links directly to historical value, while age value becomes more closely linked to aesthetic or experiential value; he raises the notion that a single art object can be valued differently by various people, and in differing contexts.

Walter Benjamin has also written about the dichotomies found within art object valuations, through his consideration of the value of reproduction. Benjamin

particularly considers that '*in photography, display value starts to drive cultic value back along the whole line*' (Benjamin, 2008, p. 14, italics in original), establishing the binary which he creates between the cult (or cultic) value and the display value which art objects and their reproductions have. Benjamin's oft quoted notion of the 'aura' is that which he uses to determine where cult value outweighs display value and vice versa. Where Riegl ties time closely into notions of value in artworks, Benjamin considers the mobility and shareability of those artworks: cult value is related to '*the ritual in which it had its original, initial utility value*' (p. 11, italics in original), that is where it was of purposeful value to a select number of people, while display value occurs through reproduced works which alter 'the relationship of the mass to art' (p. 26). Like Riegl, Benjamin does not fix the value of an art object, but suggests that actions occurring around it, and through time and space, might alter that value. Writing more than ninety years after Riegl, Sandy Nairne states that 'works of art can be considered to have two kinds of value: use value and exchange value' (Nairne, 1999, p. 113). Like Riegl and Benjamin, Nairne works around a constructed binary of values for art: use and exchange. One is predicated on the serving a direct purpose, the other situates its value within the system of art's circulation. Writing particularly about art collection and exhibition, Nairne acknowledges the complexity of valuing contemporary art in that 'the most crucial long-term development is the loss of a single system of judgement' (p. 113). All three writers acknowledge that, within visual arts practices, the notion of value and acts of valuation are shaped by contexts, are pluralistic, and that value can shift over time and space, depending largely on the needs and actions of those doing the valuing.

Parallel to these historical developments around value in art practice is the presence of the art market as a site of explicit valuation. Louisa Buck, in her report for the Arts Council England, situates the value of art as being tied into the market stating that the art market's 'value systems are nebulous, complex and fragile' (Buck, 2004, p. 12), but that 'no artwork […] is immune from being absorbed and consumed as marketable materials' (p. 6). She also notes an 'essential aspiration to be considered "museum quality"' (p. 12) which is held by a number of artists about their work. Buck presents the museum as a site of valuation; in fact, she notes the importance of reputation in the valuation

process by the museum, as a 'hallowed space […], steeped in history' (p. 15). Clare McAndrew reiterates Buck's ideas about the link between value, the market and the museum, but goes so far as to suggest that art, as a commodity, has a stable or increasing value generally because of its specific characteristics (McAndrew, 2007). She applies this to works which are deemed collectible - she specifies artworks and heritage items - because their usefulness will very rarely change, and so their valuation will remain stable (p. 137). Neil Cumming and Marysia Lewandowska in their exploration of the museum as a space of valuation have similarly noted the historical interconnectivity of museum and market in determining value: 'it is clear that artworks and artists exist in a larger economy of art; a symbolic economy built from an interrelated web of curatorship, exhibitions, galleries, museums, places of education, dealers, collectors, catalogues, books, theorists, critics and so on' (Cummings & Lewandowska, 2000, p. 15). Like Buck they acknowledge the complexity of valuation acts around art objects, particularly within the museum and the market. They also consider how exchange around and between museums attributes value: 'exchange helps to animate objects with value' (p. 76). There seems to be a relation here to Nairne's assertion of art having either exchange or use value; the movement of objects from market to museum, and between museums, can itself be a valuative act.

Alongside these debates about the spaces in which value is determined, and what drives valuations, there are also contemporary debates around the use of value rhetoric within the arts, humanities, and cultural industries, and how appropriate this is as an approach. Hasan Bakhshi, director of creative economy policy and research at NESTA, and consultant Adrian Ellis have different perspectives on this, which uncover some of the key concerns of those in the field. Bakhshi delivered a key speech in Australia in 2012 (Bakhshi, 2012) which was indicative of a significant shift which had been occurring in art and humanities policy. Entitled 'Measuring Cultural Value', the report advocates for the need for art and culture to be measured to justify itself. During the speech, Bakhshi called for a 'more rigorous attempt to value culture' (p. 1), and criticised 'the unwillingness of cultural institutions to engage with the tools of economics as a theory of value' (p. 2). Bakhshi particularly picks up on the discrepancy in arts organisations between using economic tools as ways of measuring impact

and as ways to measure the intrinsic value of its work; he suggests a mistrust of the link between value as an economic concept and as an artistic one. He sees this as '*cultural* versus *economic* and *public value'* (p. 1, italics in original). Significantly, he claims that '*valuation* is the subject of the *economic approach to culture'* (p. 1, italics in original) which neglects the narratives we have previously seen, which also encompass valuation in the philosophical and sociological disciplines, and which suggests a narrow focus on how 'value' can be used as a lens for analysis.

As with Bakhshi, Ellis notes a discrepancy between our understanding of the instrumental value of arts organisations and their intrinsic value but rather than suggest this was down to the organisations' lack of application of economic strategies, he instead suggests it is down to 'the very strong emphasis in current policy on the actual and potential contribution of arts organisations to wider social and economic goals' (Ellis, 2003, p. 3). Ellis delves further into the discrepancy between those creating policy which requires valuation, and the organisations which struggle to articulate the more intrinsic aspects of their own value; he outlines two separate institutions – government versus arts organisation – which each have their own approach to valuation. Ellis then calls for a 'common and public language […] in which to discuss cultural purposes, and intrinsic – *alongside* instrumental – value' (p. 14, italics in original). To this end, Ellis agrees with Bakhshi's proposition that the value of the arts and cultural economy *can* be measured; he simply disagrees that a strictly economic method is the right one. Understanding the pressure of economic valuation of the arts opens up crucial questions for this thesis but it will be vital throughout to understand value as more than just an economic concept in order to achieve an appropriate level of nuanced analysis.

Jonathan Bate, along with Richard Howells, continues to develop these themes regarding the valuation of cultural activities particularly within the arts and humanities. Bate asserts in the introduction to his edited book that

> there is something especially inappropriate about the attempt to *quantify* the 'value' and 'impact' of work in the humanities in economic terms, since the very nature of the humanities is to address the messy, debatable and unquantifiable but essentially human dimensions of life[.]
>
> (Bate, 2011, p. 6, italics in original)

Bate also notes that there has been a change in the rhetoric around value from 'a term referring to a commodity' (p. 3) to 'the proposition that there can be essential values' (p. 4). This acknowledges the shifting of the valuation process and focus over time. Writing within Bate's edited volume on the public value of the humanities, Howells takes a number of these issues further, actively criticising many approaches to valuation of the humanities: 'if rational economic models are not adequate to explain economics, then they certainly won't tell us everything we need to know about the arts and humanities' (Howells, 2011, p. 235). Howells, whilst generally condemning the economic rhetoric of value in the arts and humanities and considering many of the policies surrounding measurement of impacts to have an element of 'authoritarianism' (p. 239), raises some key concerns around the instrumental and the intrinsic benefits of the arts which he notes are neglected by these approaches. Perhaps the most significant of these is that 'it is in fact possible to argue for the benefits of something without determining in advance precisely what (and only what) those benefits are going to have to be' (p. 238). This feeds into the narrative of unknown future value, unpacked in chapter three and which will become particularly resonant in chapter six, where future-facing documentation processes are considered. Howells's proposition opens a potential for the strategy for documentation to have value, separate from its practical application, and also for understanding value as both potential and realised, or perceived. Both Howells and Bate's writings complicate Bakhshi and Ellis's assertion of the place of economic value judgements in the humanities. However, they do not entirely reject the idea of value as an important analytic tool.

These issues of value in the arts and humanities have persisted within research and policy, and remain in debate in contemporary liberate. In 2015 Eleonora Belfiore and Dave O'Brien both published articles which continue to problematise Bakhshi's original close tying together of the arts and economics. Belfiore's argument centres particularly on the necessity of having a 'distinction […] between value and impact' (Belfiore, 2015, p. 97). Specifically, Belfiore claims that 'arguably, there is more to value than impact' (p. 98). She particularly questions the use of impact rhetoric surrounding the arts and humanities to further the 'economic growth agenda' (p. 105) held by the government, rather than to consider 'a difficult wider public debate on where the

value of the humanities might lie' (p. 106). There is a subtle argument here about whether something can have value without being measured, or whether the act of measurement actively ascribes something value. This argument, alongside the unknown future value argument, will be key throughout this thesis. Much like Ellis Belfiore does not dismiss the potential that lies in understanding the value of humanities and the arts, but instead calls for a change in the way it is spoken about. Belfiore and Bate both use the term 'impact' alongside that of 'value' when discussing this use of economic rhetoric. Value and impact intersect here around the notion of instrumentality, where an activity or object can be deemed to be of value if it has certain consequences. While this thesis will consider the consequences of certain activities around performance documentation, including its use in exhibitions or in conservation practices to help achieve certain outcomes, the focus of this analysis will be on what type of value the performance document is deemed to have as a result of that perceived potential impact, rather than seeing that as an achievement in itself. This research is reflexive, and so is more concerned with how the impact of certain actions or activities feed back into the acts of valuation and may, in turn, change those actions and activities undertaken around performance documentation in the future.

O'Brien, also criticises the jump to economic means of measuring value, suggesting there is a 'fundamental tension between economic rationality and cultural objects' (O'Brien, 2015, p. 80). Looking especially at the monetary and market terms which economics brings to value, O'Brien suggests that 'it can be very difficult to capture value in monetary terms for certain objects and activities that resist market transactions' (p. 88), which he claims makes it difficult for them to fall into measurement strategies such as cost/benefit analysis. O'Brien also notes the changes that occur in the value of objects when they are considered in a new context, for example the change from 'commercial cultural products to museum objects with cultural value' (p. 80-81); value is not fixed in these objects, but can be determined differently by different approaches, or when objects move from one context to another. Belfiore and O'Brien both call for a new rhetoric of value which encompasses both the intrinsic and instrumental aspects of value, and measurement strategies which will consider

the work of an arts organisation as a whole rather than simply focusing on the elements deemed useful to the aims of government.

In the context of this thesis, one of the most significant statements that has come out of these debates over value in the arts and humanities comes from O'Brien:

> the value created by cultural organisations takes three forms, including the intrinsic value of the experiences generated by the organisations, the instrumental value created for public policy purposes and the institutional value created by the bonds between organisations and their various publics.

(O'Brien, 2015, p. 86)

Here we see the interplay of the key terms 'instrumental' and 'intrinsic' value which are central to considerations of the value of art objects and practices. It is possible to read documentation as having an instrumental value for the museum in allowing access to an ephemeral art form. Similarly, aspects of this chapter suggest a potential value for the document separate from performance, attained through its own characteristics as an artwork with potential intrinsic value. Documentation sits astride the apparent divide between an object with instrumental value and an object with intrinsic value; it is both process and product, activity and result. As such, these debates concerning instrumentalism and intrinsic value will be referred to repeatedly during the body of this research, and documentation's position as traversing that gap will be crucial in understanding it as a unique object for the museum to consider.

This discussion of the instrumental versus the intrinsic, and the tensions seen in the economic and artistic or humanities-based approaches above, give a strong indication that value is not a clear cut term, particularly when being applied analytically. Vivian van Saaze has similarly observed, within the museum and in conservation practices, the problematisation of value. Considering complex installation artworks, van Saaze notes that 'several value claims are made' (van Saaze, 2013, p. 67) around certain works. She problematises our reading of value in the framework of the museum when she questions '[h]ow significant and decisive are, for example, values attributed by a museum when these oppose the values presented by the artist, or his or her representatives' (p. 76). The museum is a site of valuation, but it is a site in which value is contested, and where values can clash or oppose, particularly with those being imposed or

introduced from an external perspective. 'Problems', she claims 'may arise *within* the museum between differing value-sets and perspectives held by different parties' (p. 77, italics in original). Where necessary this thesis will consider how different value perceptions might clash within the museum; this will be particularly explored in the intersections between the museum's traditional approaches to authenticity, authorship, and originality, and the challenges the performance document presents to these, an issue brought into focus in chapter five. Ultimately, value is significantly more complex than economic or market-based definitions initially suggest and in retaining this complexity and the problematics of the term this thesis intends to demonstrate the analytic potential of the value lens in reflecting on the nuance of performance documentation in the museum.

Applying the Lens of Value

These varying debates around value, from the broadly philosophical to the specificity of the museum, make evident the complexity of assigning any object value. By grounding this thesis in the notion of valuation rather than value as an intrinsic property of the performance document, I aim to provide a nuanced reading of the multiple, pluralistic, and shifting values which the performance document is perceived to have. In order to achieve this, it is necessary to define the types of value which might be most commonly perceived within the frame of the museum. The definitions used within this thesis are drawn from literature around museums, visual art, performance, and documentation. Largely, these have previously been used without being fully examined, with certain loaded terms being used to mediate the broader term of 'value'. This section will explore where certain value terms have been used previously, and will more thoroughly examine how they might be applied within the context of this research.

The first group of values, which are often used in discussions about performance, documentation, and the museum, will be termed 'use values'. These are, broadly, instrumental values which derive from documentation fulfilling a purpose for a stakeholder. Mark Greene, in his analysis of the value and values of archives, states clearly that 'we [archivists] value access because we hold use as our highest value' (Greene, 2009, p. 34). Julie Bacon uses similar language when she notes that 'the meaning and use value of the archive

will not be transparent, entirely evident, known or knowable' (Bacon, 2007, p. 51). Neither Bacon nor Greene specify what the use of the archive is, but they nevertheless link that unknown potential with the value of the archive. In art object specific analysis Nairne attributes Marx's use value to art as part of a use/exchange binary, whilst Erickson more vaguely states that 'terms or material items that have use value to us as commodities *cannot* be seen as merely things-in-themselves' (Erickson, 1995, p. 20, italics in original). Use value is used loosely and vaguely to cover anything which may be seen to have purpose. It is a generic instrumental value, with strong links to documentation, particularly in the frame of the museum.

Although 'use value' will be considered as a value type within this thesis, where possible and appropriate, better-defined types of use value will be analysed, in order to offer a more nuanced reading of shifts in context. Exhibition or display value is a specific type of use value, which is extremely relevant to the museum context. Grant Pooke and Graham Whitham, in their introductory text on art history, refer twice to the exhibition value. Firstly, they claim that 'each interpretation has its own value' (Pooke & Whitham, 2008, p. xvii), and secondly that 'part of their value is in the process or thought that has gone in to their making and exhibition' (p. 93) implying that curating is a valuative act. Jean-Marc Poinsot reflects this in his claim that 'exhibitions collect…works of art which, when gathered together, acquire a normative value' (Poinsot, 1996, p. 40); the process of exhibiting gives the works shown there a value. Finally, Foster has suggested that 'exhibition value in art has become all but autonomous' (Foster, 2002, p. 95); that the ability for a work to be put on display is now at the forefront of much art making. As with use value the definition of exhibition value appears to be only loosely defined, considering most closely the process of exhibiting artworks as a valuative act. This thesis will consider this valuative act throughout the research looking particularly at where documentation is used in exhibitions, either as a way to exhibit a performance work or where it supports the presentation of a live art work; as such, exhibition value itself will be seen to be multiple.

Two less explored types of use value which will be highlighted throughout are 'inspiration value' and 'information value'. In her thesis, Cecilia Liang May Wee (Wee, 2012) talks at length about the performance archive and the

documentation held within as a source of information; her own research into those archives proves a practical indication of this. Reason has also written about the types of value attributed to documentation, but he repeatedly comes back to the idea that, due to performance's ephemerality 'positive value and the very ability to say something of performance is dependent upon the act of retention' (Reason, 2006, p. 23). In short, documentation becomes the way in which research into the ephemeral work is made possible, by which the work comes to be fully known in all its facets. Within the museum context the information value to archivists, conservators and curators of documentation of historical events will be analysed. If information value is about a use value for documentation in exposing the past, 'inspiration value' becomes a use value for documentation in the present and future. Again, Wee (2012) finds, when considering the archive, that there is a value for the artist who created the documents in being a starting point for new or further work. Jules Dorey Richmond, in a discussion about documentation as practice, explicitly states that 'I value my archive as a constant source of inspiration' (Reason, et al., 2011, p. 156). Whilst this may initially seem to be a value type most suited to work outside of the museum, the case studies in chapter five will explore artists' use of documentation to create new artworks, and inspiration value will be of great relevance there. Naturally, within this thesis, a number of historical pieces which cannot be experienced as live works will be written about through information gleaned from extensive documentation which will also link to the notion of inspiration value in the way that documentation allows performance to enter into systems of knowledge sharing and repetition which already exist in many other types of art-making.

Not all the value types discussed through theorists' and practitioners' works fall neatly into categories of instrumental or intrinsic value; as explored above, documentation and performance exist within a particularly blurred area between these two broad value categories. Value types which concern the market, namely 'commercial', 'commodity', and 'exchange' value can all be read as traversing the gap between the instrumental and intrinsic: in assigning a document monetary value, the object can be read as being intrinsically valuable by virtue of its existence, but equally can be a means for the museum to generate income. Auslander refers to an 'anxiety' which leads to a 'need to say

that live performance has a worth that both transcends and resits market value'
(Auslander, 2008, p. 7), an anxiety mirrored by a number of art historians
including Goldberg (Goldberg, 1998) and Hjovardur Arnason and Elizabeth
Mansfield (Arnason & Mansfield, 2010), who all claim that performance's
disappearance was an active choice to be exempt from commodification.
Auslander outlines performance's link to commodification as 'by being recorded
and mediatized, performance becomes an accumulable value, a commodity'
(Auslander, 1996, p. 198). Rather than necessarily being something which can
be bought, Auslander more specifically sees performance, mediatised through
documentation, as being something which can be collected, and through being
collected, achieve a value. Jones even suggests that 'new approaches to the
visual arts threatened to collapse the entire edifice of value on which the art
market (with its corollaries art history, art criticism, and the art gallery/museum)
is built' (Jones, 2008, p. 155). Glen McGillivray argues that 'just as performance
occurs in a field of economic production that affects how different works are
viewed (according to their position in a value-based 'pecking order') what
remains of these is similarly treated' (McGillivray, 2011, p. 174). Both
commodity and exchange value consider performance and documentation
within the concept of objects: they can be judged against other 'objects' and
they can be circulated as such. Narratives about the opposition of performance
to market and money-based value are pervasive throughout the history of
writing about performance, but, as the case studies which follow will
demonstrate, performance and documentation have been occurring in and
around the museum for over fifty years. Therefore, this thesis will address these
anxieties, but in focusing on the museum will address these acts of
commodification as part of the value-based activities being observably
undertaken.

'Cultural value' is a fairly recent phenomenon, which has been the focus of a
number of significant national case studies and projects over the past decade.[15]
Within the performance context, Reason applies cultural value to 'originary
memory' (Reason, 2006, p. 49), while Auslander debates whether the live or the

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[15] The AHRC launched its two-year Cultural Value Project in 2012, around the same time that Dr
Eleanora Belfiore launched the Cultural Value Initiative. Tate itself participated in the Cultural Value
Project run by the AHRC through the workshop 'The Experience and Value of Live Art' in the Learning
Department.

mediated currently has a more valuable position within the cultural economy (Auslander, 2008). In a conversation with Julian Warren, Paul Clarke specifically identifies that documents 'gain their cultural value as 'relics' from the position that the event is lost' (Clarke & Warren, 2009, p. 50). McGillivray sees cultural value as being to some extent contingent on placement and organisation: 'in hierarchies of cultural value the authoritative archive dominates the party slide show' (McGillivray, 2011, p. 183). In being part of the 'official' archive photographic documentation may be seen to have greater cultural value than documentation kept elsewhere, or in another form. This is a sentiment emphasised by Roms when she designates the archive as 'at the root of the cultural value we attach to documentary remains' (Roms, 2013, p. 36). Cultural value, as a general concept, has much in common with 'symbolic value' in that an object or activity does not have to have a purpose to be deemed valuable, but simply has to exist in order for people to assign it value. There is a more complex relationship with documentation here, where documentation is read as representative of a culturally valuable performance. Wee, for example, suggests that 'documentation's claim as evidence that an action took place is central to its *symbolic value.'* (Wee, 2012, p. 54, italics in original). Cultural value it is a broad and often contested value type, which will inevitably be refined by the numerous projects focusing on it. There seems, currently, to be little fixed in the perspectives on documentation and its cultural value; they tend to be well-worn debates over whether liveness has a greater value in regard to performance than the fixed object.

Another critical value type to consider within the museum context for documentation is its intrinsic 'artistic value', linked heavily with its 'truth value'. Heidegger establishes that truth is a core aspect of art; the artwork reveals a truth about the society in which it is received, and at the same time creates that truth by bringing it into the collective consciousness: a 'setting-into-work of truth' (1971, p. 74). While this thesis will not consider in depth the philosophical nature of art and the artwork, the shifting status of the performance document from evidence to artwork will be considered. Heidegger's idea of truth not as 'propositional', and therefore verifiable, but as contextual and often collective, will be critical in understanding the potential for the document not in existing as truthful representation of a performance, but as being part of the artist's practice

of bringing *a* truth into Heidegger's 'Open'; in short, documentation becomes tied into the existence of the extended artwork. On the other hand, Michael Fried, in his now infamous paper *Art and Objecthood* insists that '*The concepts of quality and value* – and to the extent that these are central to art, the concept of art itself – are meaningful, or wholly meaningful, only within *the individual arts'* (Fried, 1998, p. 164, italics in original). For Fried artistic value is linked to the material or formal cohesion of an artwork, and therefore art can only be valued if it can be directly compared to other examples of that type of art which have been created in the past (p. 165). The 'artistic value' of a work is dependent upon its links to other types of that medium of work; given the complex characteristic of performance, dually claimed as an extension of the theatrical arts,[16] and as a movement within the visual arts,[17] by Fried's argument, there is no way to measure the artistic value of early performance. Beyond even considering the artistic value of documentation, Fried makes the artistic value of performance, as it exists within the framework of the visual arts, a contested one. However, on a more practical note, the inclusion of certain documents in the museum collection, and therefore their perceived status as artworks, undercuts Fried's theory and suggests the need for a closer analysis of the artistic value of performance documents.

The link between truth value and artistic value is tied closely into the use of authenticity, originality, or authorship as terms of value. As seen at the beginning of this chapter these words are hugely problematic within the context of performance and documentation, and so this value type will be treated critically throughout. Reason attributes a truth value to the archive: **'**Our archival hopes and expectations, therefore, are constituted in values of truth' (Reason, 2006, p. 33). While Reason fails to consider the problematic element of 'truth' within this statement, Rebecca Schneider does. In particular, she talks about the impossibility of performance achieving the 'pristine self-sameness of an 'original', an artefact so valued by the archive' (Schneider, 2012, p. 69), that the truth value which the archive demands of performance documentation is

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[16] As demonstrated, for example, by Cee S. Brown's very tellingly titled chapter 'Performance Art: A New Form of Theatre, not a new concept in Art' (1984)

[17] The inclusion of performance art throughout museums and galleries specifically devoted to the visual arts indicates a belief that performance and performative art's place is within the narratives of visual art history.

impossible to achieve. Barbara Hodgdon has shown interest in the application of truth value to performance photographs in her work. Writing predominantly on theatrical performance documents, she suggests that '*any* theatrical still is suspected of being 'subtle, false and treacherous'' (Hodgdon, 2003, p. 94, italics in original). When using documentation in her own written work 'implicit here is not only the accuracy and value of the photograph as historical evidence, but the question of authority in terms of changes made to a putative "original"' (p. 114). Hodgdon suggests that perhaps photography has moved beyond having truth value, and instead has a value in exposing one interpretation of an event.

As with Jones's consideration of the issue of authenticity in the document as an experience, (Jones, 2012a) there remains room to consider whether truth, authenticity, originality and so on are necessary characteristics for documentation to have to gain value. Their questioning moves into line with Heidegger's suggestions, seen above that truth is not necessarily absolute, but is created through art, and therefore could be resituated within a sense of experience and engagement facilitated by the performance document designated as an artwork. It is from this consideration that this thesis will also consider the under explored notion of 'experience' value for the performance document which, to some extent, sets itself up in opposition to 'truth' value. In this case, 'experience' value – which links also with 'access' value as a term used throughout this analysis – considers the ways in which the performance document is used in order to facilitate, for museum visitor primarily, an engagement with an absent performance moment and an expanded performance artwork. These two value types, 'experience' and 'access', focus particularly on the interaction between an individual and a document or documentation collection, and what this engagement implies about the role of the performance document. While for theorists such as Reason (2006), Copeland (1990) and Phelan (1993) the intrinsic truth of the performance cannot be transferred to the document because the document remains only representational, here Hodgdon, Jones, and Schneider, amongst others, begin to situate the notion of 'truth' and thus its contingent artistic value more within the opportunity for experience the performance document might offer. This thesis will approach 'truth' value in this latter sense, advocating not for the

accuracy or authenticity that a performance document might offer, but instead exploring the ways in which the performance document brings the performance moment into contact with a viewer and therefore provides the opportunity for 'access' and 'experience'.

In conclusion it is easy to see why the term 'value' is a contested one; it is contingent upon the person making valuations, the context in which they do so, and the perspective from which this is reflected upon externally. It can also be mediated by the presence of other terms: use, display, artistic, truth, and so on. Historical theory has suggested that the act of valuation can be observed, that it is often contingent on time and space, and that contemporary writers frequently make reference to historical values and value perspectives. Contemporary debates focus more on the tensions between the economic and artistic approaches, and whether there can a shared language between the two. The crux of the argument in this thesis, however, will centre on shifts between types of value perceived in the performance documents considered. All the debates outlined above situate the idea of value within a network of relationships between contexts and objects, between types of value, and between the people making these valuations and their resulting activities. The terms outlined as the key values for analysis similarly emphasise this network theory: value types which differ, if only subtly, can be read more clearly in relation to one another, or equally, in opposition to one another. This thesis will look not only at where these types are located within the museum context, but will also look at how they interact with one another, and what this can indicate about changing, contingent, or incompatible value types. By looking back at how value perspectives have shaped the form of performance documents created in the museum, what they are used for, and where they are positioned in the museum, and by understanding current practices in the same way, this thesis will ultimately consider how the museum can navigate potential value in its existing performance documents and performance documentation strategies in the future.

Moving Forward: Researching the Value of Performance Documentation

It is clear to see through this chapter that there are multiple disciplinary approaches to the notion of value, particularly around performance documentation. Museum studies, art history and performance studies often

approach the relationship between the initial performance moment and the resulting performance document differently; they each explore different forms those relationships can take and the implications for the value of the document. It is these relationships in their different forms which open up documentation to be the focus of a variety of valuations and to be at the centre of an argument about the document's intrinsic and instrumental value. Performance studies began by problematising the relationship between performance moment and performance document, blurring what had previously been clear boundaries between the event and its evidence. Early writers on documentation saw it as undermining the value of performance moments, establishing a clear difference between the performance moment, valued for its disappearance, and the document, which threatened this ontology of the work. In more recent work, however, the discipline has begun to consider a more complicated relationship where the document can be considered as both evidence and as a vital part of the artwork, or even as an artwork itself. As such the document is able to induce an experience as well as to transmit information about an event. Meanwhile, museum studies considered the relationship between performance and documentation to centre predominantly on purpose; with the institutional perspective, what the document can achieve in relation to the performance-as-artwork becomes a key consideration. The museum studies viewpoint specifies where the document may be valuable, through the purpose it can serve: as historical record in the archive, as a means of displaying ephemeral works in exhibitions, or as a source of information for preservation strategies. However, the museum as a space which frames objects as art also has implications for the valuation of documentation when it facilitates the shift from document as representation, to document as artwork.

The value narratives outlined in this chapter considered issues of value outside a specific application to performance and documentation, but instead consider the issue of the formation and application of value itself. Importantly, discussions of the act of valuation over the past century have established it as something observable and analysable, although contemporary narratives are critical of its measurability. These narratives have established that the acts of valuation are influenced by context, and often consider multiple values at any one point; crucially, valuations are made by individuals but can be shaped by

the institution within which they are functioning. The narratives allow for an openness amongst types of value, and the attribution of more than one type to the same document. More contemporary narratives maintain a more sceptical viewpoint on whether value, particularly economic types, should be applied to the arts and humanities, and thus establish a critical perspective from which to approach this exploration. The value narratives have not been applied in any depth to documentation, usually only being referenced in passing, and so there remains room for this perspective to be used to critically examine performance documentation as both a product and a process in the museum. The thesis will draw on the established narratives around performance documentation, but will move beyond these by utilising the lens of value to analyse the impact the act of valuation can have on practices around documents and documenting.

Finally, the act of valuation itself has come across in the various narratives discussed. From the act of writing about both performance and documentation, which itself constitutes an act of valuation, through to the specific disciplinary requirements outlined for the document to be considered to be of value, the act of valuation has been pervasive. Examples of explicit valuations, such as the act of archiving, have been outlined as have subtler examples such as the supportive use of the performance document for repeatable performances. It has also been established that the act of valuation can be undertaken without foresight into which type of value will be applied; unknown future value and its implications will also be explored in these case studies. Beyond the specific types of value which each discipline has debated and applied to performance and documentation, the base act of valuation, of determining that something may be of value, is core to the discussions outlined above. This, coupled with the value narrative's assertion that valuations made can be observed and reported, establishes the key perspective upon which the rest of this thesis will stand: value is grounded in theory and can be observed in practice.

The thesis, to achieve everything outlined above, takes on a conceptual rather than chronological approach. It will particularly focus on taking those terms explored above which have previously been used to value performance over documentation – disappearance, immateriality, authenticity – and consider their application to documentation through a focus on temporality, materiality, and authorship as variable characteristics of performance documents. This thesis

framework is grounded in the complex relationship between performance moment and performance document, which these early explorations have indicated does not fit neatly into a chronological progression, but remains recursive, with the document in flux between being evidence and artwork, and between coming before, during, or after the initial performance moment. A chronological approach to this thesis would risk losing some of the subtler, complex valuations which occur across this changing temporal relationship. While the changing of value and valuations over time will be a critical part of this exploration, particularly in chapter three, this thesis will allow an analysis which refers both backwards and forwards to different temporal contexts throughout all the case studies undertaken. This framework allows a juxtaposition of historically and spatially disparate case studies within conceptual explorations, allowing a fuller understanding of the impact of these characteristic factors on valuations. Overall, this thesis seeks not to simplify the types of value attributed to the document, nor the motivations and actions linked to these, but tries instead to facilitate an understanding of the deep complexities of the differing value attributed by different agents, depending on variable contexts, disciplines, and motivations, and to understand why they are so critical to an understanding of performance documentation within the museum. This thesis is not intended to provide a tool to determine what kind of value a certain type of performance document will have in the museum, but will instead consider how issues such as accessibility, mobility, and shareability – how the performance document exists within the museum – might be more significant in ensuring a potential for value in the future, even where that value is as yet unknown.

Chapter Two: Performance and Documentation - Tate's Practices

Having established the key literature and theory relating to performance, documentation, the museum, and value, I now turn to Tate's own practices. This thesis very specifically considers the implications of performance and documentation within Tate as a contemporary art museum.[18] Established in 1897 as The Tate Gallery, Tate is the national collection of British art from the 1500s onwards and international and contemporary art from 1900 onwards. With the instigation of Tate Liverpool (1988) and Tate Modern (2000), Tate Gallery was rechristened Tate Britain, differentiating the focuses of the two London-based galleries.[19] This chapter will briefly look at the practices which have occurred within Tate around performance and documentation. To do this, it is first necessary to understand that within the physical scope of Tate as an arts institution there are four main exhibiting sites and two off-site stores. Tate is responsible for one central collection, and each of the four galleries presents a different hang of works from the permanent collection alongside temporary exhibitions. At Tate Britain, the collection displays are hung chronologically, from the early sixteenth century through to the present day, after a rehang in 2013 (Anon., BP Walk Through, [no date]). At Tate Modern, the collection has been hung conceptually or thematically since its opening in 2000 and this continues with the opening of the Blavatnik Building extension in 2016. At Tate Liverpool, the collection is currently hung in 'constellations', taking the connection of artworks to a central, key artist as their organising principle (Anon, Constellations, [no date]). Tate St. Ives displays collection works that primarily relate or link to the area of St Ives. Tate is also responsible for the Barbara Hepworth Museum and Sculpture Garden at the St Ives site. As well as being shaped by its multiple sites, and their individual display specialisms, Tate also has a significant number of internal departments which each have a specific remit, including collection, conservation, archiving, researching, learning and education, record keeping, and curation, among others. In more

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[18] Both in the sense that Tate has a collection of contemporary art, and in that it is a museum of art, which responds to the contemporaneous social, political, and economic contexts around it.
[19] Tate provides a comprehensive overview of the history of the institution on their website: http://www.tate.org.uk/about/who-we-are/history-of-tate. Frances Spalding's 1998 work 'The Tate: A History' is naturally a significant work on this topic, but – as is clear by the date – focuses primarily on Tate Gallery, now Tate Britain.

recent years, a digital team has taken on the expansion of Tate online, thinking about the future of the museum on a digital platform.[20]

This chapter considers the internal practices at Tate which have shaped the institution's attitude towards performance and documentation since the early 1970s. In doing so, this chapter will begin to trace the changing history of performance at Tate and the subsequent impact this has had on valuations of performance documentation.[21] These practices will be returned to throughout the case study chapters where greater attention will be paid to specific instances of Tate's performance documentation practices. This chapter will examine each department and its practices – both historical and contemporary – concerning performance and documentation, and the spaces they relate to, reinforcing the belief in this thesis that space is linked to value. It also considers what external forces, such as its obligations as a public museum or best practice guidelines, have influenced Tate's practices. To fit with the general ethos of this thesis of avoiding isolation, departments will be tied together where there is overlapping or contingent practice, in order to explore Tate as an institution constituted by a variety of independent but interconnected departments.

Curatorial Practices

The curatorial department at Tate currently consists of a range of curators and assistant curators with specialisms which are specific to geographical locations or time periods. Pip Laurenson, Head of Collection Care Research at Tate, notes that 'exceptions [to this tendency] have recently been made for a curator of performance, a curator of photography, and a curator of film' (Laurenson, 2014, p.74). Most notable for this thesis is Catherine Wood's appointment as Senior Curator, International Art (Performance) in 2003. She describes the early years of this position as a balance between exhibitions and programming (Wood and Laurenson, in Giannachi and Westerman, 2017, p. 29). In comparison, during the early 1970s, when exhibitions such as *Seven Exhibitions* (1972) – the first case study in this thesis – were first bringing

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[20] Tate Digital has made public its digital strategies and notable changes on the website http://www.tate.org.uk/about/our-work/digital, and through Tate Papers (Stack, 2010; Stack 2013)
[21] More about the wider history of performance at Tate can be seen in the online publication for the AHRC-funded research project 'Performance at Tate: Into the Space of Art', http://www.tate.org.uk/research/publications/performance-at-tate

performance into the spaces at Tate Gallery, Michael Compton, organiser of the exhibition, had the title 'Keeper of Exhibitions and Education', indicating a much less specialised curatorial practice.[22] At this point in the history of Tate curators were not necessarily specialised to the degree that they now are but proposed and organised exhibitions they felt would suit Tate's remit or allow the museum to engage with new art practices, under guidance of the Exhibition Committee and a number of other sub-committees. The appointment of Wood indicates a changing attitude towards the specialist practices needed to navigate performance-based artworks in the museum.

The curatorial department has been crucial to the centralisation of performance in the museum since the 1970s. Throughout the 1970s and 1980s there were exhibitions, such as *Performance, Installation, Video* in 1981 and *Performance Art and Video Installation* in 1985*,* which integrated performance works into the temporary exhibitions at Tate alongside other new media works and in 1989 the 'Performance Sub-Committee' was formed to ensure the growth of performance within the programming of the museum and to highlight the potential for collection (Humphreys, Kinley-Lacey, Rattenbury, 1989).[23] After Wood's appointment in 2003 the programming of performance became much more formalised, with regular programmes, such as Saturday Live and the Long Weekend, being hosted at both Tate Modern and Tate Britain, and in 2012 the Performance Room was launched, creating a solely-online live-streamed performance space (Anon., 'BMW Tate Live', [No Date]). Curation of performance has not been confined to the physical space of the museum, but has also expanded onto digital platforms.

Perhaps most significantly in curatorial practices, Wood's appointment resulted in the first acquisitions of live art by Tate, with Roman Ondák's *Good Feelings in Good Times* 2003 and Tino Sehgal's *This is Propaganda* 2002, both acquired by Tate in 2005. This marks a significant point of change from performance being programmed or exhibited in the museum to becoming part of the

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[22] This title is used throughout the Public Records exhibition files for *Seven Exhibitions* (Tate Gallery, 1971-73)

[23] Although the Sub-Committee seems to have been short-lived with no additional records available, their temporary formation indicates a willingness by the museum to engage with performance on a formal basis.

museum's collection and, therefore, being available for repeated exhibition.[24] The opening of the Tanks at Tate Modern in 2012 for a brief initial programme, and then in 2016 to coincide with the opening of the Blavatnik Building, also indicates the fuller integration of performance works into the curatorial practices at Tate through a dedicated space for performance. This post-2003 shift from performance as solely exhibited to performance entering the collection is, I believe, a significant point for the changing valuation of performance documentation within the curatorial department. Until these two acquisitions in 2005, Tate's curatorial relationship with performance had been in the organisation of temporary exhibitions or short programmes of events, at which point documentation was primarily a practice aimed at recording the performance, to create an evidentiary record of the event.[25] These documents have usually found a place within Gallery Records, where all correspondence, images, videos, audio and audio transcripts, and any other documents from other departments related to Tate's activities, are collated and organised.

In contrast, while these types of documentation – institutional and organisation-based documents and those recording the event – persist as practice in the museum today, there is also a necessity to create documentation of performances as collection objects. As such the shift becomes about creating documents which record the specificities of the artwork and can then be used to re-enact them, rather than just recording them as having happened. For the Curatorial department this is a key documentation practice for live art works in the collection: to record those specificities which must be reproduced for the work to exist, and must be collated in a way which allows these future repetitions to occur. This will be explored in greater depth when considering the Conservation department, as the latter has tended to create these types of documents, but there is a link here with the Curatorial team: when a live work from the collection is presented by the Curatorial department, they receive written documentation from the Conservation department – usually the Time-Based Media team – which facilitates the re-enactment of the work in line with

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[24] Claire Bishop (2014) also explores this idea of the shift from programming performance as peripheral to the work of the museum to the acquisition of performances as artworks, in her paper *The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney.*
[25] Such as the exhibition *Performance, Installation, Video*, which ran for only three weeks, from 22 September – 11 October 1981

the wishes of the artist.[26] The documentation becomes less about the museum recording what they have done with regard to a performance than a consideration of what they will need to do and know in future to re-enact the work. This type of document, concerned not with recording an event but with recording the specificities of a work, is heavily imbued with use value by the Curatorial department.

The Curatorial department have also been at the centre of the inclusion of documentation in Tate's collection, a valuative act suggestive of the document having artistic value. There have been shifts in how documents have been valued within the scope of the museum exhibition: in the 1974 exhibition *Two European Artists*, documents of Yves Klein and Piero Manzoni's performance-based artworks were made peripheral to their other artworks, making visible a perceived gap between the value of the document and the value of the artwork to the curator – in this case external curators in collaboration with Michael Compton (Tate Gallery, 1970 – 86). In more recent years, however, exhibitions such as *A Bigger Splash* (2012 – 2013) and *Performing for the Camera* (2016) have centralised the performance document not only as an artwork but also as a significant phenomenon within the history of artmaking. Movement of the documents from archive to collection also indicate this changing valuation of the document; Keith Arnatt's performance-photographs, which featured in *Seven Exhibitions* (1972)*,* entered the Archive rather than the collection following their gifting to Tate as objects, but were transferred to the collection in 2010. Crucially this move was overseen by Andrew Wilson, Senior Curator Modern and Contemporary British Art and Archives (Tate Gallery, 2010), and former Tate Archive Curator, John Langdon, emphasised that these shifts in the space of the document are primarily the result of shifting perspectives within curatorial practices (Langdon, 2015). The document within curatorial practice has increasingly shifted to being central to comprehensive exhibitions of the practices of performance and performance-related artworks.

Overall, curatorial practices at Tate have changed significantly since the 1970s to make performance a central rather than peripheral part of the programme and the collection at Tate, both in terms of the collection of performance

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[26] Noted in a conversation with Louise Lawson, Conservation Manager, Time-Based Media 23 August 2016.

documentation and the collection of repeatable live artworks. While there is no fixed strategy followed by the Curatorial department for documenting either performance-events or enactments of live collection works – it is visual-centric and is done on a case-by-case basis – there is an awareness that a record of a work or an event is still of value to the Curatorial department, particularly in showcasing performance events through Tate's website. Wood asserts both that she 'was always making sure it [the performance] was photographed and documented' (Wood and Laurenson, in Giannachi and Westerman, 2017, p. 30) and that this was 'for education reasons, for publicity reasons, and because artists want it' (p. 31).

Conservation Practices

Tate's Conservation department is broken down into art-type-specific sub-departments, including Time-Based Media which covers performance works (Anon., 'Conservation', [no date]). This structure indicates an understanding that there are specific preservation and conservation issues which link to the types of artwork which the sub-teams are focused on. In the 1960s and 70s, with the entry of performance to Tate Gallery, the Conservation department had been established for just over a decade and was beginning to expand into photography and paper conservation. Queries relating to the techniques suitable for certain works – including the re-printing of performance-based photographs – sometimes crossed into the remit of the Keepers and Assistant Keepers, suggesting a close link between the practices of acquisition, conservation, and display of works in the collection. With the introduction of more materially and temporally complex artworks, more specific practices for conservation were developed, and teams were established to engage with those practices. Laurenson has noted that as Tate did not have media-focused curators prior to the early 2000s, there was often a more direct line to the relevant conservation department for media-based issues than at other international institutions (Wood and Laurenson, in Giannachi and Westerman, 2017, p. 32).

As well as considering specific types of material within conservation and preservation acts, the sub-teams also consider what the existential issues are relating to each type of art making. Within performance the Time-Based Media Conservation team are aware that the issues of durability and ephemerality are

of key concern in the preservative and conservative practices which currently exist, highlighted by the temporal emphasis within the team's name. However, it is not just the temporal difficulties of performance which the team deals with but the wider range of challenges which performance poses to traditional practices of conservation. At Tate this has translated into broader questioning about how best to document performance works to ensure their survival into the future.[27] Conservation has no investment in temporary or event performances, meaning that the department focuses entirely on those performances which are part of Tate's collection, and creates documentation practices for these. This is driven by an awareness that these works can be re-enacted at any point – an understanding shared by the Curatorial department – and so the documents relating to them need to be able to facilitate this. These performance documents must capture the dimensions of the work, and what its integral elements are. While in painting and sculpture this might be the height, width, and depth of the work, with detailed information on the materials and techniques used, the specific installation instructions for the work in performance can be more complex and, potentially, more subjective.

Tate begins its conservation work on performance in much the same way as it would with works in other media, creating an acquisition report for the work. These tend to be written details on the key aspects of the work, including its length, the space it is performed in, the participants involved and their role, how the work was made, how it is now presented, and documentation restrictions or requirements. Tate also has a strong practice of using interviews and questionnaires as conservation practices for performance, gaining information directly from the artist about the fixed versus flexible elements of the performance work. These initial documentation practices are often carried out at the point of acquisition, where conservation reports are created to highlight any knowledge gaps or areas of concern for the Collection Committee to reflect on.[28] This documentation is already forward-focused, considering what may be

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[27] This section is primarily based on conversations with Louise Lawson (3 June and 23 August 2016), regarding the updating of documentation practices which will be more thoroughly explored in the final chapter of this thesis.

[28] The Collections Committee is one of a number of Sub-Committees who are appointed by Tate's Board of Trustees; their role is to support the Board in decisions on acquisitions at Tate, and new potential acquisitions are formally presented to them on a regular basis before the works are accepted or rejected by Tate.

needed for the re-enactment of the work in the future. The Conservation department is concerned only with the relevance of the document they are creating to the future user – usually the curator – and this drives their value perceptions: they value documents which will provide information and knowledge in the future. Visual documentation processes are also being incorporated into conservation practices, with institutions who loan out performance works being asked to send visual documents to Tate as a record of the piece outside of Tate.[29] There are also instances where conservation files include technical photographs not of the work itself but of elements – usually props or related objects – which would need to be recreated in the future. Again, this is done not with the rationale of providing evidence that something has been done, but with the view that this will be of use to someone in the future who needs to recreate this detail. The Conservation department is one which acts firmly within the realm of unknown future value as outlined in the previous chapter.

Interestingly, the Conservation department at Tate until recently had primarily been interested in documenting the artwork as a single, cohesive 'object' within the museum. Looking at wider practices of conservation and preservation within the museum up to this point, this is logical, in that traditional conservation practices aim to minimise permanent changes to the material composition or presentation of the work. There have also been limited instances of Tate re-enacting their live works, with the three-week presentation of Roman Ondak's *Good Feelings in Good Times* 2003*,* Tania Bruguera's *Tatlin's Whisper #5* 2008*,* Tino Sehgal's *This is Propaganda* 2002*,* Amalia Pica's *Strangers* 2008 and David Lamelas's *Time* 1970 in 2016 being the first concentrated re-enactment of collection works at Tate. In the oscillation of performance between presence and absence, the relevance of documenting the iterative work becomes increasingly clear, particularly for works where change might necessarily be built into the composition by the artist. For example, Tania Bruguera's work *Tatlin's Whisper #5* 2008, purchased by Tate in 2009, involves two mounted police officers executing crowd control measures on the museum's unsuspecting visitors for a twenty-minute period. Bruguera has

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[29] These can be seen in the Time-Based Media department's object files, kept as physical files, often with video or photographs on CDs or DVDs.

spoken about the political essence of the work being in the relationship between the audience and the methods of control executed by the state, and that should the mounted police become obsolete the work would have to adapt to include the new methods of crowd control used by the police force, and so the Conservation department would have to determine – in conjunction with the artist, their estate, or their representative gallery - what change would be deemed acceptable to allow the work to be re-enacted. This and other significant changes to conservation practices for performance was explored particularly by Tate's Conservation department in the research project 'Collecting the Performative', 2012-14 (Anon, 'Collecting the Performative', [no date]). Chapter six will also discuss my own work with Louise Lawson, Conservation Manager, Time-Based Media Conservation, on how Tate's live art documentation practices are developing. This will explore the significance of introducing documenting practices which capture each iteration of the performance, and therefore allow the Conservation and Curatorial teams to document not just the fixed elements of a performance work but also the variable elements, and to understand the impact of change.

Overall, the Conservation team has a forward focus on usability when considering the creation of performance documentation. Although they are also a point of collection for already existing documents, often from iterative performances, they are primarily concerned with the practice of documenting with the future in mind to create useful documents which will help facilitate future re-enactment. These practices link closely to those of the Curatorial department, who make use of the documents created to facilitate these re-enactments, and so cross-departmental practice has developed in order to undertake this effectively; these will be explored further in chapter six.

Archival Practices[30]

Tate Archive shares a physical space and an online catalogue with Tate's Gallery Records collection in Tate Britain but the two are distinct from one another in their practice.[31] Tate Archive was established as a public collection

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[30] The Archive and forthcoming Gallery Records sections stem primarily from a conversation with John Langdon, Archive Curator, 12 August 2015

[31] In the Archive catalogue, as viewed online, those Gallery Records available for general access are catalogued under 'Public Records', where Archival documents and records are catalogued under the names of specific archives.

in 1969 (Fildes and Foster, 2015), but did not move into physical proximity to Gallery Records until later. Previously many documents existing relating to performance works were kept within the Education department or in the Press Office, showing a clear differentiation between activities or events occurring within the museum and archival records. Tate Archive is a collecting archive, meaning that it accepts established collections of objects and documents from external figures or institutions. Generally, these are related to British art, British artists, other British arts institutions, or critics, collectors, and others with an interest in British art, in line with Tate's larger collection remit (Anon, 'Tate Archive Collections', [no date]). As such it is shaped by its relationship to other collection archives, such as the National Gallery Archives, and other museums where collecting remits are similar enough that certain archival collections may have a more appropriate home in another institution. When Tate does then collect an archive, its acquisition is usually negotiated by an archivist, and it is kept in the order – or as close as possible to the order – in which the archive's instigator kept it. It is catalogued, including a description of what is contained within the files, and, where possible opened to the public through the Reading Rooms at Tate Britain.

Tate Archive does not control the content of the archives it acquires, therefore its relationship to the documentation is that of a repository. Performance documentation only resides here when it has been created outside of Tate as an institution, or where – as was the case with Keith Arnatt and Joseph Beuys – the documents have been created by the artist and therefore are acquired as part of the artist's larger archive. For example Tate acquired the Institute of Contemporary Art's archive which includes documents related to performance in for example their Theatre Department files from 1965–78 which are held at Tate (Tate Archive, 1965-1978); these performance documents were not created by or for Tate, but now reside in Tate Archive on a presumably permanent basis. There is no actual act of documentation of performance works which is carried out by the archive department itself. For Tate Archive, although the act of collection is a valuative one, the specific value of these documents as performance documents is not necessarily clear as Tate Archive does not have an active engagement with either the practice or product of performance documentation outside of being a site for its repository and public access.

In cases where documentation, such as that of Keith Arnatt, Joseph Beuys, and Genesis P-Orridge, is deposited in the archive, this tends to be visual documentation, including photographs and prop-objects, which was not necessarily classified at that point as an artwork.[32] These have tended to be catalogued as part of the artist's own archive if this was how they entered the archive, as Tate Archive organises based on provenance, a central principle of archiving. Therefore, these performance documents are not separated as a specific type of archival material but are organised in relation to other ephemera – not necessarily performance related – which has also been collected within the formation of these archives. Crucially, information about these documents is more readily available to the public through Tate Archive than in cases where documents reside in Tate Stores after their acquisition into the collection; requests can be made to view documentation from Tate Archive relatively easily. Although Tate Archive does not necessarily control the specifics of the documentation which they house, they do control access to it, and therefore to some extent its potential for use.

Gallery Records Practices

Tate's Gallery Records shares a physical space with Tate Archive, but has a significantly different motivation. Gallery Records is concerned primarily with the recording of Tate's institutional activities, as the site of the official records management of the institution. These records are intended to support the ongoing activities of the museum, and to fulfil its obligations of accountability as a publicly funded organisation. Eventually, some of these records – deemed perhaps to be of historical importance – will be retained permanently in the Public Records collection; these contain minutes of institutional meetings, including those of the Trustees and Exhibition Committees, documents on the acquisition of collection works, conservation records of collection objects, correspondence between artists, staff members, and the public, exhibition plans, press releases, and publicity materials, among other items. These institutional documents, both historical and contemporary, track changes across Tate's history in terms of practice but also the people acting within Tate, its

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[32] Notably, these visual documents have all since been transferred from the archive to the collection. In the case of Arnatt and Beuys, this will be explored further in the following chapter. A selection of works by Genesis P-Orridge was transferred from the archive to the collection in 2012.

exhibition and display history, and the decisions made relating to these. It is particularly relevant to my research because it is within these records that details are found of how the institution and the people within it value the documents and documentation the case studies will explore. The behaviours and actions, John Dewey's indicators of valuation (Dewey, 1939), of curators, conservators, archivists, and collectors, as well as external stakeholders, are documented, however subtly, within the records of Tate's activities. The documents kept by Gallery Records have been created by people within Tate or have been sent to them directly in the case of letters and other correspondence from external partners or contacts. They are concerned with the activities and functioning of Tate. This somewhat complicates the matter of whether those things kept within the remit of the Gallery Records constitute documents, or whether they are read as records.[33] I argue that, where the records directly discuss a performance as artwork, its conservation, its inclusion in an exhibition or as an event, they also occupy the space of a performance document, because they in some way represent the performance's position within the contemporary art museum. They form a secondary collection of more institutionally focused documentation of the performance moment, which looks particularly at the relationship between museum and artwork. As such, they are vital for understanding the performance within the context of the museum's broader history of activities. Interestingly, there is no pre-conceived notion of what a performance document kept within Gallery Records might look like; while conservation and acquisition reports for collection objects have a template, and meeting minutes will follow a specific format, files for events, exhibitions, or even objects might contain any kind of document – letter, memo, sketch, photograph – with relevance to Tate's practices concerning the event, exhibition, or object in question.

These institutional documenting practices are shaped by two key factors: those who record, and the wider governing principles of Tate as a public institution. In the case of the former, Tate's record keeping is not centralised, but is part of the work that each member of staff at Tate does. Members of staff are requested to retain those records which they believe to be significant to the work being done

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[33] This consideration stems from a conversation with Pip Laurenson, Head of Collection Care Research, 24 March 2016.

at Tate, and to deposit those within Gallery Records at Tate. This means that any performance documents entering Tate's Gallery Records are shaped by the specific documentation practices of other departments – such as the conservation and acquisition reports from Conservation, and proposals for acquisition from Curatorial – or by other institutions or individuals who have a relationship with Tate. What happens to this wide variety of documents is then subject to the terms of the Public Record Act, which determines what must be safeguarded by Tate as a public institution with a need for transparency about its practices. There is a cut-off point of twenty years from deposit before a record needs to be appraised for permanent inclusion in the public records collection, whereby these documents are deemed to be of historical importance, and the record can only be closed to the public for twenty years without the need for special permission; these are external expectations placed upon Tate, and which shape not only what is recorded and stored by Tate but also who can use the record and for what purpose. There are significant guidelines provided by Tate for members of staff about the forms that these records can take – both paper and other forms are accepted – and their accessibility (Tate, 2013). The legal requirements and best practices of Tate as a public institution also shape how long records are held for, what must be redacted in terms of freedom of information and privacy issues, and who can access the records. In many ways, this shapes the document, in terms of considering which information is more institutionally valuable to Tate and to the individuals it concerns – primarily financial details and addresses – and necessitates adjustments to these records. As with Tate Archive, Gallery Records has less to do with the creation of the documents than their retention, although in this case they are then actively used to support the work of the museum.

Technology has of course had a significant impact on the issues of documentation within Gallery Records. When looking at records from the 1970s, particularly on exhibition preparation, I have noted the richness of institutional records, primarily because of the inclusion of letters which are paper-based, and which need to include as much information as possible, due to the time delay between sending a letter and receiving a reply; in contrast, emails can be exchanged rapidly, building up smaller amounts of information across a greater amount of correspondence if necessary. These emails are often included in

records of more contemporary acquisitions, but are often less extensive. Where the filing of written letters would have been a simple practice in the 1970s and 1980s, in contemporary institutional culture the sharing of emails as correspondence is more complex, because of their storage on personal computers and through email providers which cannot be accessed by anyone other than the sender and recipient. Gallery Records rely on the depositing of these emails as relevant records, which in turn relies on the individual considering the emails to be of value. What is designated as a record of practice seems to have become more complex with the increasing use of computers and the creation of digital materials. Changes in technology have had, and are continuing to have, a significant impact on the creation, collection, and collation of documents in Gallery Records, and this also has an impact on the ability to make these easily accessible to the public once they are of historical interest.

As with Tate Archive, Gallery Records does not undertake the act of documentation itself, but is instead a repository for those documents created and collected elsewhere in the institution. However, it differs significantly from Tate Archive in that documentation allows it to fulfil the legal and ethical requirements of its status as a public art institution, recording its official activities and supporting current functions. Documents therefore gain a value as evidence of events having happened, and serve a purpose in allowing Tate to perform the requirements of being open and transparent in its practices. It does, as does Tate Archive, strive to make those documents of historical interest publicly accessible, but it is bound more closely by external regulations and the perception of certain data as having an institutional value which often leads to records being redacted or closed; public accessibility is secondary to the institutionally supportive role of the documents held by Gallery Records. There is a balance within these documents between the transparency necessitated by Tate as a public institution, and its responsibilities to those sharing the information included in these documents.

Learning/Education Practices

Although the Learning department, formerly known as the Education department, would not necessarily immediately seem to have a link to

performance and documentation, at Tate there has historically been overlap.[34] At Tate Gallery, the role of Keeper of Exhibitions and Education was instigated with the establishment of the department of the same name in 1970 (Torres, 2013), bringing both curatorial and learning practices together. However, the more significant overlap is that the documents from early performance works, such as Beuys's *Information Action* presented during *Seven Exhibitions,* were created by those Keepers and kept in the Education department for a significant time, before being transferred to Tate Archive.[35] There seems, therefore, to have been close collaboration at this early point between curatorial and educational activities, particularly relating to the programming of experimental works, such as those seen in *Seven Exhibitions*. Interestingly, the minutes for the 'Performance Sub-Committee' (Humphreys, Kinley-Lacey, Rattenbury, 1989), discussed in the Curatorial section of this chapter, were catalogued within Public Records under 'Exhibition File, Audio Visual/Education, including Performance, 1983 – 1989', suggesting a crossover point between these areas and exposing the logic of having a number of documents stored in the Education department. In an earlier report from Terry Measham, from Tate's Education department to Michael Compton titled 'Expansion of Education Activities – Three New Departures', it is noted that the Education department should strive to acquire 'films about art […] This section would include films which record events by artists in the Gallery or outside' (Measham, 1972). The moving of certain documents, and the expansion of the Education remit to include films, indicates a changing understanding of the relationship between Education and the performance document, and the overlap of practices between the Education Department and Tate Archive in the 1970s and even post 1980, when the Education Department separated from Exhibitions (Torres, 2013).

The Education department is now known as the Learning department, and developed into its current structure incorporating education and interpretation

[34] In an interview with Gabriella Giannachi, Frank Smigiel, Associate Curator for Performance and Film at the San Francisco Museum of Modern Art, noted that this relationship between the Education department and performance was also common within museums in America, on account of being a 'live portfolio'. This was reiterated in the same interview by Rudolf Frieling, Curator for Media Arts (Sterret, Frieling, and Smigiel, in Giannachi and Westerman, 2017, p. 37; p. 39).
[35] This was explored through a conversation with Assistant Curator, Valentina Ravaglia, 30th November 2015, shortly after she had curated a collection display of Beuys's works at Tate Modern, for the ARTIST ROOMS series, with Matthew Gale.

from 2000 onwards, with Anna Cutler being appointed as the first 'Direct of Learning' in 2010 (Torres, 2013). While it does not necessarily any longer have such a direct relationship with performances presented in exhibitions and displays, or with works in the collection, there have been significant research projects which have utilised performance documentation as an exploratory process. One key project was 'The Experience and Value of Live Art', 2013-2014 (Anon, 'The Experience and Value of Live Art' [No date]) which explored how visual and filmic documentation of the experience of performing a dance work allowed the young people participating to express the value of these experiences. This exploration of documentation as both a process for those creating it and a product for those consuming information has resonance within this thesis. For the Learning department as it exists today, performance documentation can be used as a learning tool for those who engage with research projects about performance – it has demonstrated that documentation can have and express a value, which is particularly significant against the backdrop of this thesis. Although performance documentation as a practice is not one consistently undertaken by the Learning department, these interactions between department and practice open wider possibilities for the contexts in which performance documentation might have value.

There have, evidently, been significant shifts in the relationship between Tate's Education department, now Learning Department, and both performance and documentation since the 1960s. While the department was initially integrated into the creation, collection, and storage of documents relating to performance works instigated and hosted by Tate, its relationship has now become differentiated from these roles, which fall instead to Curatorial and Conservation primarily in terms of creation and collection, and Tate Archive and Gallery Records in terms of storage. There is now more of a research approach, particularly since the development of the Learning Research Centre in 2014 (Torres, 2013). In these cases, performance documentation is used to facilitate explorations into certain experiential and educational practices related to performance and the museum, and therefore the documentation returns to being concerned primarily with that which has happened, rather than that which will happen.

Press and Publication Practices

It is, finally, worth touching briefly on the relationship between performance, documentation, and Tate's Press department and Publication department (the two are not combined but have similar peripheral relationships to performances occurring at Tate). In the 1970s and 1980s, many of the photographs taken of performance works were kept in the Press Office, itself established in around 1966, meaning that a significant number of photographic documents of events at Tate were kept here.[36] They were, therefore, not necessarily singled out for different practice from that of other events, such as more traditional exhibitions and displays, but became part of this longer practice of designating visual documentation as being linked to press and publicity. This may have been shaped at least partly by the fact that in the 1970s art institutions often provided newspapers and publications with images.[37] The images taken in the 1970s and 1980s, and now stored in Tate's Photographic Collection, are well contextualised with information about photographers, dates, places and spaces indicating that this intended use outside of the institution shaped the meta-data kept on the photographs, which potentially attributes to them greater information and knowledge value today.[38] These documents were created with an immediate use value in mind and found a space at Tate relevant to that use.

Both the Press and Publication departments have a similar relationship to the documentation of performances, as they both have an outward-looking remit. Primarily, they have an interest in visual documents which can be used to market artworks or illustrate texts and books which have an external audience. They value, therefore, visually interesting documents which have contextualising information to support their viewing by that public audience. Well-attributed documents, with information about copyright and ownership, are also of value as they facilitate reproduction of the images quickly. In the case of

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[36] On Tate's online catalogue for their Photographic Collection (http://archive.tate.org.uk/tgaphotolists/TGAPHOTO9TateExhibitions.pdf), there are frequent notes for pre-1988 exhibitions noting that photographs were 'Transferred from the Press Office, April 1988', or '1987' in some cases. These dates correspond to the retirement of Corinne Bellow, who was Press and Information officer from 1966, and then Head of Information Services until 1988 (Hamlyn, 1999).

[37] I have also noted this phenomenon with the National Theatre's collection of in-house production photographs, which often have copyright information and a return address to the press department on their reverse.

[38] Despite the name, the Photographic Collection is not Tate's collection of photographic artworks, but a collection of photographs relating to events, exhibitions, other museum activities, and buildings, which are accessed through the Reading Rooms at Tate Britain.

both Press and Publication, the documents most often have an illustrative value, perhaps most closely tied into a symbolic value, coming, in some ways, to represent the performance moment to an external audience who it is intended to further interest in the work. These visual documents can be used to sell a performance either as an event or within a publication to an audience potentially outside of the museum. In this sense, there is also an access value in engaging these audiences with a performance at which they are not present. It seems that both the Press and Publication departments particularly value those documents which can be shared externally.

Researching Performance Documentation at Tate

A considerable amount of the knowledge generated within this chapter has come from the practical undertaking of research at Tate. Reflecting on the provenance of the performance documents which I have used, and the spaces they currently occupy, has illuminated issues relating to the mobility of documents, as well as their content, form, use, and accessibility. The performance documents I have accessed have fallen broadly into two categories: those created before 1983 and those created after 2000. The pre-1983 documents have been accessed through Tate's Public Records – the publicly accessible element of Gallery Records – because these have now been deposited as long-term, historically-significant records which need to be safeguarded. These are all catalogued, with information about their specific dates and content being available through Tate's online Archive Catalogue.[39] On some occasions I have crossed over into using material from Tate Archive, such as the Barbara Reise Archive, where there has been intersection between certain works or artists. In other cases, usually with more contemporary, post-2000 exhibitions or acquisitions, members of staff in the Gallery Records team have pulled together documents from the Conservation and Curatorial departments in order that I could view a more complete institutional documentation of the artwork, event, or exhibition. These are usually copies of documents which are still actively used within the department – particularly in terms of the conservation files kept on artworks in the collection – and so

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[39] The online catalogue allows users to search both Tate Archive and Tate Public Records simultaneously, but also offers the opportunity for the user to look through them as separate lists: http://archive.tate.org.uk/DServe/dserve.exe?dsqServer=tb-calm&dsqApp=Archive&dsqDb=Catalog&dsqCmd=Search.tcl

accessibility is provided through these copies. In very few cases, for particularly up-to-date events (for example, *If Tate Modern was Musée de la danse?* 2015, or acquisitions in progress) I have approached departments directly and have been talked through their documents. The Time-Based Media team, for example, keep object files for the live works in Tate's collection containing documentation of display specifications, copies of previous photographic or video documentation, and details of any documentation conditions for the work. The Curatorial department have also allowed me access to research materials amassed relating to exhibitions or programmes, leaflets, pamphlets, and performance schedules at various points of editing, and photographic documentation which has not been deposited with Gallery Records. While the Conservation materials have been available both in digital and physical form those from Curatorial have tended to exist solely in a digital form, usually as these are documents which are still in progress or which will be used in other contexts in the case of the digital images.

One of the key issues with the post-1983 performance documentation has been the balance between Tate's duty as a public-facing institution to keep accurate records of its ongoing activities, and its duty to retain certain financial data and personal details. As a researcher I have often been presented with documents of performance which have information redacted or where entire documents have been removed from files, because of sensitive information usually dealing with the finances or personal details of members of staff. This has resulted in the documentation being, in its present form, partial. On the other hand, some documents which are deemed not to contain sensitive information have been digitised and included on Tate's website, making them fully and easily accessible. Tate's Reports, dating back to 2002, can be accessed by any member of the public through the museum website (Tate, 2004). Other documentation and information about exhibitions is in the process of being digitised and summarised on Tate's website, but there remains a tension between what is made publicly accessible in its complete form and what documents need to be altered before they can become fully accessible to those outside of the museum.

Cataloguing also raises a key issue of accessibility, as not everything deposited with Gallery Records is included in Tate's online catalogue. At present, for

example, only historical records for Tate exhibitions from 1985 and earlier are included in the catalogue, with the same issue for press releases created in 1989 and earlier. Although later records and documents are often accessible on request there is no publicly accessible catalogue of these, and so researchers must rely on tacit or peripheral knowledge of their existence.[40] While this gap is beginning to be filled, there is a potentially significant period between around 1985 and 2000 for which exhibition and acquisition records are not yet catalogued and are not digitised, so their existence may not be immediately clear to those not directly involved in these museum activities. This break is potentially primarily due to the time limits Tate must abide by in terms of keeping certain information private: after 20 years of being held at Tate, documents must be assessed for permanent inclusion in the repository (Gallery Records, in this case) or be destroyed. At the post-2000 point, many documents are already created as digital – Word documents, PDF files, Excel spreadsheets – and therefore can more easily be vetted and uploaded to Tate's website, although conversely – as seen above – they may be more difficult to deposit in Tate's record-keeping systems. Allowing for the labour needed to determine which documents should be retained permanently, because they are of historical interest or because they support ongoing activity, and to then catalogue those documents, this gap may eventually be overcome, and those documents designated for permanent retention may become accessible, if not digitally then at least in their material form.

This practical engagement with Tate Archive and Gallery Records, as well as with the Curatorial and Conservation departments, has both shaped the documents open to me and has given me an insight into the performance documents produced by different departments, and how these have changed: from paper documents, which are easy to keep and therefore to use in the future, to digital documents which, while easy to share in terms of publication on the internet and replication through research projects, are not necessarily easy to deposit. There are issues on what I am permitted to see, what is publicly accessible to external researchers, and what has not yet been catalogued and therefore is not searchable. There are issues about the very contemporary

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[40] Even after request, the records need to be vetted by a member of the Gallery Records team to remove any sensitive information. This can be a lengthy process if the records have not been reviewed previously.

records which are situated within the departments which have created them, rather than in Gallery Records; documentation can be found in disparate spaces throughout the museum. While it is usually possible to create a central collection of documentation for research purposes within the Archive and Gallery Records reading rooms, this is only a temporary centralisation, which necessitates the co-operation of multiple departments. This indicates that while documentation practices are firmly in place within these departments – we can rely on acquisition and conservation reports being generated – the collation of the documentation is not necessarily, at this point, a priority, which perhaps indicates an understanding that their value remains more to the departments where they are actively being used rather than being perceived as being of value to those outside of the museum. This shifts of course as the documents slide towards being 'historical', and emphasis moves towards their value being in making evident Tate's activities to those outside of the museum.

Overall, it has been a complex process to find and access the performance documents used in this research with the majority coming from Conservation, particularly relating to acquisitions and re-enactment, but there have been documents drawn on from Curatorial, Learning, and Press, especially due to the changing departmental boundaries outlined above and the mobility of certain documents. I have found that, primarily, where documentation has already been centralised within Gallery Records – my primary source of access to documents – access has been significantly easier than where they remain with the department which created them. Centralised documentation has an access value, which is lacking in dispersed documentation. I fully anticipate that with the movement towards digitisation, with Tate Archive increasingly making digital documents accessible to the public both within their physical space and through Tate's website, and with the period gap closing between documents being created as physical objects only, and the time at which digital only documentation became a norm, these issues of access to complete documentation should become less pronounced.

Building on Theory and Practice: The Future of Performance Documentation at Tate

Through chapters one and two, it has become clear that performance documentation is valued either on its own or in direct relation to the

performance it records, represents, or works in conjunction with. The clear implication is that this value does not need to remain the same across both performance moment and performance document; the performance moment can retain its artistic value while the documentation may have an entirely different value type applied to it. Within the museum, in the practices outlined here, this has been clarified: where the performance moment has a very particular artistic value, documentation often has an instrumental value type for the museum, in helping it to record a performance event, provide access to past performances, or provide information for the re-enactment of a performance. Understanding this allows us to consider the museum as a site within which valuations are continuously being made and re-made, based on what both performance and documentation have done, are doing, and can do.

One of the key issues with understanding the value of the document, as seen through both theoretical and practical explorations, is the tendency to consider the value of the document from a single viewpoint, which has led to numerous one-dimensional criticisms. These approaches consider only whether documentation has value for that specific artist, theorist, department, or museum staff member, and fail to consider scenarios in which that document or documentation might – also *or* instead - have value for another person or department. Once we begin to consider that performance documentation might have value in another context, we begin to understand that the unknown value of the document may not only be a temporal issue – the unknown future value – but also an institutional, spatial, and personal issue. Binaries of valuable and non-valuable are artificially constructed concepts based on a single perspective. Once a more complicated model of value is proposed, as can be seen in the restructuring of the relationship between performance moment and performance document as part of a larger artistic work existing in the contemporary art museum, we can understand why different valuations might be made of the same document. Value then stops being a binary and becomes a fluctuating negotiation of perception shaped by context and need.

Both theory and practice have indicated strongly that value is about perspective: theorists approach documentation differently and therefore either value or do not value documentation for different reasons. Equally, within the museum departments have different perspectives of what documentation can do, and

should do, for them to attain value. There is no absolute value of the document, because valuation is a subjective act but also one which is shaped by the value context around it, influenced by valuations of others and the negotiation of value perspectives within joint actions. Rather than attempting to consider an absolute and fixed value for a given document, which will never be achievable, this thesis will instead consider the multiplicity of values within documentation, in order to understand the position of the document in the institution which is, ultimately, made up of a multiplicity of individuals and departments (Anderson, 1993). It will be vital throughout this thesis to remember that this multiplicity means that a single document, a photograph, a letter, or a video, can have multiple values, because it is subject to valuations by different people within a single institutional context. These value perspectives can then be brought together to consider whether it would be possible to create a documentation process and strategy which will be of value to multiple departments. Understanding the fluidity of valuations around performance documentation makes it clear that we cannot fully control the value of the document; we can merely observe how those within the museum value certain documents, and draw on the observable patterns of behaviour (Dewey, 1939) to understand what might be done with documentation to create a potential for value.

This will be explored in more depth in chapter six, within the consideration of the 'Live Art Documentation Template' (2016), a practice built on the 'Live List', a documentation process first outlined in the research project and network 'Collecting the Performative', 2012-2014, as a series of questions to be used in the acquisition of live art works into museum collections. In 2016, to coincide with the opening of the Blavatnik Building at Tate Modern, I was asked by Pip Laurenson to build on this model to create a documentation process to be used on the presentation of five of Tate's live art collection works. Taking the questions developed for the original 'Live List' (2014), my framework ordered these by key factors – time, space, objects - found in live art works, and supplemented these with additional interrogative questions shaped by conversations with members of both the curatorial and conservation teams, and by my own research into historic documenting procedures at Tate. I aimed to create a documentation process which would be of value to multiple departments simultaneously, but one which would also be flexible and

adaptable to the changing nature of performance and its relationship to the museum. The findings in the case studies which follow – relating to the prevalence of multiple value perspectives on single documents, the emphasis on different types of use value within the museum, and on the changeability and instability of value – have shaped the 'Live Art Documentation Template' (2016) significantly, and will be explored in greater depth in chapter six.

This thesis does not look to the 'Live Art Documentation Template' as the inevitable outcome of an exploration of the value of performance documentation in the museum. Rather, I have approached the creation of the template in a way which resonates with the attitude of Vivian van Saaze and Annet Dekker in their creation of a 'documentation model' for Emio Greco and PC's *Extra Dry* 1999. Here, van Saaze and Dekker observed that

> Whereas the value of a documentation model is normally seen in relation to its use, we argue that also the process of developing the structure of a model is of importance. It is by gathering different types of information and working through various layers of knowledge that a documentation model can be regarded as a tool in communication and knowledge sharing.

> (van Saaze and Dekker, 2013, p. 102)

The importance of the 'Live Art Documentation Template' lies not only in what it might potentially do for the museum, but also in the processes of this thesis in exploring the positioning and content of a variety of documents, and observing the importance of mobility, accessibility, and shareability within these. The putting together of a template which responds to these requirements, is as important as the eventual template itself. Van Saaze and Dekker's model focused on the reperformance of a singular dance work and as such they 'explored existing methods and models used in contemporary fine art and dance' (p. 106) in order to create the most appropriate form. The 'Live Art Documentation Template', although taking on a different task in creating a documentation strategy applicable to any and all live art works within Tate, similarly draws on the observations made both in this chapter, with regard to historic and current museum practice, and in the case studies, in the specificity of how individual documents or collections of documents were created, collected, and used. This knowledge and experience is then compounded in the formation of the 'Live Art Documentation Template'.

Therefore this thesis acknowledges that the 'Live Art Documentation Template' may shift significantly in its value in the future – while it is created with the belief that it has very specific use values for both conservation and curatorial practices in this moment, it may be that this value eventually becomes information value for research, or even becomes display value if the documents are used in an exhibition on documentation practices. The findings of the case studies in this thesis shape both the form and content of the 'Live Art Documentation Template' and simultaneously suggest that this is not the only possible shape that an institutional process and strategy for performance documentation in the context of Tate in 2017 could take. It will not be used to suggest that there is a fixed documentation procedure which can be used indefinitely by Tate and which will have a stable value for multiple departments. Rather, the aim is to indicate that understanding current valuations can allow documentation strategies to be developed which are of value to those within the museum, and to expose the benefit of flexible, reflexive documentation strategies which create documents which can be easily moved, shared, and accessed. It is the practice of developing and then documenting through the 'Live Art Documentation Template' (2016), rather than its content, which will be significant.

Overall, it is clear to see that performance documentation has a potential value within the museum, and the case studies which follow will analyse how specific value judgements are reached, through valuative acts, through the influence of context, and through interaction with other museum-based value perspectives. While it is understood that value perceptions cannot be controlled, and remain heavily dependent upon temporal, spatial, institutional and relational context, this thesis will suggest that once we understand the importance of the contexts in which those valuations are formed, and how certain factors influence them, we can begin to understand why those value perceptions exist and design documentation strategies which imbue performance documents with a potential for value. In understanding, through this analysis of changing valuations, that value is never fixed within perception, this thesis will consider how constant reassessment of the value of existing documentation within the museum can help shape documentation processes and strategies in the future.

Chapter Three: The Impact of Temporality on the Value of the Performance Document

This first case-study chapter will look at the implications that temporality has on the perceived value of a performance document. Specifically, this chapter will consider how the internal temporality of the performance document, and the intersecting relationship between time and the museum both suggest the need to reconceptualise value from increasing and decreasing, to changing and changeable. This chapter will consider time as complex, moving beyond chronological time as the norm, and considering how time might be read differently – or even be manipulated - through the performance document, as anachronistic, syncopated, or synchronised in relation to the performance moment. The case studies will highlight those activities which deal directly with time in deferring its impact, or result in the removal of an object from the passing of time completely. They will also highlight the ambiguous relationships objects can have with the past, present, and future, as we have seen in Schneider's consideration of the performance document's potential (Schneider, 2011).[41] As value and time are both unfixed, variable concepts, exploring and observing their relationship to one another is challenging, but examining their connection has the potential to support a deeper understanding of how performance documents gain the potential for value and how time has implications in the realisation of that value. As previously outlined, temporality is one of three key factors, alongside materiality and authorship, which will be considered in the thesis, and where relevant, intersections between these characteristics will be highlighted.

As has already been briefly discussed in the previous chapter, both museums and performance documents have complex relationships with time and temporality: from Foucault's (1967) conceptualisation of the museum as a heterotopia of accumulating layers of time, to Phelan's (1993) ontology of performance being contingent upon its temporariness and disappearance, and Ross's temporal turn in contemporary art making (2012). Tate often deals with time and value practically, establishing the monetary value of an artwork at its

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[41] Alexander Nagel and Christopher Wood's *Anachronic Renaissance* (2010) also explores this potential for reading a complex temporality within more traditional artworks.

point of acquisition, with negotiations between the artist, the purchasing curator and the board of trustees determining what an appropriate monetary value for the artwork is in that moment, with this reviewed periodically when insurance issues arise.[42] Many preservation practices within the museum assume that, in the logic of the market, monetary value in a number of works in the collection might decrease due to their natural degradation.[43] However, since the 1960s and 1970s, with the increased presence of materially complex or time-based artworks, discussion and research has turned instead to considering what level of change over time can be tolerated in the artwork, and how conservation practices, including those utilising documentation, can negotiate this within the museum. Traditionally the museum has appeared as a space of the accumulation of points in time through the acquisition and preservation of time-specific artworks, and through the portrayal of art historical narratives in exhibitions and displays. However, contemporary artworks, particularly time-based media, conceptual, and installation artworks, have complicated this approach to temporality and has necessitated that the art museum find new ways to approach these in their time-focused practices.

A deeper exploration of the changing valuation-linked practices at Tate over time will be facilitated in this chapter by two case studies. The first, *Seven Exhibitions* (1972) included some of the earliest examples of performance-based art to be displayed at Tate; it also led to the acquisition of the first objects which explicitly straddle the spaces of both documents and artworks. As an historical exhibition, it offers the opportunity to explore the impact of passing time by considering the valuation of the documents when they were created in 1972, and looking at activities in the museum – particularly the movement of the performance documents, but also preservation activities - which suggest a significant shift in that perception of value. In the second case study, Tate's small collection of objects from Lynn Hershman Leeson's durational

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[42] Within archival documents, monetary information for pre-1983 documents is usually open to public viewing. Due to data protection practices, however, monetary values in later documents tends to be redacted, although it remains clear that this data is collected, indicating a continued importance in the documenting of this data.

[43] Following *Seven Exhibitions,* in 1974 the Trustees questioned, for example, the logic of purchasing those of Beuys's works which might degrade over time, in comparison to his film works which they perceived to be more materially stable, and therefore of a more stable monetary value. This is, of course, hypothetical monetary value as works are not sold on once they enter the museum collection, and so this monetary value is never realised, it remains as potential.

performance piece *Roberta Breitmore* 1972-8 will be considered for their particularly complex relationship to time, as navigated by the artist during their creation. The layering of time in the documents will be reflected on, as will the impact of an extension of the time of creation, allowing for a discussion about the implications that those two terms – deferral and extension - have in the relationship to time, value and performance documentation. In both cases, the internal temporality of the performance document will be considered, as will the museum's interaction with that temporality, and the ways in which the museum directly impacts on or manipulates that temporality will be closely analysed.

Overall, this chapter will consider temporality as a variable characteristic of the performance document, with observable implications for the perception of value in the museum. Temporality in terms of ephemerality, duration, and transience, can be used to critically examine the relationship between performance and documentation, as seen in chapter one, and the museum's own historical and institutional links to temporality add another consideration to this analysis. The discussion will consider the impact of chronological time, but will also remain critical of how other perceptions or formulations of time may produce a different valuation, particularly around issues of access, endurance, and shareability. To achieve this, the chapter will begin with a deeper exploration of the key theoretical debates around the intersection of time, the museum, the performance document, and value.

Time, the Museum and the Artwork

Art's relationship to time and value has often been considered as an economic one, particularly with the development of the art market as we recognise it today. However, outside of this relationship to the market there are other more fruitful formulations of the link between value and time in the art object. Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction* (1936) perhaps most explicitly makes the link between the time (and space) of the artwork and its value, when he says 'the here and now of the work of art – its unique existence in the place where it is at this moment' (Benjamin, 2008, p. 5) is what differentiates it from the reproduction. The situation of the object in a specific moment in history, its 'here and now', is how Benjamin attributes an aura – an artistic value - to the work. But more than just its appearance in a specific moment, Benjamin also states that 'the genuineness of a thing is the

quintessence of everything about it since its creation that can be handed down, from its material duration to the historical witness that it bears' (p. 7); the moment of the artwork is important, but so is its passage through chronological time. Benjamin fundamentally sees art of value – that is, art which retains its mythical aura as a genuine and original artwork - as being that which exists within chronological time, passing through history, with a distinguishable 'beginning'. Alois Riegl, also writing about the artistic 'monument' in 1928, considers how the passing of time has potential to shift value perspectives, particularly across two types of value dependent upon time: age value and historical value. Riegl agrees with Benjamin, in the sense that 'every monument of art is, without exception, a historical monument as well, since it represents a particular stage in the development of the fine arts for which no entirely equivalent replacement can be found' (Riegl, 1996, p. 70). However, Riegl does not linger on the implications of this situation in a historical moment as Benjamin does, but instead moves on to consider the implications of the passing of time on the value of the work, offering another perspective which engages with change in the artwork. Here Riegl's two types of time-dependent value, age and historical, are perceived as opposites. Age value literally values the evidence of the age of the work by eschewing preservation and instead valuing the signs of time's impact on the work. By contrast, historical value 'is based on the very specific yet individual stage the monument represents in the development of human creation in a particular field' (p. 75), and so preservation is key to maintaining the monument as an example of that particular point in time.

Both Benjamin and Riegl share a belief that the value of the artwork lies in its being linked to a point in time, but Benjamin fails to also consider what the implications of passing time may be for the value of the work with regards to either its physical appearance, or its usability. For Benjamin, bearing testament to the passing of time is part of the artwork's value, but for Riegl there is a tension between whether those signs of the passing of time change the value of the work compared to conservation to remove those signs: he questions what the activity undertaken by conservators – or by the museum at large – might do to value perceptions which are rooted in the temporality of the object. Although neither consider the performance moment or performance document directly, their formulations of the time-value relationship nevertheless resonate, not least

because Benjamin's model of the aura-less reproduction has so often been used to criticise the performance document. [44] Crucially, however, Benjamin formulates the relationship of time to artwork and reproduction as so: 'Uniqueness and duration are as tightly intertwined in the latter [the picture] as are transience and reiterability in the former [the reproduction]' (Benjamin, 2008, p. 10). Evidently this formulation falters where performance is concerned, because duration switches from being a characteristic of the artwork to a characteristic of the document.[45] The document becomes the element of the artwork which can pass through time, to be the 'historical witness' Benjamin claims of the genuine work, and the object impacted by time which Riegl focuses on. Where Benjamin considers artistic value in relation to existence in time, Riegl then considers the activities of collecting, archiving, and preservation as clarifying what type of value the performance document might have in relation to that historical moment; if the document occupies a blurred space between being an artwork and being a reproduction, as Benjamin's argument suggests, then Riegl's argument is that analysing acts of preservation or their absence may clarify whether artistic value or research and information value takes precedent for those within the museum.

The museum as a cultural and social institution, which presents some version of a history of art and art making, has an important relationship with time. This can be seen in Foucault's conceptualisation of the museum as a heterotopia. It is both a space of 'indefinitely accumulating time' (Foucault, 1986, p. 26), through its continual collection of objects which demarcate a point in time, – in keeping with both Benjamin and Riegl's assertions - and a space which adheres to the idea of the 'epoch of juxtaposition' (p. 22), through the display of objects from disparate times and spaces. Foucault's formulation of the museum as a

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[44] Boris Groys is one such writer whose arguments against documentation as art are founded in Benjamin's theories. Groys's ideas will be addressed further into this chapter. Notably however, Michael Camille (1990) has questioned Benjamin's theory, instead considering the increasing aura of the reproduction across time, particularly where the 'original' is no longer accessible, although he considers this specifically in the case of illustrated manuscripts, where the monetary value of the facsimiles of the 'originals' is also significant.

[45] Although Benjamin never wrote specifically about performance or performance documentation, the designation of certain performance works as artworks suggests that they can exist within his formulation of the 'genuine', aura-possessing artwork. This chapter will consider the ways in which that might mean that, within the scope of the 'expanded artwork' of performance, performance documentation can potentially occupy an auratic space within the museum as a genuine artwork, rather than being dismissed as a reproduction.

heterotopia allows for a movement beyond seeing certain temporalities - chronological and juxtaposed - as exclusive, and instead presents the museum as a space within which multiple formulations of temporality can be situated or even constructed; this can be seen in the different approaches of the Tate sites to the temporalities displayed in their exhibition hangs.

As outlined in the previous chapter, Tate Britain and Tate Modern display different institutional approaches to temporality, the former adhering to a chronological approach, the latter to a non-linear, thematic organising principle. In his short publication on the impact of the museum display, former Tate Director (1988-2017) Nicholas Serota quotes at length from Tate's 1981 acquisition policy, highlighting that the museum's aim was not to just to collect works for their own merit, but works which would contribute to a comprehensive view of twentieth century art (Serota, 1996, p. 11). Serota also outlines the 1979 rehang in the Tate Gallery extension, which he terms a 'historical survey' (p. 11). Whilst Tate Britain's rehang in 2013 produced a strongly chronological journey for the visitor through from 16th Century art to the present day as it had done in 1979, in contrast Tate Modern has always been formulated around thematic galleries which juxtapose art from across the twentieth and twenty-first centuries, an arguably more postmodern approach to time. Tate's uniquely flexible attitude towards the physical embodiment of time in their displays suggests a context in which time can be approached through multiple readings, and thus it provides a space within which more complex temporal relationships between artworks – potentially performances and documents – can be thoroughly explored. While Foucault remains ever present within these discussions, and the heterotopia has been a pivotal starting point within this chapter for thinking about the construction of time in the museum, the analysis of the case studies will go beyond this consideration of the institution of the museum and its juxtaposition of points in time. It will consider the fractured, pluralistic nature of decisions being made around time and temporality within the scope of the numerous departments within each of the Tate sites. This will be facilitated by focus in depth on a single art museum, which allows a considerably more nuanced reading of Tate's practices around constructing, manipulating, and responding to temporalities within artworks and documents,

in particular in the variety of performance-focused works seen in the following case studies.

While considering the formulation of time within an institutional framework, it is worth returning briefly to Derrida here. Although Derrida maintains a belief in the archive being akin to house arrest, 'this place where they [documents] dwell permanently' (Derrida, 1995 p. 2), his conceptualisation of the unknown future value remains vital in these case studies.[46] This is an idea Riegl began to unpack in his suggestion that 'we modern viewers, rather than the works themselves by virtue of their original purpose, assign meaning and significance to a monument' (Riegl, 1996, p. 72), and one which also becomes significant when Derrida suggests that of the archive

> it is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow. The archive: if we want to know what that will have meant, we will only know in times to come.

(Derrida, 1995, p. 36).

Derrida acknowledges that it is impossible to fully understand the value of the document in the moment it enters the archive, but that this value will be manifest and observable in the future; we can, in theory, expand this logic to the performance document in any museum department. In his use of this future-facing rhetoric Derrida also considers that it is only possible to understand the valuation of documents created in the past, from the future: 'what that will have meant', indicates that it is only from a future perspective that we can understand what was valued in the past, by analysing decisions and choices made. The unknown future value then becomes reflexive, allowing us both to consider what the value of the document is to us in the present moment, but also to reflect on these same documents as indicators of the valuations made in the past. It is also notable that, within Derrida's logic, there will never be a fully realised value, as the future is a continuous construction; what may come to have value in ten years may then have shifted again in fifty, and how we interpret the valuations of the past may equally shift as we bring this knowledge into relation with other documents and archival materials. The archive, through Derrida's grammatical

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[46] The following case studies will explore how performance documents in the museum have undermined Derrida's claims about the archive as permanent resting place.

constructions, becomes a point in the institution where temporalities converge on the analysis of the document.

While the case studies in this chapter will consider the performance documents and their temporalities, they do so within the frame of a museum which has been in existence for over 120 years; it has, therefore, been active across numerous shifts in political, social, and economic contexts. Without understanding the wider historical context in which valuations are being made within the institution, including the collection and the archive, it becomes impossible to understand how these decisions were made, what has influenced them, and therefore what may continue to influence practice in the future. Marlene Manoff and Michael Conforti have both considered the historical contingency of the museum and the archive in their writing. Conforti says, talking especially about the museum in the 1990s, that 'the museum not only represents a history of aesthetic assumptions, socially determined, the museum is also a social entity with referenced and unreferenced civic and national agendas present at formation' (Conforti, 1993, p. 4). The acts of valuation undertaken by the museum are contingent upon the point in history in which they are made; they are shaped by social and aesthetic pressures, as well as government agendas formulated in different historical periods. Tate, as a publicly-funded museum, is no exception. Importantly, Conforti also states that 'permanent collections of art, which comprise most museum ventures, also mirror the values of the time in which objects were acquired' (p. 4); the act of collecting, which in this thesis is considered an explicit act of valuation, is also shaped by its point in history. For this reason, not only will the historical point at which the performance and document were made be considered, but also the point within the institution's history at which they were collected will be made vital to understanding their value to the museum, both then and now. Manoff also briefly considers the formulation of the archive as being historically contingent, when she claims that 'what is considered a legitimate contribution to the archive changes over time' (Manoff, 2004, p. 14). Riegl and Benjamin's theories, overlaid by Conforti and Manoff's observations, already begin to uncover a double layer of time impacting on the valuation of a document: the time of the object, and the time of the museum both have consequences which will be considered in this research.

The primary known value of an artwork is currently measured empirically within the museum by its financial worth, which poses potential problems for considering this type of value in performance which might exist as an event in the museum, rather than as an acquirable object. There is often an expectation, created by the link between art and money, that this financial value will increase or remain stable over time, and can therefore be traced across the life of the artwork. This is due, at least partially, to the museum's close links with art market, as part of its extended framework. Clare McAndrew, in her work *The Art Economy* explicitly states that in the case of works of art 'their value nearly always increases over time, making them both a store of value and source of capital gain' (McAndrew, 2007, p. 1). This is a phenomenon also noted by critic Louisa Buck, who observes that once in a museum 'the artwork's enhanced status is also emphasised by a resulting increase in its monetary worth' (Buck, 2004, p. 12). Both writers highlight the tendency for the monetary value of the artwork to increase over time, particularly, Buck states, when the museum is involved with the act of endorsement of an artist. Although the museum does not necessarily benefit from this monetarily, as it does not sell works from the collection, this does reflect on the contribution that work makes to the broader collection. McAndrew claims that 'these forms of unique art are also very durable and storable over time as their value does not depend on any degenerative practical function, and they will tend to increase or maintain their temporal value' (McAndrew, 2007, p. 38); little consideration is given to the more difficult forms, including performance, where the stability necessary for a measurable increase in monetary value over time simply does not exist in the same way. This strongly suggests that conceptualising value as changing over time, alongside acknowledging the different types of value which might be applied, will create a much clearer picture of why and how performance documents are, and have been, valued in the museum, beyond simply considering their monetary worth. The case studies in this chapter will demonstrate that, generally, the artwork does not simply acquire a specific type of value incrementally, over time, but rather has the potential to go through moments of radical shift which cause perspectives on value to similarly alter.

The Complex Temporality of Performance Documentation

The temporal relationship between performance moment and performance document is one which has had a significant impact on value perceptions, from the assertion of the document 'following' on from or being the result of, the performance, to the more complex relationship of continuity that this thesis is founded on. Rebecca Schneider has written extensively around time, using it to re-conceptualise the relationship between the document, the performance, and the audience, and I share her interest in 'repetitions, doublings, and the call and response of cross- and inter-authorships' (Schneider, 2011, p. 2). Her bold assertions that 'time plays forward and backward and sideways' (p. 6) and that 'the past can disrupt the present […] but so too can the present disrupt the past' (p. 15) extends a framework whereby performance moment and performance document are removed from our '*habit* of linear time' (p. 19, italics in original) which deems that one must precede the other. In his conceptualisation of this freedom, Christopher Bedford developed the 'viral ontology' of performance (Bedford, 2012). In this consideration of the performance/document temporal relationship, the performance document doesn't merely represent the past performance moment, but the works, through repetition, 'become *performances through time*' (Bedford, 2012, p. 78, italics in original), through the idea of a performance which 'splinters, mutates, and multiplies over time' (p. 78). For Bedford, as for Schneider, nothing in the relationship between performance moment and performance document is fixed temporally: we can see the performance moment as a starting point, as Bedford suggests, from which the document stems, but we can equally see the performance document as constantly pitched 'toward the possibility of a future reenactment' (Schneider, 2011, p. 28). Schneider's extensive body of work, reinforced by Bedford's innovative ontology, has freed the document from strictly chronological time, and a fuller exploration of the impact of this shift within the museum becomes necessary.

As seen in chapter one, Henry Sayre and Boris Groys have both written around the relationship between the museum and the temporalities of the performance moment and performance document. Sayre's previously cited acknowledgement is that 'what saved the museum, what in effect gave it access to objectless art, was the document, the record of the art event that survived the

event' (Sayre, 1989, p. 2). Although using the somewhat problematic term 'record', which moves away from the notion of the performance document as having its own agency, Sayre's implication in this statement is that the performance document has value because it is more temporally stable than the performance moment, and therefore 'survives' well enough to enter the museum. What makes Sayre's assertion more important, however, is its reiteration by Groys twenty years later, when he says that 'in recent decades, it has become increasingly evident that the art world has shifted its interest away from the artwork and towards art documentation' (Groys, 2008, p. 53). This notes a shift in museum practice, between the 1980s where Sayre sees performance documentation in the museum as an innovative practice, to Groys's assertion of its acceptance throughout the museum sphere.[47] In the context of this thesis, these two statements strongly indicate an important shift in the museum's valuation of the document across time, especially in a context where 'none of these artistic activities can be presented except by means of art documentation' (Groys, 2008, p. 54). Although Groys goes on to utilise Benjamin's concept of the aura in the artwork to undermine the value of the performance document, stating that it 'from the beginning […] appears as potential multiplicity' (p. 62) due to a lack of anchoring to a singular space, his initial points around the changing valuation of the document by the museum remain important to this chapter in understanding value as shifting across time.

The temporality of a performance document often intersects with other factors which have value implications; one such occasion arises when considering how time impacts on the information value of different forms of document. Photography is a documentary material where value is particularly tied into the notion of time, as presented in the image, lapsing between creation, printing, collection, and viewing, and collapsing in the moment of the museum visitor, in the present, viewing the event as it was, in the past. Looking at performance art and Chris Burden's body of work, Nick Kaye considers the 'tenses and intervals

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[47] Groys has also explored the changing temporality of the museum exhibition, in his 2013 e-flux article 'Entering the flow: Museum between Archive and Gesamtkunstwerk', http://www.e-flux.com/journal/entering-the-flow-museum-between-archive-and-gesamtkunstwerk/. Here, he argues that curatorial projects, unlike traditional museum exhibitions, bring apparently time-resistant artworks into the flow of time, through their inclusion in temporary event-like exhibitions. Although not focusing solely on performance, his paper resonates with this chapter in offering alternative conceptualisations of time in the frame of the museum: he particularly considers the (re)synchronisation of the time of human existence and cultural representation.

in which this work functions' (Kaye, 2012, p. 242). He utilises temporal terms to consider the relationship between performance moment and performance photograph and acknowledges that the photograph makes 'reference to its multiple times: the times of action, record, staging, but also frequently production and reading' (p. 243), activities which frequently happen once the performance document has entered the museum. Within the photograph, which appears to capture an instant of a performance moment, time becomes fractured and complicated by the dispersal of points of creation, which occur both before *and* after the acquisition of the performance document into the museum.[48] As such, there is an implication that the use value of the photograph may vary at different times: the level of use value itself may stay the same but the type of use – display, research, information, or even marketing – could change depending on the relationship in time between the producer of the image, the viewer, and those who facilitate the viewer's experience. Barbara Hodgdon also refers to this 'double history' (Hodgdon, 2003, p. 89) of the theatrical still: one which occurs 'before and during the run of a performance'[49] and one 'when the performance is no longer 'up'' (p. 89); she explicitly states, within this idea of the double history, that the use of the performance document changes depending upon where in this progression is stands.[50] Hodgdon repeatedly uses the language of history, of the 'origin', which is problematic in that she does not query the importance of the origin in value terms, but does succeed in establishing a temporal link between photograph and event, whereby the museum may become the site of an experience after the performance moment. Thus, as Hodgdon and Kaye explore, the progression of

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[48] This, again, resonates with Heidegger's notion of the bringing into being of the artwork explored in chapter one.

[49] Although some would argue the clear differences between performance and theatre when considering the photograph, the events which have occurred at Tate, and which are considered throughout this thesis in the case studies, do not always fall so clearly into one category or another. The Musée de la danse event, for example, did not necessarily have the same scripted, and faithfully repeated nature of the theatre event, but it did utilise performance photographs, and stills of performances, to market and sell the event.

[50] This notion of the 'progress' of a performance work and the positioning of documentation within that is something which is increasingly prevalent in conservation and preservation literature around performance and contemporary artworks. Gabriella Giannachi has presented this performance/document relationship as 'a series of folds' rather than a 'chronological progression' (Giannachi, 2017a, p. 129) in her consideration of re-enactment as a preservation strategy. Renée van de Vall et al (2011) portray a biographical approach, which goes through phases and moments of transition, in which documentation is often created, and Vivian van Saaze considers the notion of 'passage' (2013) for the artwork. There is an evident overlap in both theatrical and visual art approaches to considering performance as continuous, rather than fixed.

time creates a potential shift in value, particularly in how the document can be used in relation to its position within broader contexts.

Comparatively, when David Williams talks about the act of writing as documentation he links it particularly to memory which he says '*troubles* the past' (Williams, 2006, p. 105, italics in original), because of the transformative nature of remembering. Where the photograph, as established above, is accepted as a subjective but ultimately truthful portrayal of what was there, writing after the event, for Williams, means reference to subjective, fallible, and misleading memory. Williams's argument hinges on the idea that in coming after the time of the performance moment, the value of the document is changed, because it cannot possess the same qualities – truthfulness, accuracy, authenticity - as a document constructed within the same temporal and spatial moment as the performance. Interestingly, Gabriella Giannachi asserts that '[m]emory […] is not so much responsible for a recollection of something in the past, as for the construction, or even reconstruction, of the past in the present' (Giannachi, 2016, p. 59), agreeing with Williams's observation of subjectivity in remembering – 'it is crucial to think of memory as plural' (p. 61) – but, like Pearson and Shanks (2001), considering the potential of this multiplicity in the documented or archived memory of a performance. In the Hershman Leeson case study which follows, rather than considering the deferral Williams observes to cause the document to lose value, the different types of value and value potential that can be imbued on the performance document through this temporal manipulation will be considered.

The comparison of these two forms of document – photographic and written – situates them within a timeline of the performance; the photographic is viewed as being from the moment of the performance, whereas writing is a retrospective action. As well as creating space for an exploration into how the creation of the performance document in temporal relation to the performance moment affects its value, this also reiterates that the different temporal characteristics of various documentary forms have the potential to affect their value; time is not a fixed concept within the document as a generic object, there is not a unifying temporality for the document, these vary depending on its material and the museum's approach to its form. These theorists, in their unpacking of performance documentation as a broad practice, and in

considerations of individual forms of performance document, demonstrate that temporality within the performance document is complex. Therefore, their value is less likely to be found in their analysis as individual, isolated documents, than in their temporal relationships to both performance moments and the museum. Value is unfixed and fluid, as is time, and so the different formulations of time and temporality need to be considered in order to create a comprehensive understanding of their implications. Therefore, how the internal temporality of the document might have been altered either by an artist or documenter, or by someone within the museum, through the choice of a specific form will be explored. The case studies will move beyond considering the performance document to follow the performance moment, and will instead consider how more complex readings generate a more nuanced understanding of the value of the performance document to the museum.

Unknown Future Value: Potential and Time as a Clarifier

As has been briefly outlined by Riegl and Derrida, and was alluded to in chapter one, the value of a document cannot always be known in the moment of its creation. Rather it is part of a negotiation of value across time, which changes indefinitely. As much as it is important to understand how time changes the value of a document, it is also necessary to acknowledge instances in which time clarifies how the document is valued; where the value of a document is unknown at the point of creation, a value may be attributed to it in a moment which could not be anticipated. The case studies in this chapter include documents which were actively created in the 1970s, but where their perceived value has notably changed over time; in considering these changes, and the role of time in clarifying the type of value attributed, the necessity for reflection on documents and documenting practices becomes clear. The concept of unknown future value is tied strongly into ideas of access and subjectivity, in that the value of a performance document is clarified when it encounters someone who undertakes the process of valuation. Amelia Jones, who repeatedly acknowledges her own valuation of the performance document as a means of accessing past performance moments, states that in durational and time-based work, like performance, 'the question of meaning and the related question of value – both hinging on temporality and the aesthetic – are up for grabs' (Jones, 2012b). In both her writing and her practice, Jones indicates the

value of the document, particularly in terms of research and information as well as experience, as being linked to the point at which it is read, rather than the point at which it is created. Jones situates herself firmly within the idea of the unknown future value, but also begins to suggest that, at the point at which there is temporal distance enough for the work to be evaluated, it does become possible to clarify a valuation: it doesn't remain unknown indefinitely, even if that value does not prove to be stable. It is this assertion which underpins the exploration of *Seven Exhibitions* particularly, by establishing that now, in the act of evaluating the performance documents, it is possible to analyse how potential for value is translated into a realisation of value.

Philip Auslander and Tracey Warr have also explored this idea of the unknown future value by considering the audiences for the document. Auslander establishes that 'no documented piece is performed solely as an end in itself: the performance is always at one level raw material for documentation' (Auslander, 2006, p. 3), and that consequently 'there is an initial audience to which the performer assumes responsibility as well as a second audience that experiences the performance only through its documentation' (p. 6). As such, there is an awareness of temporal distance between the performance and those for whom the documentation is intended; its value is predicated as being dependent upon the time in which they are reading it. The understanding of this value can only be reflexive; it can only be established by looking back at the journey of the document from the past and establishing what value it has in the present. Anything else would be speculative rather than grounded in the observable acts of valuation upon which this thesis rests. Warr goes on to extend this idea of the double audience to incorporate a third audience who actively contribute to the network of performance documents expanding from the performance moment (Warr, 2003, p. 31). The unknown future value is therefore navigated not only by an audience who experience the work through the performance documentation, but also by a later audience who contribute supplementary performance documents. Each of these audiences occupies a different point in time in relation to the originating performance moment, and each gains a different perspective, thus potentially reaching a different value perspective. It is not just the positioning of the performance and the document

in time which is important, so too is the positioning in time of those encountering the document.

These encounters with the performance document constitute the moments within which valuations are undertaken. Auslander and Warr consider these broadly as within the museum spaces – often the implication being that these are openly public spaces of display. Heike Roms undertakes a similar consideration, but within the notion of the archive, both as related to the artist's practice and potentially as a collection held within a museum. Here, she suggests, the 'archive offers a potential site for engagement that even the most comprehensive scholarly critique or artistic reimagining can never fully exhaust' (2013, p. 37). Not only is the future value of the performance unknown because of multiple audiences across time, the subjectivity of those experiences means they are beyond our powers of analysis. They are so multiple, so inexhaustible because of their plurality, that we cannot fully know them, or even anticipate them. Roms also discusses legacy (p. 40), in the vein of Barba, and most significantly here, intangible value. Intangible value, in Roms's definition, is about that which the performance documents within the artist's archive will come to say about their body of work. Therefore, while the objects may have an immediate material – tangible – value, as they move temporally away from the performance moment and enter the museum they have the potential to take on new relationships and contexts, creating new interpretations and experiences. Roms reiterates the notion of unknown future value within the performance document, and proposes the archive as a site in which the continued realisation of multiple, infinitely expanding values may occur.

These explorations of unknown future value in terms of the specificities of performance documentation, when paired with Derrida's observations around the clarification of value over time, demonstrate why the complication of time as a concept, and reconsideration of the temporalities we read in performance and documentation, are necessary to understanding the nuance of value perspectives. By conceiving of value judgements as unfixed and pluralistic, this thesis opens up the need not only to consider what value judgements are made around performance documents, but *why* these particular perspectives are held, and how they might differ from other valuations. The analysis in this thesis indicates that it is action which is the central indicator of value. However, these

activities are not always consciously undertaken, or critically reflected upon; they are often the result of assumptions of best practice, historical precedent, or necessity of a moment. They are valuative actions, nonetheless, but that value is not necessarily consciously manifest. Through the concept of unknown future value it becomes possible to consider valuations retrospectively, either by analysing actions within their historical context or by understanding how certain performance documents, historically created, have come to have value in a present moment. Throughout the case studies, these multiple points in time will be considered in the implications they have for value perspectives; the value of the artwork has been unanchored from the singular temporal point of creation highlighted by Benjamin and Riegl, and instead becomes a series of unfolding moments in which activities of collecting, curating, conserving, and experiencing occur. Overall, time has been conceptualised in numerous ways: in the time-based characteristics of the document, in the temporal position from which these documents are analysed, and in the impact of passing time on the positioning of the document within the institution. The following case studies will be viewed through this framing of the importance of temporality in shaping value perspectives, and will establish how time impacts the valuation of the performance document by those within the museum.

Case Study One: *Seven Exhibitions* 1972, Joseph Beuys and Keith Arnatt - Early Performance and Performance-based works at Tate

From 24 February to 23 March 1972, Tate Gallery hosted *Seven Exhibitions,* a temporary exhibition of works drawn together at short notice to replace an unexpectedly postponed Robyn Denny exhibition. The artists invited to exhibit were six young British Artists – Bob Law, Michael Craig-Martin, Keith Arnatt, David Tremlett, Bruce McLean and Hamish Fulton – and one German – Joseph Beuys. Tate had drawn together these artists in particular because of their use of new processes, techniques and styles in their works, but repeatedly made it clear that 'the artists are entirely independent and do not in any way form a group. The show does not attempt to define a new movement' (Tate Gallery, 1972a). Rather than an exploration of a specific art historical movement, or group of collaborating artists, this was, for Tate, an early attempt to introduce non-conventional types of artwork into their exhibition spaces:

> This pieces in the show will have in common only the fact that they will not be conventional paintings or sculptures. They will comprise a variety of media including sound, videotape and the written word. Most will involve in one way or another, time. Although these media are unfamiliar in the field of art as the Tate Gallery normally shows it, it is in relation to this field that they are to be understood

(Tate Gallery, 1972a)

An earlier memorandum from Michael Compton, curator of the exhibition and Keeper of Exhibitions and Education department from 1970 to 1980, to the then Tate director Norman Reid stated that 'I, personally, believe that we should take the occasional opportunity to show the kind of thing that the Trustees and ourselves may be uncertain about when it comes to purchases or major exhibitions' (Compton, 1971); there is an implicit understanding here that display and curation potentially drive change within collecting practices. *Seven Exhibitions* can be seen to mark a significant change for Tate in the type of work it was beginning to exhibit and, shortly after, purchase in more significant numbers; it is an historically important exhibition, which was also shaped by the time in which it was created.[51]

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Figure 1.1: Keith Arnatt, *I Have Decided to Go to Tate Gallery Next Friday*, 1971. Tate Collection, P13142. Transferred from Tate Archive 2010 © Keith Arnatt Estate

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[51] 1972 also saw the purchase of Carle Andre's *Equivalent VIII* 1966, which caused controversy in 1976 when an article appeared about it in the Sunday Times:
http://www2.tate.org.uk/archivejourneys/historyhtml/people_public.htm
1972 was also last year included in Lucy Lippard's pivotal text *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (1973). It does not seem presumptuous, then, to consider the early 1970s a significant period of change not just in the creation of art, but in the attitude of the museum towards displays of those sorts of work: they proved a necessary challenge if Tate were to continue to exhibit a wide survey of work.

This case study focuses particularly on the works by Joseph Beuys and Keith Arnatt included in *Seven Exhibitions* and subsequently collected by Tate after the exhibition. Corinne Bellow – then Head of the Press Department at Tate – noted in a press release of 25 January 1972 that 'Joseph Beuys […] is a senior German artist who has never shown before in England but whose influence has been extensive here and all over the world' (Bellow, 1972); the exhibition was, in many ways, an introduction of Beuys's work to England, and one of the earliest presentations of an explicit performance as part of an exhibition at Tate.[52] Alongside a collection of his previous works shown through video tape for the duration of the exhibition, Beuys also performed *Information Action* on 26 February; this involved a discussion lasting around six hours about issues of social democracy, collective decision-making and the role of education.[53] He repeated the performance for four hours at the Whitechapel Art Gallery, also in London, the following day. Arnatt, on the other hand, presented a collection of performance-based photographs, which occupied an interesting position between document and artwork, and have often been categorised as conceptual art. The photographic pieces he presented tended to be formulated as images of an action alongside sections of texts, either written by Arnatt himself, or selected for their relevance to issues of performativity and language. For example, in *I have decided to go to the Tate Gallery next Friday* 1971, (Figure 1.1) displayed during *Seven Exhibitions,* Arnatt presented five panels: two with the sentence 'I have decided to go to the Tate Gallery Next Friday' printed on them, two explaining the nature of this sentence as a statement and an operative (performative) artwork, and finally a photograph of Arnatt on the steps of the Tate Gallery, acting out his previous statement. The collection he presented for *Seven Exhibitions* demonstrated his art as a process of performance, captured through these combinations of photographs and explanatory texts. They occupy a liminal space between the categories of performance and documentation.

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[52] By explicit performance, I am referring to a live body performing an action within the presence of a similarly live audience, rather than the display of objects which referred to a performance, such as documents or performance photographs.

[53] For a deeper analysis of the format and content of *Information Action* see Jonah Westerman's perspectives essay written for the 'Performance at Tate' research project (Westerman, 2017). Westerman also offers an alternative reading of the blackboards featured in this case study, suggesting that 'they are reminders we missed the action'.

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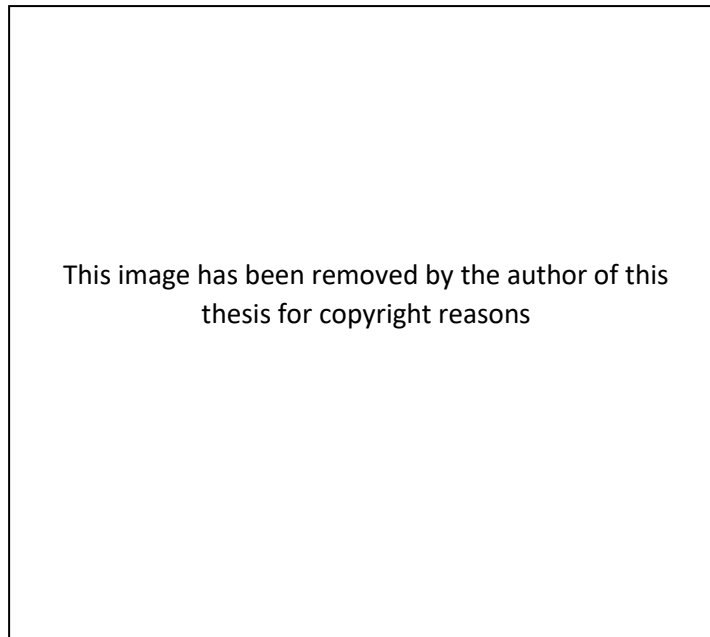
Figure 1.2: Keith Arnatt, *Self-Burial (Television Interference Project)*
1969. Tate Collection, T01747. Acquired 1973. © Keith Arnatt Estate

Both Beuys's and Arnatt's work operates within a spectrum of what could be considered as performance within the museum, either through the explicit presence of the artist's live body, in the case of *Information Action*, or through the inclusion of performance documents which show an action undertaken by the artist, such as Arnatt's *Self Burial (Television Interference Project)* 1969 (Figure 1.2). The significance of this exhibition in the space of Tate and the combination of performance-focused works on display make this a key case study within which to consider the impact of time, for two main reasons: firstly, *Seven Exhibitions* marks the first exhibition at Tate which focuses explicitly on performance and time-related works, within its larger display logic of showing less traditional artworks; as such, the archival documents around it offer the opportunity to explore Tate's early valuations of documentation, as both product – Arnatt's photographs – and process – documenting Beuys's performance. Time, here, is considered in terms of historical context. Secondly, having the opportunity to now look back at the journey of the documentation over the past forty plus years, the changes in valuation can be traced over time. Time will be considered here both as a chronological progression, in the consideration of how perceptions of the documents have changed from 1972 through to 2017, and as deferred and extended, where the internal temporal characteristics of

the document are impacted or manipulated by the museum, leading to differences in values.

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Figure 1.3: Joseph Beuys, *Four Blackboards* 1972. Tate Collection, T03594. Transferred from Tate Archive 1983. © DACS, 2017.

Changes in Valuation over Time: Rhetoric and Movement

In this section of the case study, I will consider valuations of documents at their point of initial contact with Tate, and will then consider how those valuations have changed over time up to the present day. Key points of movement for the documents will be in focus: namely 1983, where the blackboards Beuys used for *Information Action* in 1972 were transferred from the archive to the collection, and were titled *Four Blackboards* 1972 (Figure 1.3) and 2010, where the works gifted by Arnatt following the exhibition were transferred to the collection, leaving only a single image from *Self Burial* in the archive (Arnatt, 1969). I will also consider the implications of documents created by the museum not being open to public access, as is currently the case with some elements of the video of the Beuys *Information Action*.[54]

Tate's attitude towards the documentation of Beuys's live *Information Action* in 1972 appears to be one which highly values the record of the performance. In a letter from Compton to Beuys on 7 February 1972, he asks 'would you agree to filming or video-taping your action at the Tate Gallery? I have heard that the BBC might wish to film your work at the Whitechapel' (Compton, 1972). This question from Compton simultaneously suggests an awareness of the need for

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[54] An aspect of this film documentation went on display at Tate Modern in late 2015, but until this point had not been made available to either internal or external researchers. Further iterations of the film, which are currently kept on VHS, were in the process of being acquisitioned formally by the archive in late 2015. Personal conversation with Valentina Ravaglia, Assitant Curator of Displays, Tate Modern, 30/11/2015, personal email correspondence with Victoria Jenkins, Assistant Curator, Tate Archive, 04/11/2015

the artist's explicit permission for filmed documentation, but also indicates an institutional awareness of the value of a recording: even institutions outside of the museum, such as the BBC, recognise the value of a record of a work by an artist of Beuys's standing. There is a further letter from Penelope Marcus, Assistant Keeper, to Leonie Cohen, Head of Art Talks at the BBC, on 8 February 1972 referencing a Beuys talk which the BBC may film (Marcus, 1972). In neither case did the BBC filming appear to occur, but the act of enquiry is itself an act of valuation: it indicates that the opportunity to document Beuys's work would be of value to the institution, particularly in the sense of symbolic value in the evidence of their having hosted a performance event by Beuys.[55] The filming by Tate Gallery did go ahead, as evidenced by the presence of two cameras shown in the photographs in Tate's collection of the exhibition (Wilson, 1972).[56] Much of this film is not currently available for public access through the archive, but sections of restored footage were displayed for Beuys's ARTIST ROOM collection display at Tate Modern from 2015. In the archive, however, there is still an audio recording of the event, accompanied by a typed transcript (Tate Gallery, 1972b) as well as a significant collection of photographs from the event. By comparison the Whitechapel Art Gallery has only nine images of their iteration of the piece: either these were the only ones taken, or were the only images kept, despite the event running for around four hours (Whitechapel Gallery, 1972). Overall, Tate Gallery's coverage of the Beuys event, in documentation terms, was thorough: at the point of creation it included the moving visuals of film, still visual of the photographs, and the audio alongside a transcript of that same audio. What the 1972 documentation strategy seemed to value was comprehensive coverage of the event, anything which would give accurate information or knowledge about the work in the future. Prior to 2015, the documents had not been used in exhibition, which indicates that their display and access values are only now being realised, but

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[55] None of the photographs at the Whitechapel show the presence of filming, and there is no record in their archives of any footage existing.

[56] Interestingly, the folders in which these photographs are kept indicate that the photographs themselves were moved from the Tate Gallery Press Office to the photographic collection held by the archive in 1988, on the occasion of Corinne Bellow's retirement from Tate. Many of the valuation-indicating actions are the result of the acts of individuals within the larger institution, who potentially set precedents to be followed.

their continued preservation within the archive does suggest that there was an awareness of a potential future use and information value.

Some ten years after the creation of the documents around Beuys's performance, a significant shift in rhetoric occurred around the blackboards used during *Information Action*, and which had been acquired by Tate after the performance. Significantly, in her discussion of *Information Action* Barbara Lange (Lange, 2007) notes that 'photographic documentation [of the event] shows only three blackboards. The blackboard which is currently installed on the right and whose white charcoal diagram of the social triad is turned 90 degrees probably belongs to another context' (p. 187). Closer inspection, and comparison to the few images held at the Whitechapel archive including just one which clearly shows a blackboard, strongly suggests that this is the board used at the Whitechapel event; despite the fourth blackboard having nothing to do with the event at Tate, it had come under the remit of the museum to conserve it as a document of Beuys's body of performance work. The act of acquisition and the collation of all four blackboards in 1972 into a 'collection' around *Information Action*, suggests that those acting within Tate's remit understood them to have a value as performance documents. In 1982, Sarah Fox-Pitt, then head of Tate Archive, noted: 'A very high value has been placed on some [similar blackboards] for a transaction recently and perhaps they are now considered art works – would they be better looked after in your stores' (Fox-Pitt, 1982). Although, as discussed previously, the change of monetary value within the scope of the artwork does not necessarily shifts its artistic value within the scope of the museum, it appears that it may do when considering the value of the performance document. In a later memorandum to Richard Morphet, at this point in his position as Deputy Keeper of the Modern Collection at Tate, on 4 March 1983, Fox-Pitt again notes that Tate is aware that other Beuys blackboards have sold for a significant value during the late 1970s and early 1980s (Fox-Pitt, 1983), which in turn seems to suggest a gradual change not necessarily in the amount of value the blackboards at Tate have, but in the type of value they are assigned. The knowledge that other institutions were applying significant monetary value to similar documents was the instigator for action which communicates a new valuation for the Beuys performance

documents; these actions translated into the movement of the blackboards across departments at Tate.

The very early life of the blackboards at Tate is somewhat ambiguous; there is debate over whether they went directly into an early version of Tate Archive, or whether they were temporarily housed, with the rest of the institutional documentation of *Information Action,* in the Education department.[57] What is clear, however, is that around 1982 – when Tate Archive was preparing to move into a new physical location – the blackboards began a journey across departments: they were moved from the archive to the collection, and then onto display at Tate Modern in 2015. This suggests a clear shift in the valuation of these documents from being predominantly about information and knowledge, to being artworks, and thus linked more strongly to both artistic and experience value.[58] The transferral, in 1983, of all four blackboards into the collection is an indication of a significant shift in the valuation of the blackboards from informational documents – Lange highlights them as 'formerly valued as purely documentary' (Lange, 2007, p. 177) - to artistic documents. In this shift eleven years after their use during *Seven Exhibitions*, the museum designates the blackboards as having an artistic value not previously assigned to them. The passing of time changes the actual type of value the document is assigned, and that shift in the valuation is seen in the act of moving the documents between two spaces in the museum: from the space of the informational document in either the Education department or Tate Archive, to the space of the artistic document in the collection. The potential for display value has similarly shifted within this act of movement, and was realised in 2015. At this point the Whitechapel blackboard was separated, and returned to its landscape orientation, and the three 'Tate' blackboards were rearranged into their initial order. All four were then included in the ARTIST ROOMS display of Beuys's work at Tate Modern. While previously the blackboards may have been displayed as examples of documents referring to an historic event at Tate, their

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[57] In a memorandum from Sarah Fox-Pitt to the Modern Collection on 3rd November, 1982, she notes that 'the Archive has housed, since the exhibition/event, 4 J.B. [Joseph Beuys] Blackboards' (Tate Gallery, PC10.5). Tate Archive as it is physically manifest today did not exist at Tate in 1972, and so the education department may have held them until they could be transferred formally.

[58] Interestingly, I have come across no instances of the reverse journey of artworks being re-classified as archival documents, perhaps because, as discussed previously, the collection is more likely to be the perceived resting place of an object than the archive, despite Derrida's claim.

position within the display is now one of an artwork; in shifting from archive to collection, they become examples of an artistic practice in their own right, establishing themselves within the chronology of art history, rather than referring to an immaterial event. This perhaps restores an element of their aura by Benjamin's logic; the documents no longer stand in for an absent practice, but assert their own presence as vital to the institution's (hi)story of art.

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Figure 1.4: Keith Arnatt, *Art as an Act of Retraction* 1971. Tate Collection, P13140. Transferred from Tate Archive 2010. © Keith Arnatt Estate

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Figure 1.5: Keith Arnatt, *Rejected Proposal for the Peter Stuyvesant 'City Sculpture Project' (For Cardiff City)* 1972. Tate Collection, P13141. Transferred from Tate Archive 2010. © Keith Arnatt Estate.

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Figure 1.6: Keith Arnatt *Portrait of the artist as a shadow of his former self* 1969-72. Tate Collection P13143. Transferred from Tate Archive 2010. © Keith Arnatt Estate

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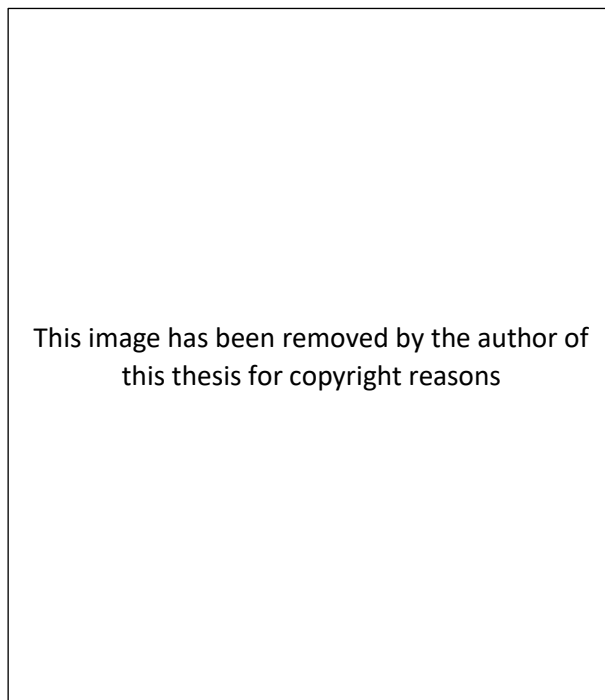
Figure 1.7: Keith Arnatt *Art as an Act of Omission* 1971. Tate Collection P13144. Transferred from Tate Archive 2010. © Keith Arnatt Estate

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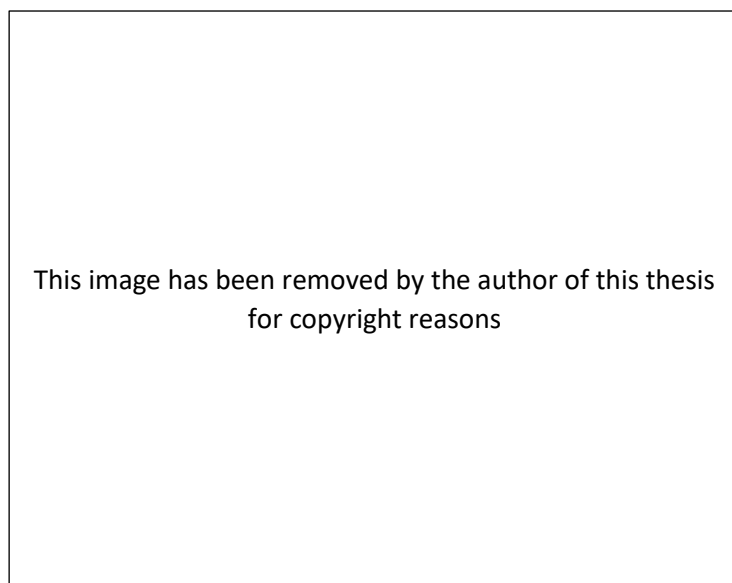
Figure 1.8: Keith Arnatt *Invisible Hole Revealed by the Shadow of the Artist* 1968. Tate Collection P13145. Transferred from Tate Archive 2010. © Keith Arnatt Estate

A similar shift can be seen in the transfer of the Arnatt photographs from archive to collection, overseen by curator Andrew Wilson in 2010, thirty-eight years after their acquisition into the archive. In this case, it was six photographic works which moved from the archive to the collection (Figures 1.4-1.8). This left one black and white image, taken from the nine images used in *Self Burial,* as the only photographic document by Arnatt to remain within the archive; in his notes around the transferal from archive to collection, Wilson notes that it was probably used as 'the model to print the nine photographs used in the exhibition in 1972, a work which was later gifted to Tate, and should therefore remain in the Archive' (Wilson, 2010), singling this out as a record of how the work should look rather than an element of the completed work itself. As with Beuys's blackboards, the artwork is found in the collective of the nine photographs, not in the single image. However, the significant difference here between the Beuys blackboards and Arnatt's photographs is the fact that the photographs were exhibited, in the same form in which they went into Tate Archive, as part of the *Seven Exhibitions*. Whilst Beuys's blackboards were utilised and changed during the course of *Information Action*, Arnatt actually displayed these works. However, rather than being considered for inclusion within the collection, these instead went directly into the archive; their value was seen to be informational

rather than artistic, and the space in which they resided reflected that valuation. In a letter to the artist on 21 March 1973, a year after *Seven Exhibitions*, curator Anne Seymour notes that 'when we finally get the negative (for Self-Burial) we shall at least be able to say we own one piece by you' (Seymour, 1973b) reiterating an institutional perception that the photographs gifted after the exhibition do not constitute 'pieces' by the artist. It was only in 2010, that these six works were transferred to the permanent Tate collection.[59] Wilson also acknowledged that this was in line with 'the wishes of the Keith Arnatt Estate, which has confirmed that these are not documents of works but art works in their own right' (Wilson, 2010), acknowledging external influences and contexts as impacting on valuation within the museum. As with Beuys's blackboards, this act of movement strongly indicates a change not in the amount of value assigned to the documents, but in the type of value that is assigned: from informational to artistic. By understanding this movement of the document as an active process, it can then be understood as an explicit act of valuation undertaken by the museum, a change in perception and attitude rather than a change in the intrinsic nature of Arnatt's work.

These two examples show a significant change in valuation of documents – both performance photographs and material ephemera from live action – not in the amount of value assigned by the museum, but in the type of value that is attributed to them at a given time, by a certain group of people. Specifically, there has been a shift within the museum from viewing the documents as important for the information they provide about an artist's practice to assigning them a value as an example of an artist's practice which has the potential to be displayed within the museum's narrative of art and art history. In a letter to Dr Bonin, on 7 February 1973, Seymour highlights this by saying that 'the financial value of the work [Arnatt's *Self Burial*] is small, but it is nevertheless of particular interest in the context of the development of British art during the past five years' (Seymour, 1973a). For Tate as an institution working within the remit of British art, the ability to include works – including complex performance works - within that specific narrative of art history is of display value. The shift of value

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[59] In 2000, notably, Tate has purchased Arnatt's *Trouser – Word Piece* 1972-1989 (Tate Collection T07649), and in the same year the artist presented the museum with a colour version of *Portrait of the artist as a shadow of his former self* 1969-1972 (Tate Collection, T07647). Both went directly into the collection.

over time is indicated by movement, an alteration in the space in which the document is held: from the archive, a space for research and reference, to the collection, a space reserved for those objects the museum deems to be 'artworks', and which contribute to that art historical narrative explored and exposed by Tate in their spaces of exhibition.

Non-Chronological Temporality and Value: The Museum as Temporal Manipulator

As well as allowing a consideration of the impact of passing linear time on the value of the document, the decisions undertaken by Tate around the issues of copying and migrating documents related to Beuys and Arnatt's works create space for explorations of non-chronological time and value: namely, where time is deferred, extended, or manipulated as a result of acts of valuation made within the museum. This section will consider ways in which the linear passing of time within and around the document can be fractured, leading to different valuations of the performance document. This includes both a change in the type of value, as demonstrated in the previous section of this case study, and multiple types of value being applied to the same document within its different temporal states. It also resonates with a notion of performance documentation which has a value in the future, where value is not a stable concept but a possibility. This, in turn, creates the potential for the document to be subject to more complex temporalities both within itself, and as a result of actions undertaken by the museum – actions which indicate valuations dependent on certain temporalities. For example, documents may be subject to deferred time: the document may either halt the progression of time by presenting one moment of a performance moment which then passes through time, as a photograph does. Alternatively, they may be subject to strict preservation policies in the museum, and no longer be accessible, thus negating the impact of passing time on the performance document. Documents may also extend time: either by allowing a longer-term experience of the work across time by allowing the visitor access to a performance moment, or they may be subject to recreation and copying by the museum, literally extending their life period when in danger of degradation or loss.[60] These complex temporalities relate to issues

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[60] There is potentially a tension here between 'museum time' and 'object time', whereby the internal logic of a document's temporality is seen as one characteristic, which is often non-linear, but at the

of preservation and conservation, and this will be considered in order to understand how these activities impact valuations.

As referenced in the previous section of the case study, during Beuys's *Information Action* film and audio were recorded through a selection of cameras and the use of a microphone and recorder, and these performance documents shed light on the temporal manipulations outlined above. Reid noted in a letter of 4 April 1972 to Beuys that 'we are editing the 5 hours of tape we took of your Saturday piece. I believe there is a considerable amount of good material in it' (Reid, 1972), immediately suggesting that a useable document is of value to the museum, rather than one which presents the full duration of the performance. After these were created a transcript for the audio was also produced, at least partly to help overcome the poor quality of the audio; whilst Beuys's voice is mostly clear, there are moments of indistinct audio and the audience members are, generally, not captured clearly in the recording. In a letter to Beuys, Compton notes that 'the sound was very bad' even in the original recording (Compton, 1972). As of 2017 the transcript remains, as far as it is possible to determine, a single item in its original form while the audio recording now takes several forms. There remains a 'master recording' of the event within the archive, which is not available to the public or to researchers at the museum archive, but exists solely to make copies from.[61] There are currently two accessible copies, also held within the archive, of the audio. The first is a cassette, whose reproduction note in the online catalogue puts its creation date at 1990, and the second is a CD, created in early 2015 during a digitisation project. The archivists intend to upload a digitised copy of the audio to an un-networked computer in the archive reading rooms imminently.[62] Ultimately, then, there will be four iterations of the same document in the archive, all currently indicated by a single catalogue record: TAV 616AB. This will include the inaccessible master cassette, an accessible cassette, an accessible CD and

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same time, conservation and preservation techniques are used in order to ensure the continuation of that object through linear time, as this is the driving logic behind the museum collection.

[61] I will use the term 'master recording' rather than 'original recording' here, as this is in better keeping with the technical definitions around audio recordings, in that the 'master recording' is the one from which all future copies are made. This term also negates the need to discern between the 'original' experience of the live event, and the 'original' performance document, which does little in this case to help us understand the nuances of the value types assigned to the variations in the audio of the performance moment.

[62] Noted in an email from Victoria Jenkins, Assistant Curator, Tate Archive, 4 November 2015

an accessible digital recording. There has been, arguably, a fragmentation in the temporality of this document which is now spread across different types of material, which are valued differently in the museum.

The master tape does not constitute an artwork as such, but it is preserved in a way which elevates the material of the cassette, arguably, above the content.[63] The tape is archived, but public access to it is not available in the way that it is to other archival materials. This then suggests that its continued survival as an object is clearly important to the museum, but the public's ability to access it as an historical document is less important; symbolic value overrides access value. For the museum, indications of owning the master tape of a performance moment takes precedence over wide access to that document in its originating form.[64] This is reiterated by the presence of the two current 'copy' documents – referred to as 'access copies'– and the future third, which are what makes the document accessible to the public.[65] Whilst the archival record refers primarily to the master tape, it is the copy which the public can access; the master has simply become a symbol of the performance document, rather than remaining as a working document itself. The impact of time on this master recording has been deferred, in that its survival as an object is that which is valued, and actions have been taken to ensure passing time has little impact. The copies, on the other hand, indicate another valuation of the document in light of its extension in time. These have clear use value as accessible documents, open to the public for research and information: this is the sole reason for their creation, and they are (almost) infinitely replaceable. Their continual update into more accessible iterations – cassette to CD to digitised copy – over time indicates their continued valuation as usable documents irrespective of their material composition. As such, they extend the life of the performance document not just into the present but also into the future: at this point in time the archive is aware that there will be a digitised copy in the future, and so there is a sense that the document is always pitched towards that iteration which will

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[63] In many ways, the material of the document, in this case, is the means through which the content can be accessed, and so the two are inherently linked.

[64] This perhaps most succinctly indicates the key difference between artistic and symbolic value. In the case of the former, the museum is bound – to some extent – to allow access to and an experience of art objects, through their role as a public institution. In the case of symbolic value, it is sufficient for the museum to make known that they possess the object, without having the same impetus to democratise access.

[65] Email from Victoria Jenkins, 4 November 2015

be useable in the future. Its potential for value in the future is tied into a flexible approach to its materiality. There is a much stronger sense within the documents containing extended temporalities – the copies – of a pervasive use value, which will endure for as long as the museum and the archive undertake the actions of copying and migrating the document; these are, clearly, strongly valuative actions.

The issue of master and 'copy' documents is also highlighted by Tate's 1974 negotiation around the acquisition of a video document of Beuys's earlier performance piece *Eurasienstab* 1968, which led to the acquisition of a number of films of the piece (Tate Gallery, 1968). The original acquisition from film artist Gerry Schum fell through after his suicide in 1973 and Seymour noted in a letter to the director in February 1974 that 'no-one seemed to know what had happened to the master tapes originally made and owned by Schum' (Seymour, 1974c); there was a concern that without the masters, no regulation of editions of the video could be undertaken, and so the value of the copies the museum may decrease as the ability to access the video through other means grew. However, Tate did eventually acquire a document of the performance through Anny de Decker at the Wide White Space gallery in January 1974, when Seymour wrote to the director noting that 'we could with advantage acquire a copy of the film rather than of the video tape' (Seymour, 1974a). She followed up in a letter of 22 January 1974 that 'if we are proposing to show the film at all frequently, it would seem to me sensible to buy at least one extra copy. Ideally, I think we should have one copy which is never played, but banked for posterity' (Seymour, 1974b). Although on this occasion Tate did not acquire the 'master' version of the document, they were aware of its being held at the Wide White Space gallery, of its circulation through time and space being controllable. More significantly, Seymour openly discusses the potential for acquiring a purely symbolic document, one which 'is never played' but occupies a position within Tate's collection purely as an object which represents their acquisition of a significant document of a Beuys performance. There is simultaneously a valuation of documents which will extend through time – in Seymour's consideration of buying multiple copies to allow for frequent display of and access to the work – and which are protected from time – in the acquisition of a copy of the work which would not be used in any way. The same document, as

with the *Information Action* document, has two very different temporalities, and therefore multiple perceived values.

This issue of copying of documents is not one which is solely connected to the Beuys, it can also be seen within the issues of acquisition around Arnatt's work at the same point in time. In 1972 and 1973, Tate undertook the process of acquiring a number of Arnatt's photographic works presented in *Seven Exhibitions*, including *Self Burial*. Reid undertook negotiations with Frau Dr. von Bonin of Westdeutsche Fernsehen, who had initially printed a set of the nine photographs for the exhibition. In a letter of 2 March 1973 to Frau Dr. von Bonin, Reid wrote '[w]e greatly look forward to receiving the duplicate negative of the work and seeing the photographs on our walls again' (Reid, 1973). Evidently, the museum valued having the photographs which von Bonin printed for the exhibition and which Arnatt had suggested in an earlier letter to Seymour (Arnatt, 1972) they could keep as an example of the work. However, they also valued having a copy of the negatives, and copyright for the images (Reid, 1973) and therefore the ability to reprint the photographs at will. Indeed, in a letter from Morphet to Arnatt on 7 June 1973, Morphet suggests a type of frame which would mean the photographs 'do not have to be regularly reprinted', at the same time suggesting that this would be an option by asking whether 'if any of the photographs deteriorates or gets damaged, we can replace it, using the negatives which were presented' (Morphet, 1973). In an earlier letter from Seymour to Arnatt about the acquisitions, she states that Tate would 'also need to know whether we'd have the copyright' (Seymour, 1972), indicating a clear concern for the museum in understanding the scope of copies which could exist of the work, outside of their control. There is a precedent here not just for the museum to value copies of documents, which allow an extension of the work through time, but they also value owning those 'master' documents from which those copies can be made and through which the museum can retain control; there is a constant sense of pitching towards securing access and use in the future, through acquiring negatives which themselves will be less accessible in that future. The master and the copy, whilst serving very different purposes for the museum, and demonstrating opposite conceptualisations of time – deferred and extended - are linked in the way that the museum values them in relation to one another.

As such, the audio document of Beuys's *Information Action,* particularly when compared with Arnatt's *Self Burial* documents and the *Eurasienstab* film, can be seen to have a fragmented temporality. On the one side there is the master copy which has been frozen in time through a revocation of public access and is not made use of as a recording of the performance, as was its original purpose. It is viewed predominantly as a symbol for the museum of their having possession of a document of a Beuys performance, a record which no other museum, gallery or private collector can lay claim to, and from which they can control the circulation of copies into the future. On the other hand, there are also three usable copies of the document which continue to pass through and be impacted by time, thus extending the public life of the document far beyond the initial possible reach of the master tapes. There is evidence of the continuous updating of these copies into more contemporary media, with the aim to make them as publicly accessible as possible, to continue their perceived purpose. Their value is solely linked to their use as publicly accessible copies of the document, which can be replaced with others also designed for that purpose in the future; where the master is the subject of strict preservation, the copies are, ultimately, replaceable. The museum applies very different values – symbolic versus use – to the same document, depending on its internal temporality, and how the museum manipulates that temporality for its own use.

Case Study Two: Lynn Hershman Leeson, *Roberta Breitmore* 1972 -78 - Manipulated, Extended and Deferred time: The Role of the Artist and the Curator

The second case study in this chapter centres on the five works by Lynn Hershman Leeson, acquired by Tate in 2010. Continuing to consider the temporality of the works, the focus of this case study will be on the role of the artist in the manipulation, extension and deferral of time within the performance documents, and how this affects their value within the museum. The aim of this exploration will be to understand the differences in the value of the document for the museum when the actions of deferring, extending and manipulating time are undertaken deliberately by the artist, rather than being a consequence of museum practice as explored above. Created in the early 1970s, like Arnatt's performance-based photographs, Hershman Leeson's manipulation of time is rooted in the creative act, rather than being an issue of preservation and

conservation as explored in the previous case study. Therefore, alternative motivations for the manipulation of temporality in the performance document will be considered here in terms of their implications for valuations.

From 1972 – 1978, Hershman Leeson carried out the long-term performance piece *Roberta Breitmore*.[66] In this project, Hershman Leeson took on the persona of Roberta Breitmore over a period of seven years, creating an identity for her, before allowing three other women to also embody Roberta from 1977.[67] Hershman Leeson created an official identity for Roberta, with bank accounts, apartment leases, and other official paperwork constituting documents of the existence of Roberta; many of these documents now reside within museums and private collections as the legacy of the long-term performance work. All that remains of Roberta following her 'exorcism' in 1978 are the documents which Hershman Leeson deliberately created during the performance. In her introduction to Hershman Leeson's work, Kelli Dipple, former Curator of Intermedia Art at Tate, referred to Hershman Leeson's work as a 'practice of documentation-as-performance' (Dipple, 2010). This idea was also noted by curator Robin Held, who saw one aspect of Hershman Leeson's work as being a 'performance-as-documentation Roberta' (Held, 2005, p. xii). In 2010, Tate acquired five performance document artworks from *Roberta Breitmore*.[68] Although Tate acquired just these five works in 2010, they were offered a 'Roberta Breitmore Archive' at the same time although it was eventually decided that 'the entire archive would be too much of a commitment' (Tate Gallery, 2009), suggesting a balance within the museum between a perceived potential value, and the effort which would need to be exerted in order to realise that value.[69]

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[66] For an extended description and analysis of the project, see Dekker, A., Giannachi, G., van Saaze, V. (2016).

[67] I use the term 'project' here rather than 'performance' to encompass not just the live acts undertaken within the artwork, but also the acts of documentation performed under the same umbrella; the emphasis in this case study is not just on the live act, but on the artwork as an extended whole, or as a 'project'. This also aligns with my use of the term 're-enactment' for live works being repeated in the museum, in that this term aims to capture not just the performance moment, but the entire process of facilitating that performance moment in the museum.

[68] Notably, the acquisition was overseen by Andrew Wilson, the Senior Curator responsible for the movement of the Arnatt documents.

[69] The acquisition file at Tate, PC10.4, notes that two Roberta Breitmore Archives have been taken on, one by collector Donald Hess in 1993 and the other by the Whitworth in Manchester in 1998.

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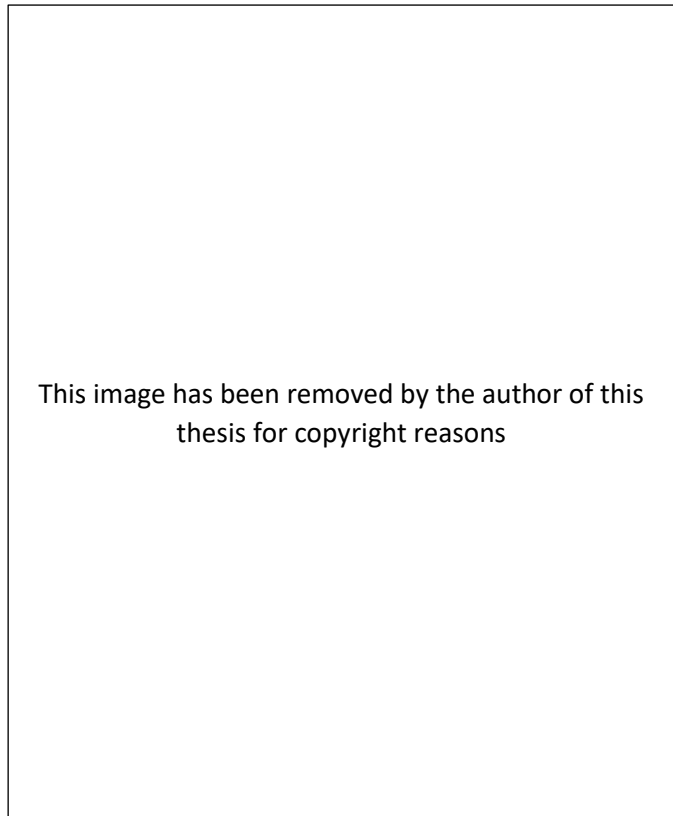
Figure 1.9: Lynn Hershman Leeson *Roberta's Body Language Chart* 1978. Tate Collection P20340. Acquired 2010. © Lynn Hershman

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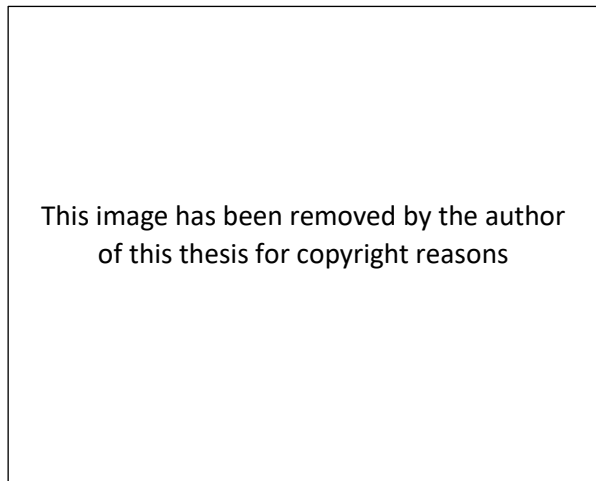
Figure 1.10: Lynn Hershman Leeson *Untitled (Roberta's Signature in Guest Book)* 1975. Tate Collection P20341. Acquired 2010. © Lynn Hershman

Figure. 1.11 Lynn Hershman Leeson *Check* 1974. Tate Collection T13026. Acquired 2010. © Lynn Hershman

Closer analysis of the five performance documents – four photographs, one a paper-based object - begins to indicate their complex temporal existence. *Roberta's Construction Chart #1* 1975 was printed in 2009; a version dated to 1974 is in the collection at the Los Angeles County Museum of Art (LACMA), whilst the second variation titled *Robert Construction Chart #2* 1976 resides at the Museum of Modern Art (MoMA) in New York. *Roberta's Body Language Chart* 1978 (Figure 1.9) was also printed in 2009, and again, a version is in the collection at MoMA, and the Walker Art Centre appears to have the first in the series in their collection.[70] *Untitled (Roberta's Signature in Guest Book)* 1975 (Figure 1.10) seems to be the only print acquired which is unique to Tate's collection, although it is noted to be the artist's proof from an edition of three. The final photographic work *Lay Off & Leave Me Alone* 1976 was printed in 1978, and another iteration is in the Walker Art Collection. It is most likely that the three re-printed photographs were reprinted in 2009 for the sole purpose of entering Tate's collection, as according to the pre-acquisition form (Tate Gallery, 2009) the negotiations around their entry began in 2009. The final work in Tate's collection is *Check* 1974 (Figure 1.11) a paper cheque taken from the 'Breitmore Account'. Although MoMA and LACMA also have cheques in their collection (dated 1974 and 1976 respectively), and the Walker appears to have three, attributed to 1972 – 1979, each is an original object, with a series of unique serial numbers and in some cases 'Roberta's' signature. As such each

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[70] The Walker Art Centre's copy is inscribed with '1/5' in the bottom right corner.

object is made 'unique' – a term used in the acquisition documents (Tate Gallery, 2009) – by these subtle differences. They are not editioned works, like the photographs, but each is unique possession, formerly belonging to 'Roberta' and now designated as artistic objects, signed by the artist/performer as 'Roberta'.

Hershman Leeson's documents do not necessarily fit in with the chronological concept of time, as many of the documents are intrinsically bound to the acts 'Roberta' performed, rather than simply being distanced observations of her actions. In their analysis of the 'Roberta' project, Dekker, Giannachi and van Saaze observed that the chronology of the documents did not correspond directly to the life of 'Roberta' but was primarily about their creation points (Dekker, Giannachi and van Saaze, 2017) which, as seen above, were complex in themselves and present an alternative reading of the time of the project. Nor do these documents necessarily fit entirely into the category of 'performance photographs' as Roberta was not constructed solely for the camera, but for a live, real-world performance, captured in documentation through surveillance technology. In the case of three of the works in the Tate Collection, Hershman Leeson also had an active role in manipulating the temporality of the document. In *Roberta Construction Chart #1* Hershman Leeson hand-numbered areas of a photo of Roberta, and has provided a list of specific make-ups which she used in the 'construction' of Roberta. Rather than just being a photograph of Roberta with a fully made-up face, Hershman Leeson has taken and printed a photograph, which she has then annotated and manipulated with ink and acrylic colours, re-photographed and printed as the artwork. In *Body Language Chart,* Hershman Leeson arranged a series of nine photographs taken during a psychiatric session into a three by three grid, and has added typed notes and questions under each image, before re-photographing and printing these as the final documents. *Lay Off & Leave Me Alone* was printed in 1978, when Hershman Leeson also used ink and acrylic on the image; in this case, however, she did not re-photograph and print this as the work, but declared the altered photograph the artwork. These three photographs have become something more than performance documents in their raw form; they are constructed artworks and their entry directly into Tate's collection reiterates this status.

This direct entry into Tate's collection in 2010 highlights the impact at this historical point of the artist's manipulation of time on the value of the performance document. As has been seen previously 'Hershman often elaborated on the photographic prints; re-photographing the documentation and then drawing, painting and pasting onto the resulting prints' (Dipple, 2010); there was a fracturing within this process, meaning that the moment of the taking of the photograph was not necessarily the moment in which the work was created but simply a point within a larger creative practice, resonant with the performance moment/performance document model of this thesis. Glenn Kurtz notes that by making additions to the photographs 'Hershman added another layer of documentation to the manipulated scene' (Kurtz, 2005, p. 117). She does not just offer a document, but a network of overlapping documents, from different moments in time, captured within a single object: her photographs become palimpsests. In the act of photographing, printing, making additions and annotations, re-photographing, printing and re-printing, Hershman Leeson fractures the time of the work, situating its moment of creation not just in the moment of the documenting photograph being taken, but across many different moments, deferring its eventual emergence as the 'work'. On some occasions, the dates shown by museums as the date of creation doesn't necessarily match that included within the annotated work, reinforcing the complex temporal nature of the works Hershman Leeson creates.[71] Tate's online catalogue has clear differentiations between the date that the final, annotated or edited document was created and the date on which it was printed or reprinted. The emphasis with Hershman Leeson's work seems to be on making specific details around these processes – when undertaken by the artist herself – as clear as possible in the information surrounding the documents. When these temporal decisions are made by the artist, rather than the museum, they seem to take on a significance which is tied closely with the informational value of the document.

Perhaps the most significant temporal characteristic of Hershman Leeson's documents is their active extension of the work through time, not just in terms of practices of conservation and preservation seen in the act of reprinting but also in the choices made by the artist. In the case of the 'Roberta' documents, this

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[71] LACMA's version of *Construction Chart* is credited as 1974 on their online catalogue, but the date signed by Hershman Leeson on the actual object is 1975 (LACMA Collection, M.2003.36.1).

extension is not merely a characteristic of their being performance documents, and thus the permanence to the performance moment's ephemerality, but is part of a more purposeful drive by Hershman Leeson herself. Dipple noted that 'the work confounds any simplistic understanding of the performance as 'primary' and its documentation as secondary' (Dipple, 2010), a sentiment again offered earlier by Held when he said that 'Hershman Leeson also complicated any simple understanding of a performance as the 'now' and its documentation as the 'after now'' (Held, 2005, p. xii). Hershman Leeson has created a complicated formulation of time for the 'Roberta' project, moving beyond the progressive performance-document model. In making the documents integral to the larger artistic project, with documentation being an ongoing part of *Roberta*, Hershman Leeson extends the life of the work beyond Roberta's ending in 1978 and into the present day. Held notes that 'artifacts documenting Roberta's officially corroborated identity have also continued to circulate long after the body-in-performance Roberta were retired' (Held, 2005, p. xix); documents-as-performance continued to be created, reprinted and circulated beyond the end of the performance moment, as evidenced by the reprinting of the works for Tate in 2009. It is important to note, in light of this, that combinations of Hershman Leeson's works have been included in two significant exhibitions at Tate since their acquisition in 2010, including *A Bigger Splash: Painting After Performance*, held at Tate Modern from November 2012 to April 2013, curated by Catherine Wood. During *A Bigger Splash, Construction Chart* and *Body Language Chart* were chosen as the representative works of Hershman Leeson's practice around constructed identity and situation, captured primarily through photographs and film. Throughout *A Bigger Splash* documentation took a prominent role in the exploration of the intersection of painting and performance, with the iconic Hans Namuth footage from 1951 of Jackson Pollock painting being shown in the first room, next to Pollock's *Summertime: 9A* 1948.

I would argue that through considering Hershman Leeson's work as displayed in *A Bigger Splash*, it is possible to see dual values within a singular document; the performance document is perceived to have both information and artistic value. In this case, due to the identity of the work as both document and artwork, or document-as-artwork, the pieces can be seen to have a dual

purpose for the curator, and therefore be assigned two types of value simultaneously. A considerable amount of this can be seen to stem from Hershman Leeson's manipulation of the documents, outlined in detail above. Hershman Leeson breaks the notion of progression from live performance to representative document, and by annotating and editing the photographs she adds another element of publicly accessible information to the documents. This allows those viewing the photographs to have a better understanding about specific elements of the performance of Roberta, such as her appearance as created through make-up, or the meaning of her body language. Where the works have been displayed in *A Bigger Splash,* their purpose was in demonstrating a piece which fit into a particular historical practice of the progression of painting through an intersection with performance and performativity, and Hershman Leeson's pieces can be seen to contribute to this in two ways: as an example of the manipulation of the body through the 'painting' of Roberta's appearance, and also in the application of acrylic and ink to the actual performance documents on display. The pieces shown, *Roberta's Body Language Chart*, and *Roberta Construction Chart #1*, served a dual purpose within the exhibition: they offered information about an immaterial performance moment which had occurred in the past, through their representation of Hershman Leeson creating and performing as the constructed persona of Roberta, and were also on display as artworks which fit within the exploration of painting and performance. They are valued as performance documents and artworks simultaneously; informational value being attributed to the former and artistic value to the latter. It is Hershman Leeson's purposeful construction of the documents, with the addition of specific contextualising elements and artistic additions which allows this dual purpose to be exposed within the museum. The information in the document is determined by the artist and is self-contained, while the document also maintains its position within Tate's collection, an act which deems it to be an artwork with artistic value.

Overall, there is the potential to see that, with regards to complex temporalities within the performance document and particularly in the manipulation and extension of time, the role of the artist has a significant impact on perceptions of value. Where Tate's decisions around the reprinting of Arnatt's photographs and the continual migration of Beuys's video document indicated a focus on the

access value that these could offer through the museum, with display value being a later consideration, in Hershman Leeson's work her own interference with the documents allows the museum the freedom to consider their plural values. The consequence of the acts of annotating and editing the photograph, adding contextual information to it then re-photographing and designating it as the performance document, is that Hershman Leeson's documents are imbued with additional, explicit informational value. By undertaking those actions as an artist, however, she also adds artistic value to them, in a way that another person undertaking the same actions could not necessarily do. In then actively reprinting the works to maintain their material integrity, whilst keeping close control of the editions and their dissemination, Hershman Leeson also feeds into a mutually shared value of the documents as extending the work through time, adding a potential for display value, which is manifest through the exhibition of the pieces in *A Bigger Splash* and other displays at Tate. The difference in time between the entry of Arnatt's work into the collection – immediately after their exhibition, and close to their point of creation – and Hershman Leeson's – forty years after the performance work – has a tangible impact on the way in which the museum values similar performative photographs: in Hershman Leeson's case, her works go directly into the collection, cementing their artistic value as objects relating to a now-absent performance moment. The strong artistic presence from Hershman Leeson in the creation of the performance documents, especially around the manipulation of their temporality and continuity, results in a complicated valuation, where multiple types of value intersect. They have information value about the performance moments they document, display value in allowing an aspect of the performance moment to be displayed in an art historical narrative, and artistic value as objects actively created by the artist to be viewed by museum visitors.

Conclusions: Changing Perspectives over Time

The theorists and case studies presented in this chapter have allowed us to thoroughly explore how the temporality of the performance document, both in relation to the performance moment and as an intrinsic characteristic, has a significant impact on its perceived value. While some theorists (Copeland, 1990; Groys, 2008) have questioned the value of the performance document as

representing that which is no longer present or available, the case studies have demonstrated that, within the space of the contemporary art museum, the performance document's durability and its ability to represent that which is in the past are intricately linked to the perception of information and access value. In the case of Hershman Leeson's work, the precise time of the performance *document's* creation and reprinting is recorded by the museum, and made clear to those viewing the work, either through the online catalogue or on display labels. Rather than attributing the document to the same point of creation as the performance moment, the artist and the museum attribute the document its own precise point in time of creation and, in combining this with its positioning in the collection rather than the archive, consider it to be as much an artwork as the performance moment it relates to. This, therefore, allows it to fulfil those characteristics which Benjamin (2008) deems to be vital to attributing a work artistic value: a unique position in time. Even as editions, Hershman Leeson's works are attributed their own specific time of creation, with Tate acknowledging the date of reprinting within its online catalogue and in object labels. On each occasion, the unique temporal identity of each individual stage of the documentation is made clear by the museum, allowing each its own 'here and now', and therefore its own artistic value within that framework through its durability and continued presentation of the artist's extended practice.

We have also seen, through the long-term existence of Beuys's and Arnatt's performance documents at Tate, that the passing of time can result in the alteration of perceived value. These case studies have demonstrated changes in the approach to the valuation of documents from the early 1970s through to today. These are seen in the difference in approaches to Arnatt's and Hershman Leeson's performative photographs between 1972 and 2009, and in the observable difference in the valuation of Beuys's blackboards across fifty years. Rather than considering the value of the document as something to be measured by the increase or decrease of its monetary worth, (see Buck, 2004; McAndrew, 2007) these case studies have demonstrated that the changing purpose and use of the document over time can result in changes in the types of value attributed to the document, and vice versa. In the case of Arnatt's photographic works, this has been a change from the informational value to the artistic value of the work; for Beuys this has resulted in his audio recordings

being migrated into different formats and thus attributed continuing access value; and for Hershman Leeson, the use of her works in certain exhibitions has led to an attribution of experience and access value. Approaching documents as objects able to be attributed changing values over time more closely aligns with the actual life of the document within Tate: one of movement, reappraisal and reframing over decades. Time is not something which solely causes increase and decrease, but is a facilitator of changing perspectives within the museum, which necessitates reflection around the practices of creation, storage, and use of performance documents.

In the creation of performance documents, particularly around *Information Action,* Tate shows an ability to engage with the notion of unknown future value. While Derrida's characterisation of the archive as a resting point for the document has been shown to be in contrast to Tate's actual archival practices, where works have moved from the archive into other departments, his suggestion that the documents in the archive are not just referent to the past, but are also a 'question of a response, of a promise and of a responsibility for tomorrow' (Derrida, 1995, p. 36), can be more clearly seen within the practices at Tate. In creating the extensive collection of film, audio, writing, and photographs around *Information Action,* and then storing these performance documents within either the Education department or Tate Archive, those acting within the museum indicate an understanding of these documents being created with at least one future audience in mind; they are well contextualised, and increasingly accessible documents. This strongly indicates the potential that Tate has moved beyond Derrida's formulation of the archive as the resting place, and is engaged with the generative nature of the archive which contemporary theorists are now exploring, in which documents continue to actively create the performance through encounters with them (see Giannachi, 2016; Clarke, 2008; and Clarke and Warren, 2009). The decision to create extensive documentation of Beuys's performance, despite it being the first of its kind at Tate, indicates an understanding of the importance of access to this event in the future. This potential value – the unknown future value – can be seen as being realised and manifest in the shifting of certain performance documents to the collection – a later realisation of their artistic value – and others into useable forms and spaces – the access value of the archived copies

of the master audio recording. Although the Beuys film was lost for a considerable amount of time, suggesting a challenge for the museum in retaining that which does not have an immediately clear value, the more recent acts of preservation and migration of both the audio and the film, and especially the film's partial inclusion in a Tate Modern display, demonstrate that, for Tate, potential for value in the document can be as important as the known value of a completed artwork; it adheres to Derrida's idea that the archive has a responsibility towards what the future users may come to know through that which is collected (1995). This indicates an importance for the museum not only in considering that there may be a future value for the performance documents it creates, and therefore being critical of documentation strategies, but also emphasises that durability and mobility within the performance document are key in allowing it to fulfil that potential by moving into and through the future structures of the museum.

Also highlighted in these case studies is the notion of fluid temporality and its link to the attribution of simultaneous value. Both Bedford (2012) and Schneider (2011) outlined a relationship between performance moment and performance documentation which moved beyond the progressive pattern of performance creating document, and into a more complex relationship of cross-temporal authorship. This has been seen most clearly exposed within Hershman Leeson's body of documents-as-artworks, or documents-as-performances and Tate's approach to them. In the collapsing of temporalities within her documents, which take the time of performance, overlaid with a time of manipulation of the photograph by the artist, and the time of creation of the final, printed document, Hershman Leeson created something which could be read as having multiple values at any one time. As well as being artworks, the documents also refer to the performance moment in the past, allowing visitors access to this, and demonstrated aspects of how Hershman Leeson created the character of Roberta, offering contextualising information. Through bringing together at least three points in time related to the extended work, the performance document can be attributed artistic, information, and access value, in allowing the museum to display a work of art, facilitating access to a past performance moment, and demonstrating knowledge about an artist's process. Within Tate, as demonstrated above, the document is never one stable thing,

which can have its value measured empirically across time, but is something whose definition, purpose, and place are constantly under renewal and change. This resonates with the observations of Giannachi that documentation is 'where performance can trans-form' (Giannachi, 2017b), and with van de Vall et al around the management through documentation of change and decision-making within contemporary artworks (van de Vall et al, 2011; van de Vall, 2015). This approach means that complex documents like Hershman Leeson's can be perceived not just as having value, but as simultaneously having numerous values for the museum throughout the existence of the artwork.

These case studies have also begun to expose the intersection between time, materiality and authorship as factors which impact mutually upon the value of the document in the museum. Within Hershman Leeson's documents it has been discussed that the photograph overlaid with drawing and writing has changed the value of the document from being purely about access to a past performance moment, to being valuable as an artwork (through an act of authorship from the artist) and being valuable in offering information about the artist's process (through the addition of written material to a photographic document). What these case studies have shown, and which will be more closely considered in the next chapter, is that these materials – and their individual temporal characteristics - cannot always be considered separately, (Kaye, 2012; Hodgdon, 2003; Williams, 2006) and greater attention needs to be paid to where they overlap. In these case studies, it has been demonstrated that film recordings – in the case of Beuys's *Information Action* – which happened in that same instance as the performance, are not always attributed value in the same way that merged photographic and written documentation – in the case of Hershman Leeson's manipulated photographs – which is created after the event, are: other intersecting factors, such as authorship and materiality, also impact upon the perception of value within the museum. The next two chapters will consider each of these factors – materiality and authorship – separately, but will also continue to explore where they overlap.

Overall, these case studies have indicated strongly that temporality is an important factor in determining the perceived value of the document for the museum, both as a contextual influence – the time in which a document is collected, the impact of passing time on institutional practices and perceptions

around the document – and as an internal characteristic of the document itself – in its ability to present multiple times at once, its duration in contrast to the performance moment's transience. How manipulations of that temporality, either by those acting within the museum or by the artist, impact on perceived values has also been uncovered. This has demonstrated that value is not something which is stable within the document and should not be approached as being so: considering multiple, simultaneous, or even unknown values of the document creates potential for it to serve a greater variety of purposes within the museum, rather than being restricted to representing a performance moment. But while these case studies clearly show the document as moving beyond being seen solely in relationship to the performance, they do not dismiss that relationship as irrelevant to the value of the document. Rather these case studies show that the temporal relationship between performance document and performance moment can be a complex and interesting one for the museum to explore, allowing the performance document both to refer to and allow understanding of a performance moment, while also being an integral and unique part of the expanded artistic work. These case studies have demonstrated how documentation can be valued both in relation to performance moments, overcoming criticisms by key theorists who have pitted the temporal characteristics of performance and documentation against one another, and to be valued as an object where those temporal characteristics allow it to be defined as an art object, within the framework of practices in the contemporary art museum.

Chapter Four: The Impact of Form and Materiality on the Value of the Performance Document

This second case study chapter will consider the form of performance documents and will address the use of the term 'immateriality' as the privilege of the performance moment, and instead explore how materiality – especially the physical and the digital – impacts upon the perceived value of the performance document. It will explore, through two case studies, the tendency for a document to take on new value types when in relation with other documents, in collections, archives and displays, and how the value of a document shifts when its form is altered. This chapter will consider how the wider form-type of the document – physical, digital, or immaterial – particularly affects its value within the frame of the museum, taking into account the institution's historical focus on the physical object, the unique challenges of collecting and storing digital documents, the veracity of the notion of 'immateriality' in performance, and the platforms and frameworks which support and shape the form a performance document takes.[72] Documentation spans numerous forms, and each has its own purposes and challenges for the museum thanks to its characteristics. However, this chapter will not focus on the individual document in depth, as this thesis seeks to overcome isolationist analysis, but will concentrate more on their interactions in larger collections or ecologies of performance documents and on how the museum approaches the material, immaterial, and the digital, especially in terms of their accessibility and shareability.

Performance documents have been considered as individual objects by many theorists and valued in isolation accordingly (Melzer 1995; Reason, 2006; McGillivray, 2011). Although this approach has not necessarily lead to a de-valuing of performance documentation it has often led to direct comparison to the performance moment, and the performance document has, in some cases, been seen to fall short given its (apparent) taking of a radically different form to performance (Phelan, 1993; Goldberg, 2005; Oliver, 2014). The materiality of the document, compared to the 'immateriality' of the performance moment, has long been considered problematic as they are held in opposition rather than

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[72] The issue of the digital in the museum is a broad topic, and while this chapter will endeavour to deal with it as a document form, it will not be possible to cover all of the connected issues. This chapter approaches the digital as a process for creating documents in various forms, and will therefore only explore the digital within this relatively narrow perspective.

conversation. In accordance to the overall approach of the thesis, this chapter will consider a re-formulation of the relationship between performance moment and performance document as two aspects of a larger artwork, in which varying forms and types of materiality intersect to help achieve an overall artistic effect. It will aim, as Georgina Guy suggests is necessary, to provide '[a]n alternative conceptualisation of the connection between performance and object' (Guy, 2016, p. 8). Within the space of the museum nothing is ever viewed in isolation: even the process of acquisition happens against a background of what else in the collection the work might complement. The chapter will consider how the intersection of forms, with their individual characteristics, may lead to a multiplicity of values ascribed by the museum. Materiality and form, as analytic terms, consider both the physical, digital, or immaterial nature of the single document and the shape, purpose and nature of the groupings in which they find themselves situated within the museum. By considering the document in relation to other documents and understanding how they interact, we can more fully understand what purposes the document can serve in the frame of the museum.[73]

A consideration of the materiality of the document as a value factor is important due to the continued perception of the museum as the space of the object, a narrative to which performance documentation has been seen to adhere. Performance, conversely, has often been valued specifically because of its supposed ephemerality which opposes the museum's approach to the material object. Given the reality of the museum's changing relationship to performance – especially its entry at Tate into the collection - it is also necessary to reconsider the apparent binary between the immaterial performance moment and the material performance documentation, and how that sits within the museum space. This will also allow me to more deeply explore whether documents can be considered as something other than physical, material objects, and still accrue value within the museum. By approaching performance as something other than an object-free artwork (von Hantelmann, 2010;

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[73] This exploration will have some overlap with Briet (2006), in her discussions of the primary and secondary layers of documentation which can be called upon in the institution; this will be seen in the exploration of performance documents responding to one another, but also in the digital space of performance documentation where audiences replicate and circulate documents, adding new information as they do.

Erickson, 1995; Danto, 1997), and documentation as something other than a material remnant (Taylor, 2003; MacDonald, 2009; Lepecki, 2010; Bedford, 2012), this apparent opposition becomes complicated by the breaking down of a clear definition in the material forms which performance and documentation take. Exploring not just the physical documents – printed photographs, film reels, drawing and writing around performances – but also the digital – born digital photographs, online-streamed video, social media responses – and the immaterial – memory, intrinsic knowledge – will demonstrate that the im/material binary through which documentation has been devalued in relation to performance is flawed.

The chapter will begin by exploring theories from new media as well as museology, art history and performance studies to expose issues relating to document forms and the museum.[74] This will begin by looking at the notion of objectification and how the object, even within the space of the museum, is becoming increasingly complex. This chapter will then briefly consider instances in which individual forms of documents have already been explored, to understand why viewing documents in relation to one another provides an important extension to this analysis. This will include a consideration of the potential value of both material and immaterial documents. Finally, the issue of collection will be considered as a valuative act which deals directly with the materiality of the performance document in the museum. Having established this theoretical foundation, two case studies will then be used to explore practices within the actual museum, around the materiality of performance documents. The first will focus on Rebecca Horn's *Body Sculptures*, a group of wearable sculptural works created in the 1960s and 1970s. This case study will look at the range of materials used in the performance documents now in Tate's collection concerning the *Body Sculptures,* and the implications of their current collective exhibition at Tate Modern.[75] The focus here will be on the implications of these being part of a larger network, and how this network is deliberately

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[74] Although new media is a notably different medium from performance, there is a wealth of writing around the acts of preserving, collecting and presenting new media works, which have a resonance with performance because of shared museological challenges, particularly around immateriality and loss. With much practice around performance in the museum still in a process of emerging, looking at related art practices can be generative.

[75] From early 2015, they were located in the 'Making Traces' collection display, East Wing, Level 2, Tate Modern. In 2016, they were moved to the 'Performer and Participant' collection display, Level 3 of the Blavatnik Building, Tate Modern.

manifested by Tate to explore their experience value. The second case study is the 2015 event *If Tate Modern was Musée de la danse?* where the Musée de la danse created a dancing museum within the space of Tate Modern for two consecutive days. This case study will look at the parallel documentation workshop carried out as part of the AHRC-funded research project 'Performance at Tate' which sought to use a range of performance documents in order to capture differing information and experiences about the event. By focusing on the values of digital documents a deeper exploration of the digital as a form and digitisation as a valuative act can be carried out.

The Issue of Objectification[76]

The apparent difference in objectification between performance moment and performance document is often held up by critics as proof of the negatively transformative power of the process. These criticisms, however, tend to overlook the ways in which both document and performance can be considered as objects within the frame of the museum due in part to the shift over the past fifty years around what constitutes an 'object'. One of the most comprehensive studies of the changes in artmaking is Arthur Danto's work, *After the End of Art* (1997) in which Danto argues that with the rise of conceptual art, the art object no longer needed to be either visible or distinguishable from the everyday object. Reframing the nature of the art object, as Danto does, brings together the issue of the material and the immaterial and considers where the common ground between these is. In many ways, Danto's theory of indiscernibles allows the document to be considered as an artwork, as it no longer has to distinguish itself as a particular type of object or establish itself as having certain intrinsic qualities. Instead, it can be defined as such by the context it is put in, and the attention paid to it: its objectification (Erickson, 1995). Harold Rosenberg, some thirty years before Danto, also considered the shift in the definition of the object in art from within the landscape of conceptual and pop art. Rosenberg considers the object as central to the existence of art, and argues for its separation from the 'artist's act of creation and the excitement of the spectator' (Rosenberg, 1965, p. 90). In this consideration of the 'Anxious Object', Rosenberg raises the

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[76] Objectification here is used to imply that this is something which is done, through the museum, to the document, rather than 'objecthood', which would be read as an inherent characteristic of the document.

idea that the object may be more akin to the event than had previously been supposed – that even the painting has a transience which other theorists may have attributed only to live art. Thus, he concludes, 'once set in motion, a work survives apart from its physical body' (p.95), simultaneously object and experience. For Rosenberg it is the inclusion of the work within art history and within the realm of consciousness and experience, which determines it as an art object, and allows it to be subject to valuation. As with Danto, it is the context in which the performance moment and the performance document are seen that determine them as art objects, rather than their material components, or lack thereof.

Although performance differs in many ways from new media, the negotiation of the objects and materials of these artworks are a shared ground between the two genres. Beryl Graham introduces her edited volume *New Collecting: Exhibiting and Audiences after New Media Art* by suggesting that a 'rethinking of categories, objecthood, documentation and audiences is necessary' (Graham, 2014, p.1) to understand how new media might shape the object-based practices of the museum. As much as the nature of the object has already been changing within the museum, Graham suggests that the introduction of genres which provide additional challenges will necessitate further reconsideration of object-based practice. Rudolf Frieling, in Graham's edited volume, argues that new media has led away from art being 'tied to a unique object anymore' (Frieling, 2014, p. 135), and instead may be situated across identical and repeated objects, a model applicable to performance documentation. Frieling's contribution to the volume challenges not only the nature of the object – 'what the object in the collection *is* is often a question that cannot be answered in a standardized way' (p. 142, italics in original) – but also suggests that artists may no longer be focusing on 'discrete objecthood' (p. 141), but rather on situations and experiences, seen also in installation, relational and participatory art practices. Ultimately, Frieling suggests that 'on the ruins of the object, many new objects have been produced' (p. 143), an idea which echoes Danto and Rosenberg's claims not for the removal of the art object, but for its flexibility and evolution. Graham and Frieling, alongside many other conservators and curators acting in or around contemporary museums (see Giannachi and Westerman, 2017) have made claims for a rethinking of the

object, within the museum, through the lens of new media art, and the unique challenges it presents.

This rethinking of the object also necessitates a reconsideration of the role the museum plays in creating this reframing. Jon Erickson suggests that the material nature of the art object is something which is constantly in flux, not just within the scope of conceptual or contemporary art, but also within the museum. Erickson declares that '[a]n "art object" […] is not something static; rather, it is something that is always being objectified as long as attention is paid to it' (Erickson, 1995, p. 5). It is, for Erickson, the framing of the artwork as something to be looked at which determines its existence as an object – through the literal practice of objectification. Erickson explores this in two ways: the framing power of the museum, and the nature of performance. In the case of the former, Erickson suggests that as galleries are 'ostensibly places where objects, not social selves, are on display, [they] provide an appropriate structure for viewing the body as object' (p. 66). Erickson claims that the museum frames even the body as an object; performance does not eschew objecthood where it fails to create something materiality fixed, but in existing within the museum, offers the body as its (temporary) object. Following this logic of objectification it no longer becomes possible to discern the ephemeral performance moment from the enduring performance document: they are both objectified through inclusion in the museum. His second argument is that performance is constantly struggling towards objecthood, rather than away from it. He asserts that performance, though known by its temporality, clamours to 'certify that it *is* material and present, and not just always passing away' (p. 85, italics in original). He reformulates the relationship between temporariness and objectification, and suggests that these are not mutually exclusive characteristics within performance; live performance can 'disappear' while still, however briefly, existing as an object within the museum. He reiterates this by later saying '[p]erformance then aspires once more to the state of an object, whether as painting, video, photography, or other means of self-representation' (p. 130), reinforcing the idea of the performance document as the consequent, enduring and deliberate object of the performance moment; this resonates with Henry Sayre's claims around the object of the performance document being that which 'saved the museum' (Sayre, 1989, p. 2), and which opens up the work to

a broader audience (p. 17). Ultimately, Erickson argues both that the museum is uniquely positioned to frame live performance as an object, and that performance strives towards the conditions of objectification, at least partially through its relationship to documentation.

As an institution, the museum has been historically tied to the object through the practices of collection, exhibition, and conservation, three key value-based actions. Within Susan Pearce's 1990 edited volume on the subject, Anthony Alan Shelton makes observations that '[v]alue […] is accrued by an object according to its insertion into a classification legitimated by an institutional signatory, and not as popular ideology supposes, derived from its creator' (Shelton, 1990, p. 83).[77] Objects in the museum are subject to the institution's systems of value, where they are compared to one another and treated accordingly. This viewpoint of the object within the museum is crucial to this thesis: value is not fixed within the object, but is determined by the relationship between object and those acting within the museum. In her contribution to the book, Pearce proffers the suggestion that 'the object only takes on life or significance when the viewer carries out his realization, and this is dependent partly upon his disposition and experience, and partly upon the content of the object which works upon him' (Pearce, 1990, p. 135) and that 'the message or meaning which the object offers is always incomplete and each viewer fills in the gaps in his own way' (p.136). Within the museum space objects are tied into the information which is available around them, but also to the experience which the viewer has of them. Sandra Dudley, whose writing has been openly influenced by Pearce, suggest that 'for most institutions and most observers it is objects, and the collection, preservation, storage, documentation, research and display thereof, that most easily characterise museums' (Dudley, 2012, p.1). In linking the concept of the object so tightly to the museum, Dudley opens it up as a space within which to explore the changing definitions of the 'object'. Other writers within this collected edition suggest that preservation and accessibility are crucial to the relationship between museum and object (Loureiro, 2012, p.

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[77] There is a resonance here with Bourdieu's theories of cultural capital, and particularly the institutionalised state, whereby particular institutions can confer value onto, in Bourdieu's exploration, people who function within it. Although Bourdieu thinks in terms of the conferment of degrees from educational establishments, it could be concluded that in conferring the status of museum object upon an artwork, the museum distinguishes it as having cultural capital. (Bourdieu, 1986)

71), that there is a tension between expecting to see an unmediated object, and the reality of interpretation (Dorsett, 2012, p. 101), and that the museum's expansion of practice around the object has led to new models for including memories, and exploring differences (Semedo, 2012, p. 340). There is a difference between the stability of the museum as a space dedicated to the object, and the potential for what that object can be or do; in short, the museum does not just deal with one *type* of object.

Considering the actions carried out by those in the museum around the object, it is worth returning to the work of Cummings and Lewandowska (2000). In their work on *The Value of Things*, they mirror the sentiments of Shelton when they suggest that 'values attributed to objects are not properties of the things themselves, but judgements made through encounters people have with them at specific time and in specific places' (Cummings and Lewandowska, 2000, p. 20). Perhaps the most significant point Cummings and Lewandowska make is that 'contrary to received opinion, the stored things are of no less importance to the collection than the objects on display, and need to be regularly consulted by researchers and academics' (p. 190). By acknowledging that exhibition and display are not the only valuative acts occurring around the object, they allow creation and research to also be considered valuative acts. This reiterates two key value types which this chapter will focus on: information value and experience value.[78] Rather than considering how the museum provides information in order to shape the interpretations of the viewer, this thesis will consider how the application of information value to certain documents, and particularly the intersection of documents in a variety of forms, creates a space whereby the viewer can build their own experience of the work.

Overall, it is clear to see that the nature of the art object has been in flux for some time, and continues to change today with regards to new media and performance. Throughout these changes, however, the museum has remained linked to the object and many of these theorists have suggested that the museum may adapt to the new forms of object it is faced with. These theorists

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[78] In this chapter, information value is tied closely with the notion of insight, in that information is proffered more specifically to allow an individual to better explore their own experience of the work, rather than suggesting a singular interpretation. This is seen in both case studies, where documents which take different viewpoints, in some cases quite literally, are included in the network of interrelated documents.

have also suggested that the artwork does not necessarily have to be stable or visible in its materiality to be considered an object: temporary works constitute objects, as do those based in experience or immersion. Therefore, objectification has been established not as a fixed practice within which only the physical and tangible works of art can be considered, but as a flexible, changing perspective within which all artworks in the museum, including performance and documentation, can be brought, regardless of their materiality.

What Matters about Materiality

The consideration of the material of objects is one which has been shared by a number of disciplines, particularly around archaeology, anthropology and geography.[79] Recent explorations have ranged from focusing on the colour, shape or texture of objects (Harvey, 2009; Prown, 2001), to arguing for understanding materials through their physical handling (Dannehl, 2009), and emphasising the actions of people as meaning-making when considering the purpose and significant of material objects (Skinner, 2008). While this chapter is considering the formal and material existence of the individual document, it emphasises the relationships between these forms and the behaviour of people towards their materiality, rather than the value they attain individually. Therefore, these material culture and history approaches, while significant in the consideration of documentary artefacts, are not a wholly appropriate approach to this exploration. As noted previously, nothing within the museum is approached in isolation, and so it seems short-sighted to attempt to value a document in isolation, when it exists as part of a larger artwork, and a larger collection. This section, therefore, will briefly consider those studies which have outlined the characteristics of the individual forms of documentation, to be able to build on these and consider how integrating different forms of documents can create new or different value within the museum.

Writing is one of numerous material forms which has been much assessed as a performance documentation process. Temporally, the act of writing as documentation usually occurs after the performance-moment, and thus is reflective, often with a critical bent, as seen in chapter three. Adrian Heathfield

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[79] See Ann Smart Martin and J. Ritchie Garrison, 1997

has addressed the subjectivity at the heart of written documentation when he claims that

> event-writing is interested in a set of binary relations at play in the encounter with the artwork: the relation of the self to the work, and the relation of the self to the artist who made the work, and the relation of the self to the other person who also encounters or speaks of the work.

<div align="right">(Heathfield, 2006, p. 179)</div>

The process of writing documentation deals predominantly with the subjective nature of encountering performance art, and Heathfield's reasoning ties the written document closely with experience value for both those writing and reading. He links this practice of writing back to the object by claiming that it 'does not see cultural events or artworks as objects, but rather as situations, manifestations, articulations of ideas' (p. 180); though producing a material object, event-writing does not require a physical object on which to focus continuously. David Williams, also focusing on post-event writing, expands upon this notion of writing as a reflexive process by suggesting that it is a productive one. Although he believes in the disappearance of the performance moment, his claim that 'one can never recuperate a disappeared world, one can simply try to write (into) a new one, and try to find resonant forms for the singable remains' (Williams, 2006, p. 106); he views the written document as expanding on the artistic effect of the performance. For both Heathfield and Williams, writing as documentary form allows reflection upon what has been encountered and experienced, but also allows for that experience to become part of the extended network of documents; through encountering the written account as a material object in the museum, the initiated visitor can come to access the work through the writer's experience. [80] The writer's experience value of the performance, translated through the act of writing as a documenting form, gains an access value by allow the museum visitor to engage with an 'immaterial' artwork.

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[80] Although there may be concerns here about the link between written documentation and the experience economy, which demands constant feedback in order to shape it, I am considering written documentation which is not demanded of the performance audience, but which is instead facilitated by the creation of documentation processes which an audience can voluntarily engage with. I am also considering instances where that writing is shared widely with others, rather than feeding back into the shape of the performance; these documentation processes are not designed to quantify the quality of an audience's experience, but rather they are designed to allow the audience to express their experience to others, within their own terms.

Photography as a form of performance documentation remains divisive. One key issue is its opaque subjectivity, with Catherine Grant suggesting that 'photography has an intimate history with performance, providing a mode of documentation that can appear to authenticate and ultimately stand in for the initial action' (Grant, 2002, p. 34); photography, by the nature of its indexical characteristics, appears to offer objectivity to writing's subjectivity. [81] Grant, however, says that she is 'interested in the acceptance of the documentary photograph's transparency' (p. 35), directly questioning this material characteristic of photography. Barbara Hodgdon suggests a similar issue with the photograph when she says that '*any* theatrical still is suspected "subtle, false and treacherous"' (Hodgdon, 2003, p. 94, italics in original). There is a tension between an apparent objectivity in the photograph's material form, and a subjectivity inherent in the photographic process.

However, Grant, Hodgdon and Kathy O'Dell have all also suggested that photographic documentation does have the potential to overcome these subjectivity criticisms through deliberate and creative uses of the photographic process. O'Dell suggests that 'any understanding of the photographic documentation of performance depends on the way it supplements visual responses' (O'Dell, 1998, p. 13), and she particularly focuses on pieces by Gina Pane, and Marina Abramović and Ulay which use photographic documentation to expand the artistic effect of the performance, and allow an access value.[82] Grant suggests that 'critical engagement with performance photography often ignores the fact that early performance events were mediated through their documentation' (Grant, 2002, p. 35), that this specific process of documenting through photography was a way to expand the artwork. Like O'Dell, Grant also explores Gina Pane's relationship to photography as a blueprint for ideal practice, where she 'would prioritize the positioning of the photographer, so that

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[81] By the term 'Opaque Subjectivity', I refer to subjectivity which is often misinterpreted as objectivity. Although the photograph appears to be a detached perspective on a performance, that perspective has always been established by someone working within a certain context, undertaking their own valuative act around the framing of the performance. More will be explored around this in chapter five, which considers the authorship of the person creating the document.

[82] Gina Pane created a series of photo-documents known as 'Constats', which were created to reflect the narrative of her work. O'Dell considers particularly how Abramović and Ulay used documentation in one piece to extend the impression of alienation, by never appearing together in the same photograph.

the experience for the initial audience already had an element of the frustration inherent in the documentation of performance work' (p. 38).

Hodgdon follows this train of thought by suggesting we should 'ask not what a still expresses or records but what it *does* […] how it was articulated (and by whom), how it articulates an argument – whose argument? And under what conditions?' (Hodgdon, p. 99-101, italics in original). This is a notion Barbara Clausen has also explored in her focus on those photographers and artists, such as Babette Mangolte and Peter Moore, who document the performance works of other artists (Clausen, 2017). In her close readings of some of the photographic and filmic documents created by these artists – who she also refers to as 'chroniclers' (p. 97) - Clausen notes the ways in which the documenting artists make themselves present, through their choices in how to frame certain instances of the performance moment. Clausen advocates for reading these photographic performance documents as the artistic and documentary work of an individual, with certain aims which they are able to achieve, through their own artistic skill. All these writers address the apparent shortcomings of photography – its subtle subjectivity, the partiality of its representation, its brevity against the scale of the performance – and suggest that, as with writing, the subjectivity of the photograph, which acknowledges its incomplete and edited nature, may be a valuable characteristic of the form regarding the expression and sharing of experience.

The final form of documentation which is most commonly considered in relation to performance is the video or film document. It shares numerous characteristic issues with photography, particularly the claim to objectivity. Annabelle Melzer notes that 'the attack on performance documentation, even by supporters, begins as an attack on just this claim of the film or videotape to be a 'record' of the live performance' (Melzer, 1995, p. 148). However, Melzer suggests 'there is something old and tired about all this as well' (p. 148), a sentiment shared within this thesis; discussions of the differences between performance moment and performance documentation need to acknowledge material differences, but also need to understand how these differences may also contribute to value. Film or video as a form may be an 'adaptation' (p. 152) in Melzer's view, but that adaptation can still be valuable, particularly in informing viewers about a work to which they were not present. In their response to video documentation,

Denise Varney and Rachel Fensham, suggest that 'we need to understand *how* we watch performance on video' (p. 90); how video is encountered and accessed is central to its valuation by individuals. Importantly, they explicitly state that 'we are not saying that the video is objective, but that different researchers can see the same record and produce different analyses, of which none is more authoritative than any other' (p. 92); it has information value as a document, which is not about creating a single interpretation of the work, but providing substantial enough contextual information that the viewer can create their own experience and interpretation. They ultimately draw together their argument by suggesting that 'rather than killing off or replacing live performance, as in the "either/or" model, the video may fulfil an additional task, protecting theatre from redundancy' (p. 96). Video, as a form of performance documentation, can expand on the performance moment; they do not have to be placed in competition. Melzer, and Varney and Fensham acknowledge the difficult perspectives around video and film which pitch it simultaneously as an accurate 'representation' and a process of transformation. While Melzer argues that creative use of the video might imbue access, or even artistic, value, Varney and Fensham suggest that this subjectivity offers the opportunity for different readings and experiences to all be equally considered, linking information and experience value.

Clearly, there has been a significant consideration of the materiality of individual document forms undertaken by numerous theorists in the past twenty years. While these have been balanced and critical in their approach to both the strengths and flaws of the document forms, they have stopped short of suggesting ways in which other document forms might supplement these and create a differently valuable network of performance documents. This chapter will build on these explorations of the individual materiality of these documentation processes, and understand how these are complemented or challenged by the characteristics of others, particularly in situations within the museum where documents interact: in collection, archives and displays. By resituating these discussions from the space of the isolated document, to the space of the museum in which things are connected, literally or conceptually, this chapter will take the next step in understanding the significance of form to the value of the performance document.

The Challenge of the Immaterial

Immateriality is another facet within the consideration of form which has a discernible impact on how the museum values the document. The definition of immateriality points towards the challenges it poses: 'not being formed or composed of matter'; 'generally, with reference to concepts, forms of energy, sound, etc.'; 'an immaterial entity, an abstract of intangible thing'; 'lack of solidity or density; flimsiness, lightness' (Oxford English Dictionary Online, 2016). Compared to the material, the immaterial lacks the physical and visual elements which have been repeatedly studied and critiqued within the visual arts. This section will briefly consider how the museum has approached the immaterial artwork, and how the performance document itself might exist as an immaterial object. Phelan's key argument for the value of performance in comparison to documentation hinges on the belief of its inherent disappearance. Performance for Phelan (1993), unlike Erickson's (1995) formulation above, strives to disappear. Oliver (2014) and Goldberg (2005), alongside Phelan, have de-valued documentation by comparison, by suggesting that its own materiality undermines the inherent immateriality of the performance moment. All three neglect to consider instances in which the document too exists as an immaterial object, and has perceivable value for the museum.

Documentation approaches immateriality in two ways: incidental documents are often immaterial – memory, embodied experience, tacit knowledge – and digital documents – photography, live streamed footage, digital film – are constructed to occupy a space of relative materiality.[83] Thinking about these two types of immateriality, there is a significant difference in the potential access value of the documents which fall into them. In the case of the former, there is a sense of a closed system, by which only those who can engage with the body as the source of the immaterial documentation – i.e. only those in physical proximity to it – can engage with the document. In the case of the latter, however, the immateriality becomes more about exchange value, in that they can be more easily shared between those not in physical proximity because of this lack of a fixed physical component. While incidental immateriality of the document has

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[83] There is an argument here about the materiality of digital documentation – the hardware necessary to store and display the documents. In the second case study in this chapter, online digital documents will be one facet of the exploration, and in their instability of existence on online platforms, they closely mirror the potential for disappearance and loss seen in immaterial documents.

existed as long as performance has, it has been largely underexplored as a legitimate and valuable type of documentation in the museum. Corina MacDonald suggests that it is immaterial documentation which most often captures knowledge about artworks within museums. [84] She establishes that 'materiality is not a prerequisite characteristic' (MacDonald, 2009, p. 60) for the performance document, and that 'the document is no longer a stable concept, and documentation has in turn become a fluid and agile intellectual activity' (p. 62). MacDonald, writing from a preservation perspective, is keen to establish that documents which can be assigned use value do not have to be material, they must simply contain knowledge in some form. For MacDonald, 'tacit knowledge in the museum setting is essential for the preservation of variable media art yet remains as ephemeral as many of the works' (p. 61). For MacDonald, the immaterial document has a huge potential for information value, particularly where preservation and conservation are concerned; I argue that this has a clarified value for the museum when translated into digital form, which allows for exchange and circulation of the information contained, something which Renée van de Val, among others concerned with conservation, calls for (van de Vall, 2015). It is, I argue, the mobility of the document, determined by its form, which is a greater indicator of its potential value in the museum than the tangibility of that form.

Diana Taylor's work *The Archive and the Repertoire* emphasises these ideas around immateriality and knowledge, as she links the act of performance with the production of immaterial knowledge-based documents. For Taylor, there has been immaterial documentation since there has been embodied performance, because '[e]mbodied practice […] offers a way of knowing' (Taylor, 2003, p. 3); the act of performing creates a sense of knowing, which is tied intrinsically into the body. Where the knowledge and memory itself is

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[84] MacDonald is one of many authors who notes the cross-over between practices of documentation, conservation and preservation between new media (or digital) art and performance. Kajta Kwastek (2013) has also considered these intersections, looking particularly at the role of participation in digital art, an area of interest shared by Caitlin Jones and Lizzie Muller (2008) in their research into the role of visitor experience in preserving digital artwork. Richard Rinehart and Jon Ippolito (2014) also consider the similarities between performance and digital art in their discussions of preservation and conservation, and make a particularly interesting point about access being complicated by form, (p. 22) an issue which this chapter will explore through the case studies. Although this thesis is not dealing with specifically digital artworks, within this chapter the digital as a particular form will be discussed, and these issues of overlap will be kept in mind.

immaterial, the body remains resolutely material, thus creating a tension between the immaterial knowledge and the material vessel for this which has significant implications for access value. Taylor not only sees immaterial documentation as tied into the practice of performance, she also sees it as part of a process of the transmitting of knowledge: 'by taking performance seriously as a system of learning, storing, and transmitting knowledge, performance studies allows us to expand what we understand by 'knowledge'' (p. 16), an argument through which she suggests that a privileging of the material archive of documents fails to value other experiences. This is something which resonates with André Lepecki's consideration of the potential for the body to be an archive, and vice versa, and his suggestion that to 're-enact [a work] would mean to disseminate [it]' (Lepecki, 2010, p. 35). While these suggestions from Taylor and Lepecki that the body might also be tied into the generation and sharing of knowledge around a performance, in the context of these case studies, this does not account for the potential circulation value applied to documents in the museum which necessitate a sharing beyond immediate physical space; this will be explored in greater depth in the following case studies.

This chapter will remain critical of the use of the term immaterial, particularly when considering documents such as memory, embodied knowledge, and experience, which ultimately depend upon the material of the human body to exist, and which museums often seek to translate into a physical material. Therefore, the significance of the use of the term immaterial within these case studies will primarily be in understanding the issue of circulation. Where, within the museum especially, objects are – to some extent – stable within their material, and where that material is separate from the body, documents can easily be circulated within the spaces of the museum and between museums. A photograph may be kept in the archive, transferred to the collection, and then displayed in an exhibition without any significant form-based issues, other than preservation complications, and thus can communicate with anyone who encounters it. In contrast, viewing memories, experiences and knowledge as documents becomes a more complex matter; although they have the potential to tell us something about the performance and particularly about an individual's experience of a performance, within the space of the museum their reliance on

the subjective body makes their use and circulation much more complex. Therefore, this chapter argues that although immaterial documents such as memory have an informational value, within the museum it is their translation into a more accessible material or digital form that establishes them as having a potential use value for the museum. Ultimately, this chapter will keep Dorothea von Hantelmann's question of '[w]hich conditions have to be fulfilled in order to transform 'nothing' (in a material sense) into 'something' (economically and symbolically) valuable?' (von Hantelmann, 2010, p. 16) central, and will consider how those acting within the museum approach the immaterial performance document to make it shareable, mobile, and accessible. [85] The issue of the digital as spanning a gap between the material and the immaterial will feed into this, as I argue the digital document can capture subjective insights, while also being circulatable.

Collecting and Networking: Valuative Acts around Intersecting Forms

This chapter focuses primarily on the position the document occupies within a larger network of intersecting document objects, seen in the museum primarily in practices of collecting and displaying performance documents. The museum as an institution is tied intrinsically to this act of collecting objects; I argue that to consider documents within this framework, then, we need to understand the drives and practices around the act of collection, and its value implications. As seen in chapter two, Tate has a rigorous acquisition process, which requires curators to propose purchases, which are then passed through various committees, before being accepted or denied, based on the Collection Committees decision; collection and display are highly collaborative valuative acts in the museum. Considering the practices of museums more broadly, Pearce (1992) suggest that 'the crucial idea is that of selection, and it is the act of selection which turns a part of the natural world into an object and a museum piece' (p. 5); the act of collection is the act of selecting an object and bringing it into the framework of the museum, enacting Erickson's notion of objectification

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[85] This is an issue explored by Gabriella Giannachi in *Archive Everything: Mapping the Everyday*, (2016), particularly in her tracing of the history of archival practice as they move towards the digital. The exploration of the use of digital documenting processes as a way to transform the personal into the public, as in the 'September 11 Digital Archive' (p. 13), has particular resonance with the explorations in this chapter, which will consider how digital documents allow personal experiences to become public and shareable.

(Erickson, 1995). Perhaps more importantly, Pearce asserts that 'all museum collections have three things in common: they are made up of objects […]; the objects within them come to us from the past; and they have been assembled with some degree of intention (however slight) by an owner or curator who believed that the whole was somehow more than the sum of its parts' (p. 7). It is Pearce's assertion that curators believe the collections they assemble to be 'more than the sum of its parts' which is vital to this chapter, which argues that documents can have different, or multiple, values, when experienced within a network or collection rather than as individual objects. Briet reinforces this where she argues that librarians and documentalists are responsible for the 'selection of value of the documents' (Briet, 2006, p. 20). She also notes that 'the use that is intended for the documents, under precise circumstances, determines the type of arrangement' (p. 23), suggesting that institutional purpose also shapes the valuative act of collecting. Collecting is not a neutral act, Briet and Pearce's theories show, it is a valuative act, as is the subsequent arrangement of those objects collected and it is these decision processes which indicate the perceived value of the performance documents.

Moving beyond the museum at large, Clarke and Warren and Jones et al. look in depth at the performance archive as a space in which value can also be determined through the processes of selecting and connecting documents. In both cases, they use the term 'archive' to denote a collection of performance documents, rather than a specific institution charged with collecting performance and documentation.[86] Clarke, in discussion with Warren, suggests that within the archive 'performance returns as revival and re-enactment through the reuse and reinterpretation of its documents' (Clarke and Warren, 2009, p. 58). I will argue in this chapter that the deliberate act of display, particularly of Rebecca Horn's works, forms a network of documents which expresses the curator's own interpretation of the collection of performance documents, but also allows the museum viewer to use the documents to

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[86] In relation to this thesis, the collection of documents around the Musée de la danse is referred to as 'an archive', which itself then exists within the remit of Tate, but was not itself created or collected by the official Tate Archive. There is also a resonance of Clarke and Warren's description with the works created by Boris Charmatz as part of the broader *Musée de la danse,* particularly *20 Dancers for XX Century* which engages with an historical archive of twentieth century dance, presented to the museum visitor through the embodiment of movements and phrases of dance performed by the dance-participants in the project.

engage in building their own experience of the performance moment. Jones et al. are more practical in their approach to the performance archive, but retain the same interest in the archive as a constantly expanding collection. They suggest that 'arguably, if we create multiple representations, as a whole they will bring us closer to the elusive truth' (Jones et al. 2009, p. 167), urging caution against documents which are too specific, suggesting that an archive made up of many different document-forms may have a significant truth – or at least information - value. They acknowledge that 'the possibility that one viewpoint or interpretation could be valued over others and presented as the single authoritative account by virtue of being archived is strongly opposed by performance scholars […] just as it is by postmodern archival thinkers' (p. 167). Neither they, nor indeed Clarke and Warren, believe in a singular narrative in the archive, but suggest that through re-using – 'the key to preservation is reuse' (p. 169) – new readings and interpretations can be created. As networks and collections are added to, reformulated, re-arrange, or circulated, they attain an access value in facilitating the viewer's experience of the extended artwork; when this is done deliberately by the museum, in selecting what to collection or how to display existing collection of performance documentations, the museum is striving towards the fulfilment of that potential for experience value.

Thinking about documents outside of any specific institutional influence, Jennifer Blessing, Christopher Bedford, and Mike Pearson and Michael Shanks expose the tendency for documents to form networks automatically. Talking specifically about Gina Pane's *constats*, Blessing argues that 'photography was an integral part of the performance while at the same time the creation of photographs was in the service of the eventual construction of the *constats'* (Blessing, 2002, p. 19). [87] Not only were the *constats* networks of photographic documents, deliberately set out in such a way as to offer the viewer an 'experience' of the work, Blessing also suggests that the act of photography created a strong network between the performance moment and the performance document, as it was central to both; the act of documentation created a link, between the performance moment and the document, in their shared relation to the artist's overall intention for the artwork. Bedford suggests

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[87] These were collections of photographs, taken during Pane's performances, which were then arranged and mounted in chronological order, to create a visual narrative of the 'original' performance. These, as with many other deliberately ordered documents, bridge a gap between document and artwork.

more broadly that all documents exist within a network, of which the performance moment is one point, but he argues that this network goes beyond the artist. Creating works and documents related to the performance 'yield[s] a body of critical work that extends the primary act of the performance into the indefinite future through reproduction' (Bedford, 2012, p. 78). As will be demonstrated in these case studies, not all documents are created in parallel to the performance moment, but connect to it as a key referent. Crucially, Bedford also suggests that these 'reproductions' can be seen in 'a variety of media' (p. 78), suggesting that the bringing together of documents of different materiality can create value within the network or collection. Pearson and Shank, considering the documentation of theatrical works especially, assert that 'performance survives as a cluster of narratives' (Pearson and Shank, 2001, p. 57) suggesting not only that documents form 'clusters', or networks, but that each 'narrative' has the potential to offer a different – subjective – perspective. They discuss these documentation collections in the vein of the crime scene report and of the assemblage, giving a strong impression of a multiplicity of viewpoints which are, nonetheless, connected through their relation to the performance moment. The use of the language of repetition and multiplicity throughout Bedford, and Pearson and Shanks's writing reinforces the belief that the network is not a fixed entity, but something which stretches and changes, over time, space and media into the indefinite future, as more viewpoints are added; the value is not fixed within the document but is subject to change as the networks they exist within change.

Performance documentation is, itself, the act of creating a network; even the individual document, as Blessing and Bedford suggest, exists in a networked relationship of meaning making and affect with the performance moment. Collections exist within institutions and, through the conscious act of selection and arrangement, create connection, while the network can often be a more conceptual link between documents which are temporally and spatially disparate. This characteristic of being in constant relation to other documents, in other forms and media, will be shown within the following case studies to be something which allows the document to be subject to two valuations: one when viewed as a single object, with characteristics often linked to offering contextualising information, and a second as part of a collection or network,

which is often considered in terms of access value, and the facilitation of experience. Museums are spaces of collection by their very nature, and the related institutional practices of selection, curation, preservation, and circulation will be carefully considered in the case studies as valuative acts. It will be important, therefore, to understand the form of these networks and collections, as well as the position the document occupies, to understand whether, as Pearce suggests, the sum can have a different value to the individual parts. This notion will be explored in the case studies which follow.

Case Study Three: Rebecca Horn's *Body Sculptures* 1968-75 - Collections and Networks of Performance Documents in Experience-Making

Rebecca Horn's *Body Sculptures* are a group of wearable sculptures made of wood, metal, fabric and feathers, created in the late 1960s and early 1970s, and acquired as a collection by Tate in 2002. They were designed to be used in a single performance moment, where the sculpture distorts or extends the body, from antennae-like prongs fastened to the head or shoulders, to full-body feather fans which completely encase the wearer. The performances undertaken by those wearing the sculptures involved them exploring the relationships between body, sculpture, and space, activating them through movement and interaction with their environment. Generally, these performances were witnessed only by a small number of people involved with the work, and so there was no audience for the performance moment. Rather, a greater number of viewers have encountered Horn's work through a network of performance documents created by the artist, and collected and displayed by Tate. In many ways, Horn's extensive documentation of the work feeds into her intention within the sculptures themselves: where the sculptures extend the body of the wearer in the space, the documents expand the artwork through time and space, presenting different materials connected to an overarching artistic practice. This case study, which focuses on *Moveable Shoulder Extensions* 1971, one of the sculptures in the collection, will explore the ways in which the performance documents, which are linked to different temporal points in the realisation of the work, provide the viewer of *Body Sculptures* with different points of access, and with different contextual information. It will also consider how Tate's presentation of these in a 2015 collection display at Tate Modern has fulfilled this collection's potential to attain experience value.

Through this analysis, both the value of the individual documents, and their secondary value as part of the larger *Body Sculptures* work will be considered, in order to reflect both on the link between materiality and value, but also on the network or collection as a form which influences value.[88]

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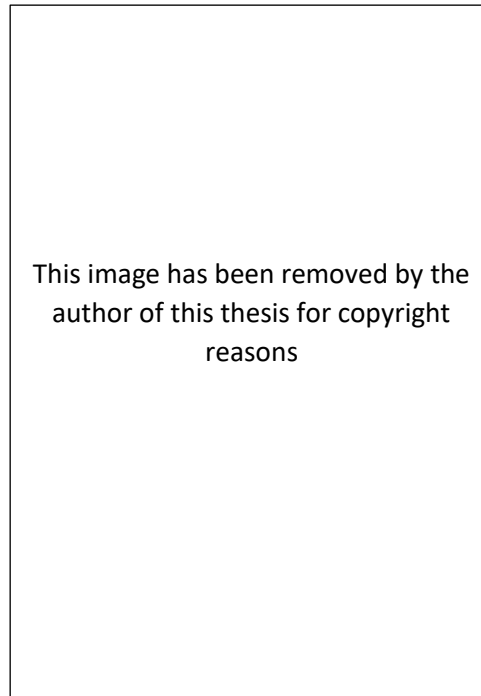
Figure 2.1 Rebecca Horn *Untitled* 1968-9. Tate Collection T12788. Acquired 2009. © Rebecca Horn/DACS, 2016

Temporally, the first performance documents created by Horn were the *Hospital Drawings*, which were in fact the final element of the overall performance documentation to be acquired by Tate in 2009; it was noted in 2006 that the artist's practice of drawing 'has yet to receive the attention it merits' (Felton et al. 2006, p. 10), perhaps explaining the later point of acquisition. Each of the nine drawings are preliminary sketches of some of the eventual performances, which show the logistics of how the sculptures and bodies will interact. The images are simple, usually in biro or pencil on paper, and minimal, focusing the detail on the sculptures rather than the figures wearing them; *Untitled* 1968-69 (Figure 2.1), the drawing which corresponds to *Moveable Shoulder Extensions*, shows three views of the sculpture, at slightly different angles, being worn by a faceless figure. In some instances, Horn also adds written notation about the

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[88] In the use of the term 'secondary', I am not implying that this is a lesser value, but a value which develops when the document is put into a certain context. Subsequent value, or resulting value, would also be suitable descriptions of this phenomenon.

movement the performers will undertake, and the proposed duration of the performance moment; these, I argue, are not pre-emptive sketches of a sculpture, but of a performance moment. In the acquisition information gathered for the Collections Committee, it is stated that the drawings were made 'often pre-empting the three-dimensional objects by a year or more', and that they 'express […] her [Horn's] working processes' (Tate Gallery, 2008). This exploratory drive in the drawings is used as a reason for their acquisition, and their communicative nature as preliminary performance documents allows the viewer access to the initial stages of the extended artwork. In being faced with a document which pre-dates a performance moment, the viewer is left to imagine – as Horn does in this process of drawing – what the eventual performance will look like. The value of the drawing is in communicating to the viewer the artist's early intentions for a performance work; they are imaginative and speculative, rather than being a reference to anything tangible or material.

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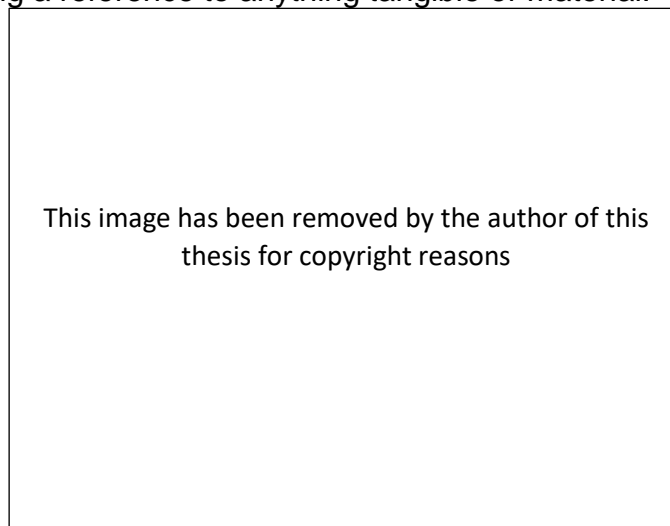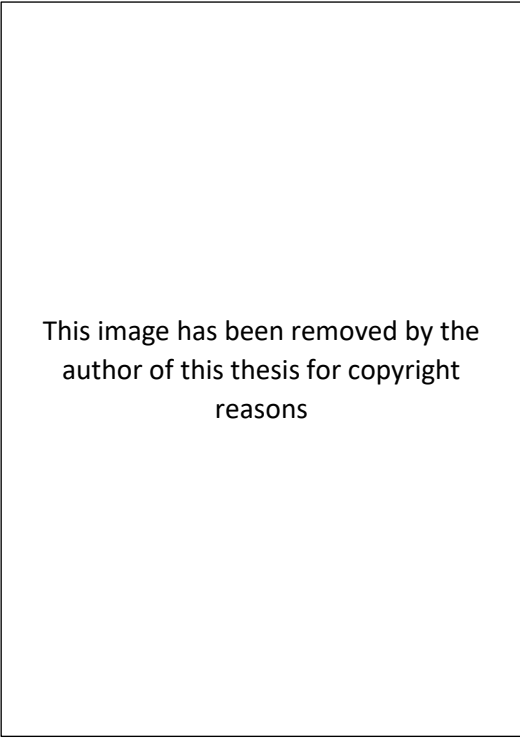
Figure 2.2 Rebecca Horn *Performances I* 1972 (film still) Tate Collection T12788. Acquired 2000. © Rebecca Horn/DACS, 2016

Horn also created substantial film documentation of the performance moments undertaken in the realisation of *Body Sculptures.* In the case of *Moveable Shoulder Extensions* this is *Performances I* 1972 (Figure 2.2), film documentation of eight performances. Three film compilations – the other two being *Performances II* 1973 and *Berlin Exercises: Dreaming under Water* 1974-75 – were gifted to Tate from the artist in 2000, making them the first aspect of

the *Body Sculptures* to officially enter Tate's collection.[89] *Performances I* shows, within its 22-minute span, the single performance carried out with *Moveable Shoulder Extensions*: the male performer, wearing the sculpture, moving slowly through a barren landscape with the video capturing the movements of his body and the sculpture. As there was only a minimal audience present to the actual performance moment, this deliberate, conscientious documentation indicates that this was the way in which Horn intended many viewers to access the performance moment. Although housed in Tate's collection as artworks, the language around the videos remains firmly fixed in their informational value. In a letter to Sir Jacob Rothschild, the Chairman of the National Heritage Memorial Fund, from whom Tate's director Nicholas Serota was trying to secure funding for the acquisition of the *Body Sculpture*, Serota notes that '[t]he actions undertaken while wearing them were recorded on video and later released as documents of the performance' (Serota, 1997). In the records around the 2000 Tate Modern collection display, 'Nude/Action/Body' each of the sculptures is listed individually, but the films are simply listed as 'documentary performance video' (Tate Gallery, 2000a). The value of the films as individual objects within the museum is primarily perceived to be informational, and it was noted in the Heritage Lottery Fund application form in 1997 – before either films or sculptures had been acquired - that '[i]n addition to the purchase [of the sculptures] the artist has agreed to allow the Gallery to make sub-masters of the films and videos which document these objects in use' (Tate Gallery, 1997). The films allowed the viewer access to the performance moment itself, once it had passed, and they can be replicated, as with Beuys's audio recordings seen in the previous chapter, in order to allow them to continue to fulfil this value in the future.

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[89] The acquisition process for the sculptures began around 1997, but the final instalments of payment were not made until 2002, which marks the official acquisition point for Tate.

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Figure 2.3: Rebecca Horn, still accompanying *Moveable Shoulder Extensions.* Acquired as part of the *Body Sculptures* acquisition in 2009. © Rebecca Horn/DACS, 2016

A collection of photographic images of the various performances entered Tate's collection at the same point as the *Body Sculptures* themselves (Figure 2.3). This second form of visual documentation – which are, at times, stills taken directly from the films - appear to have a similar information value. The group of photographs, which depict a series of moments within each of the longer performance moments, were included in the sculptures acquisition in 2002 and do not have individual acquisition records; they are viewed solely in relation to the performance moment, providing visual information about the relationship between performer and sculpture. In Serota's letter to Rothschild, he notes that 'each case [for the sculpture] contains a framed black and white photograph that shows the sculpture in use' (Serota, 1997), information which is repeated in the heritage lottery fund application (Tate Gallery, 1997). In the pre-acquisition conservation report, it is suggested that 'we should consider the long-term preservation of these images at acquisition stage, particularly if the photographs are always to be shown with the sculptures' (Tate Gallery, c.2000), before the report goes on to suggest that re-printing the photographs may be a possibility in the future. The photographs, like the films, are visual documentation valued for their ability to provide access to and visual information about the

performance moment and the replicability of their material form supports this within the museum. It is also worth noting that while the films loop between different *Body Sculpture* performance moments, the form of the photograph allows the viewer a relative stability of visual information which can be returned to with ease at any point and can be constantly juxtaposed with the sculptural object. They provide a constant way, particularly when on display, for the viewer to encounter the performance moment.

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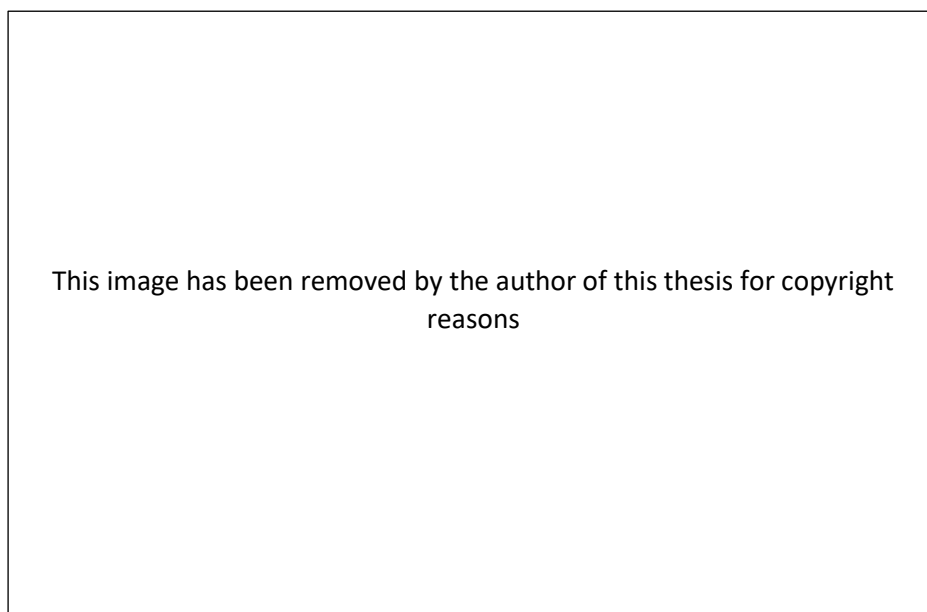
Figure 2.4: Installation view of Rebecca Horn *Body Sculptures* at Tate Modern 2016. © Rebecca Horn/DACS, 2016

The final individual element of the *Body Sculptures* collection at Tate is the collection of the twenty sculptures, acquired by Tate in 2002, described by Serota as 'the entire extant output associated with Horn's early "actions"' (Serota, 1997). In the negotiation of the acquisition agreement, Horn specifically states that 'Tate Gallery [has a] binding commitment to keep the collection of early works together and not to dispose of individual pieces for whatsoever reason' (Horn, 1998), solidifying them as a collection. Horn's conditions also state that 'I will be involved and have final say in the final design for the new installation of the body sculptures (glass display cases, etc.).' (Horn, 1998), a request which has since been honoured (Figure 2.4). This request indicates that *how* the works are exhibited is just as much an integral part of the work as *what* is put on display; in short, these are not just props which were used during the performance moment, but are artworks intended to be exhibited. This resonates

with the notion that Horn's artistic work is not situated solely in the performance moment, but encapsulates the documentation also. Katharina Schmidt confirms this where she suggests that, in many of Horn's works, when the objects are encountered in an exhibition 'they have turned from props to protagonists, their independent reality becomes clear' (Schmidt, 1993, p. 72). In the case of *Moveable Shoulder Extensions*, 'wooden wall display brackets' designed by the artist 'are included in [the] case' (Deighton, 1997). This allows the sculpture to be displayed in the upright position, as it would have been worn, and 'the artist wanted the work to be hung […] in relationship to the shoulders of a man' (Sommermeyer, 2000), at roughly 170cm. This gives the impression of the sculpture being worn, as it was in the performance, but without the presence of the activating body. As with the drawings this leaves much to the imagination of the viewer, rather than being rooted in the actuality of the performance moment, leaving the viewer to speculate on the potential use.

While each aspect of this performance documentation, from drawings to sculptures, evidently has a value within the museum they are rarely – if ever – considered in isolation. As has already been subtly suggested they are naturally tied to one another through their connection to the now-passed performance moment and in the information they each provide about an element of this expanded artwork; juxtaposing the photographs with the sculptural objects, for example, allows the viewer to understand, in relation to their own body, the way in which the now-empty sculptural object was worn. In a letter to Horn at the end of 2007, Serota suggests that Tate wishes 'to acquire a group of early drawings [the *Hospital Drawings]* that would complement our holdings of your sculptures', and that he wishes 'to really reinforce the strength of the group already in the collection' (Serota, 2007). In his letter to Rothschild, Serota explicitly lays out that:

> When exhibited, the sculptures are either fixed to the gallery wall or housed in black cases. The videos and films that document them can be shown nearby. Additionally each case contains a framed black and white photograph that shows the sculpture in use
>
> (Serota, 1997)[90]

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[90] Note, this was before the acquisition of the *Hospital Drawings*

From the point of acquisition of each of these different forms of performance documentation, each of which is categorised as an artwork, they were intended to be displayed in a way which formed a network of interconnected, supportive facets of a larger artistic practice. Having hosted a touring exhibition of Horn's work in 1994, Tate first displayed their own collection of Horn's work in 2000, for the Tate Modern opening displays, in the wing 'Nude/Action/Body', but it was only after the acquisition of the *Hospital Drawings* in 2009 that Tate chose to display the full collection of Horn's document-works. This created, for the first time, a publicly accessible network of connected performance documents, spanning different forms, which were presented in such a way as to facilitate an experience by the museum visitor of the expanded – and continuing – artwork of *Body Sculptures.* As was seen in chapter three, the materiality of each document directly impacted its temporality; in the case of Horn, these temporalities – drawing as a pre-emptive act, filming as a simultaneous one, the empty sculptures displayed to prompt reflection – were harnessed to allow access to specific points in the artistic project. Tate's deliberate choice to display this full collection of performance documents together, in their networked form, allowed an experience of that expanded artist project.

The implication of the networking of documents on their value was not just observed within the institution, but has been observed by numerous critics and reviewers who occupy the 'viewer' space in the museum. Their responses to the various exhibitions, both at Tate and beyond, indicate that the value perception held by the museum – that the documents gain experience value when viewed together – is realised across to the viewer's experience. In the 1984 Serpentine Gallery exhibition, an unnamed critic observes that 'some earlier pieces, presented as rather enigmatic informal reliefs, like tack hung on a stable wall, are revealed by photograph and documentation to be indeed functional' (Anon. [The Financial Times], 1984, p. 15), suggesting that the photographic and film documents contain the information necessary for the viewer to imaginatively activate the sculptures they are presented with. Other reviewers note that 'admirers of her [Horn's] work inevitably feel nostalgic about these earlier works, hitherto known only from the performance photographs' (Szulakowska, 1994), this time putting the emphasis on viewing the sculptures and photographs together giving a fuller knowledge of the works, or suggesting that 'objects

which do not perform themselves are generally adjuncts to performance, past and future, by people' (Unknown, 1984, p. 7), indicating that the sculptures do not have the experience value of the complete documentation. Finally, Armin Zweite observes the impact of the full network of Horn's documents, when he notes that

> this transition charts the shift from Rebecca Horn's drawings to the realm of objects, from there into the sphere of their application in performance and finally to their recording in the medium of film, which combines graphic visibility with repeatability

(Zweite, 2006, p. 15)

Both those working within the museum, and those writing from other perspectives about the display of Horn's work, return to the notion that interconnectivity between these forms of performance document has a direct impact on their perceived value, in terms of both information and experience.

The analysis of these performance documents suggests that individual performance documents were seen, by both Horn and Tate, to attain information value. Each of the documents contribute information about Horn's creative process, how the sculptures work on a physical level, and what movements took place during the performance moment. A surface reading might suggest that their collective display demonstrated a perceived truth value in the bringing together of this wealth of information value. However, this thesis has problematised the notion of 'truth' in terms of authenticity and originality, and so I argue instead that this collective display translates into a realisation of the potential for experience value in the performance documents created by Horn. The information value of the individual performance documents becomes not simply about providing knowledge of the absent performance moment, but also about allowing the viewer to access these different temporal points within the expanded artwork: *Untitled* 1968-69 provides information about Horn's planning of the performance moment; *Performances I* 1972 shows how the performance moment took place; the photographic still provides relatively stable information about the interaction between body and sculpture; *Moveable Shoulder Extensions* 1971 itself presents information about the physicality of the sculpture contextualised by the photograph. The experience value is not about allowing the viewer to access an objective experience of the performance moment. Rather, it is about allowing them to form an experience of the

expanded artistic work, from its inception to its continued existence in the museum, through their engagement with each of these differentiated forms of performance document as part of a deliberately displayed whole. In the presentation of an activated network of documents, where performance documents are directly related to one another and where they refer to a larger 'whole' of an expanded artistic practice, the values perceived in the documents become not just ways for the viewers to understand, access, and experience what the artwork *was*, but what it is *now*, and perhaps what it may become.

Reflecting on Horn's process of creating performance documents in different materials, but ultimately in the form of a network of connected performance documents situated around an absent performance moment, allows us to explore not only the perceived value of the performance documents created by Horn, but also their potential value. Horn's creation of the breadth of performance documents, the negotiation between Horn and Tate to keep this collection together, and the decision of Tate's curators in 2000 (Sean Rainbird) and 2015 (Valentina Ravaglia) to show the full range of performance documents, are all valuative acts which indicate an understanding of a potential for value within a collective display of a range of forms of performance document. The case study demonstrates the potential for the performance documents to have multiple values depending on their context – artistic value in the collection, information value as individual objects on display, experience value in their collective display – but also the ways in which the activity of the museum enables the realisation of that potential for value. The museum, in its navigation of how performance documents can be used, influenced by the conditions and requirements made by the artist, becomes a site within which the flexibility of the performance document to stand as an individual object or as part of a collection of interrelated documents, is visibly manifest. This case study has indicated that not only is the materiality of the performance document key to its value, especially regarding the temporal information provided to a viewer and the ability of a range of different materials to provide numerous points of access, but the form which the performance documentation takes within a display can equally have significant implications for a fulfilment of potential value.

Case Study Four: *If Tate Modern was Musée de la danse?* 2015 - Digital Acts of Performance Documentation

The second case study in this chapter will focus on the two-day dance event hosted by Tate Modern in 2015, entitled *If Tate Modern was Musée de la danse?* The event was a collaboration between Tate, and dancer-choreographer Boris Charmatz. Charmatz had taken over as director of the National Choreographic Centre in Rennes in 2009 and renamed it the 'Musée de la danse', or the Dancing Museum. He produced a substantial manifesto in which he outlined his vision for what the Dancing Museum could be, suggesting it be 'both ancient and modern, humorous and antiquated, dusty and stimulating, a Museum with no equivalent in the world', and that museums were at a point where they 'can include a virtual space', as 'museography is opening itself up to ways of thinking and technologies which are enabling something completely different to emerge' (Charmatz, 2014, p. 46). He included in the manifesto ten commandments for the museum, including the statement that the Dancing Museum 'fully embraces its museum tasks and maintains a balance between its various functions of conservation, creation, research' (Charmatz, p. 47) among others. In short, the Dancing Museum could be applied to any existing institution to explore it through dance and choreography, and to open dance up to new audiences, contexts, and situations.

If Tate Modern was Musée de la danse? was one such event which explored Charmatz's vision, through the application of the Dancing Museum to the existing spaces of Tate Modern. The event saw dance happening throughout the spaces of the museum, with a collection of Charmatz's choreographies being presented in the Turbine Hall, along with a public warm up, free dance space, and *Roman Photo*, performed by non-dancer volunteers who had been taught the work by Charmatz. This work consisted of the volunteers learning and recreating tableaus copying the images from David Vaughan's documentary book *Merce Cunningham: Fifty Years*. Audiences in the Turbine Hall were also taught the 25 individual moves in Charmatz's *Levée des conflits*, and performed their own version before professional dancers performed the piece in full. Throughout the collection galleries *20 Dancers for XX Century* was presented in which twenty dancers were invited to present phrases of dance from their own practice, exploring their bodily archive and providing visitors with

snapshots of the history of dance in the 20th century. *expo zéro,* involving a group of dance and arts professionals exploring the notion of an exhibition without objects, took place in an empty second floor gallery, where the works and furniture had been cleared from the space. The programme of performances was rolling across both days, meaning that visitors could encounter the dance works periodically during their journey through the gallery spaces.

The event was widely documented, particularly as it was the subject of the 'Performance at Tate' documentation workshop, which sought to create a substantial archive of the event, including commissioning an ethnographic report on the impact of the event on behaviours in the museum (see Giannachi, Tolmie and Finbow, forthcoming; Tolmie and Giannachi, 2017). This case study will focus on those performance documents created during this workshop which have a digital form. There will be two halves to this case study: the first will consider those documents which were 'born digital'– that is the live stream videos and the publicly generated social media documents.[91] The second half will look at 'made digital' documents, that is those documents which exist in another form before and alongside the subsequent digital form. This will primarily consider two short interview series I carried out during and after the event, framing the interview as an immaterial document which is made digital through its recording and transcription. I will also consider instances in which other material documents were transformed into digital documents and use these to briefly discuss digitisation as a valuative act which engages with a potential for future use value. There are numerous issues around the digital as a form in the museum, particularly in considering the longevity of hardware and software, and the need to update the specific forms as certain technology becomes obsolete and impossible to replace. There are conservation issues around ensuring digital data is not corrupted, and that it can still be accessed in the future, which require very specific conservation and preservation techniques. The digital document, although often attached to a material

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[91] I use the term 'born digital' in the same way as Richard Rinehart and Jon Ippolito (2014), meaning that which has never existed as material object in any form. While Rinehart and Ippolito tend to use this to talk about digital artworks, where the digital component cannot be extracted from the rest of the work, I believe it has a resonance also in the discussion of digital documents in understanding their complete lack of attachment to any material object or counterpart.

element, will be considered in this case study as distinct category from both the material and the immaterial document, but one which draws on both of their characteristics, and can engage with new platforms of access and circulation.

Born Digital Performance Documents: Live Stream and Social Media

The first of the born digital documents to be considered here will be the live-streamed film. Throughout the second day of *If Tate Modern was Musée de la danse?*, footage from the galleries was live streamed on Tate's website and on an embedded video on The Guardian's website.[92] The footage came from two cameras, one set up as a static point on the Turbine Bridge, and the other as part of a roving film crew. The two streams were curated by a digital producer, cutting between the wide shots of the Turbine Hall and close-ups of individual dancers or segments of an event. The live-streamed videos were designed to create the experience of being in the physical space for those audience members watching the event in a digital space. Because the footage was live-streamed, rather than being recorded, edited, and then released, this presented the works digitally in near simultaneity to their presentation in the physical space, allowing the digital-viewer an in-time experience of the work. Although the digital-viewer could not directly control their journey, it mirrored the experience of the physical viewer in its 'real-time' exploration. After the live-streamed events the footage was edited and uploaded to Tate's YouTube channel and is, at the point of writing, featured on the Guardian's page about the event, meaning that the video documentation remains easily accessible.

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[92] The page remains, and a selection of videos taken from the live stream can still be watched there: https://www.theguardian.com/stage/2015/may/15/watch-live-tate-modern-musee-de-la-danse-boris-charmatz

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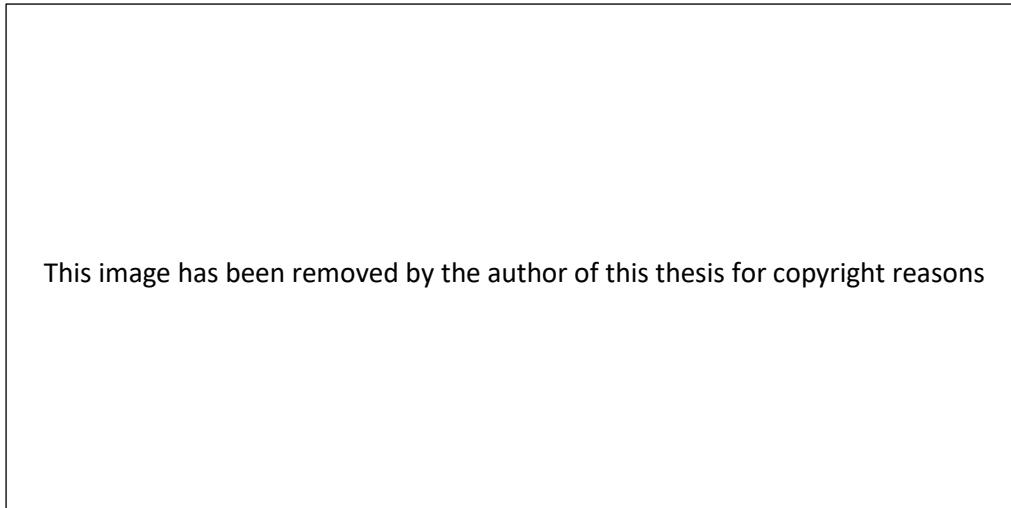
Figure 2.5: Screenshot from Tate's YouTube video of Roman Photo, showing the contextual information provided as a drop-down option.

The aim of the live-stream was not to show the entirety of the work, but to allow the digital audience an experience of the works as the physical viewer would have. It would not be possible for the physically present audience to experience, for example, the whole range of works being presented by the performers in *20 Dancers*, because they performed simultaneously across twenty sites. The live feed, and subsequent archived footage, show excerpts from each performance, as seen in the clips of Frank Willens's performance where the footage cuts off as the camera moves onto another of the *20 Dancers* performers in an adjacent room.[93] The act of live-streaming, because this allows the works to exist digitally at the same time as it exists physically, creates a digital space in which the Dancing Museum also exists and can be experienced. In the case of other works, such as *Adrénaline*, which was an open dance space for the public, the footage switched between the wide views offered by the static camera on the Turbine Bridge and the close-ups of the roving camera crew.[94] The digital audience were offered, as the physical audience were, the opportunity to experience the work from the perspective of the participant *and* the spectator. In choosing not to film the works in isolation, but rather as they occurred, the live stream audiences were also subject to the same audience flow as the physical audiences. In the footage of François Chaignaud's *20 Dancers* performance the audience can clearly be seen moving in front of the camera, and in the

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[93] https://www.youtube.com/watch?v=skX--k7ejWM, from 6.05-8.05
[94] https://www.youtube.com/watch?v=8wyNdLyDxKA

peripheries of the camera shots, much as they would be from the viewpoint of the physically present viewer.[95] This indicates that this video is not solely about capturing the performance moment, but also about capturing contextual, experience-based visual information, to create an experience value. Finally, the archived footage is also juxtaposed with written information (Figure 2.5), which contextualises what the digital audience after the event are seeing. This has potential access value for the post-event audience, who might not have prior knowledge of the event.[96]
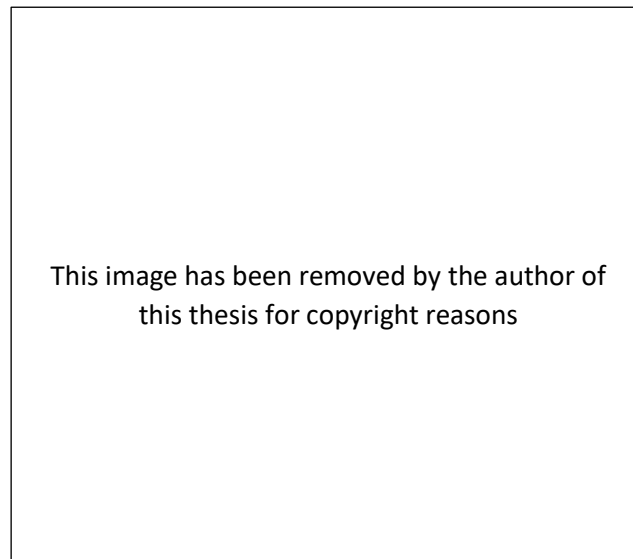
Figure 2.6 Tweet from Assistant Curator Capucine Perrot documenting event rehearsals
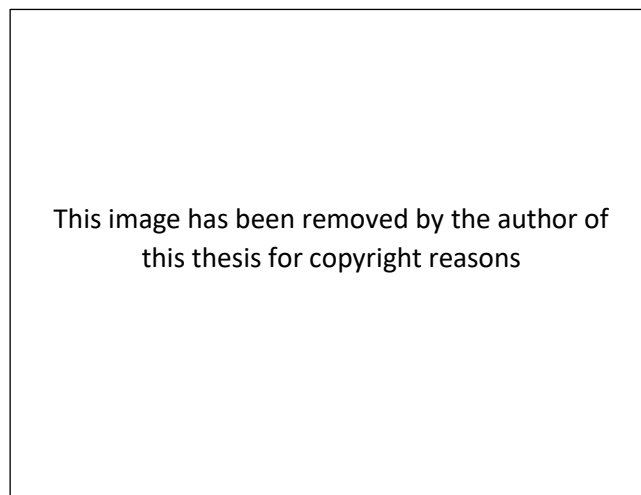
Figure 2.7 A photograph of the event shared via Twitter in the week following the event

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[95] https://www.youtube.com/watch?v=skX--k7ejWM from 14.01 – 16.01
[96] Although it cannot be guaranteed, tuning into the live stream suggests some knowledge of the event, either because the digital audience has reached it purposefully, or because they have been directed to the live stream by the Tate or Guardian's coverage of the event.

A second documentation strategy which also utilised a digital form was social media documentation. This allowed members of the public to be part of an online conversation using the hashtag #DancingMuseum, including through Twitter which I will focus on here. On Twitter, the use of a hashtag allows Tweets to be linked to one another, and facilitates the collation of a network of documents through Storify or Twitter's search feature. Those using Twitter could, and did, also use other hashtags in conjunction with #DancingMuseum, meaning that different searches would yield alternate networks of documents, juxtaposing the documents differently. Because of the constant accessibility of Twitter as a platform, and the existence of the hashtag in advance of the event, the public documented their individual experiences not only during the event, but before (Figure 2.6) and after (Figure 2.7), expanding the temporality of documentation from the performance moment into the temporality of the expanded artistic project. This was particularly facilitated by the documentation workshop, which emphasised the potential for social media to allow the capture of pre-event documentation, and participants' engagement with the themes and concerns of *If Tate Modern was Musée de la danse?* One way of engaging pre-event documentation was the posing, by Charmatz and Tate, of the question: How would you imagine a dancing museum? The hashtag #DancingMuseum was provided alongside this question, proposing Twitter and other social media as a space in which this could pre-emptively be debated.

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Figure 2.8. A participant uses a video to document their experience, shared via Twitter.

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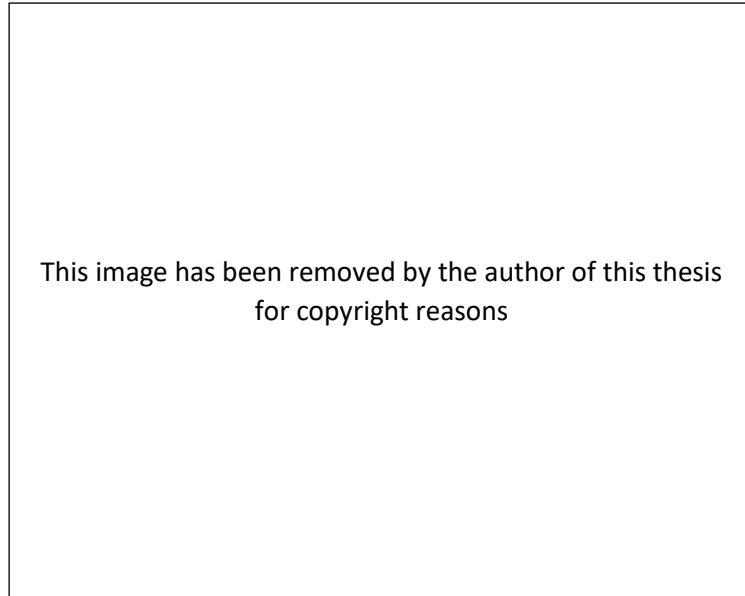
Figure 2.9: An audience member uses a photograph to document their experience, shared via Twitter

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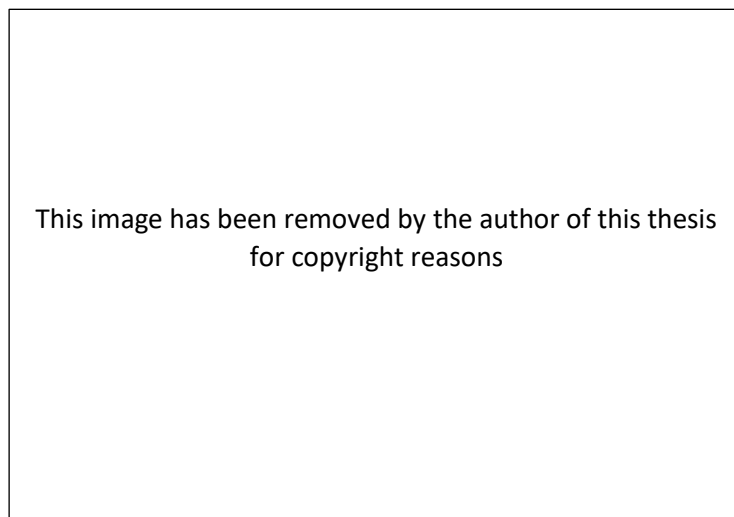
Figure 2.10: A digital viewer shares a still from the live stream, shared on Twitter

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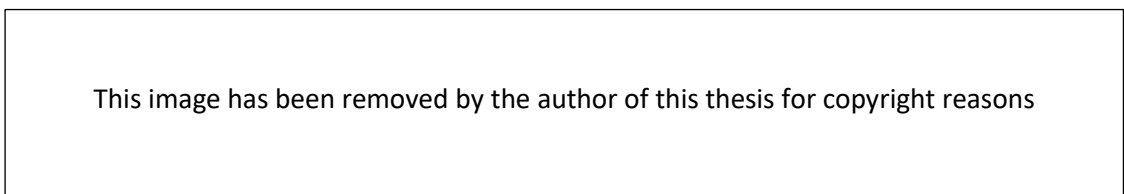
Figure 2.11: A digital viewer shares the link to the live stream through Twitter

Figure 2.12: A digital viewer responds to another digital viewer, sharing what it means to experience the public warm up on the live stream, as a digital audience member.

In many cases, the social media documents created by the individuals also combined different forms – the written and the visual – within the single document (Figures 2.8 and 2.9). Despite the brevity necessitated by the platform this allowed the documents to be relatively complex; the information collected in these tweets contextualises their content for those viewing them after the event.[97] In other cases, social media platforms were linked, with Tweets referring to documents supported by other platforms. This tying together of different social media platforms expanded the digital space of the Dancing Museum, integrating the spaces through the shared hashtag. This allowed the documentation to be subject to replication, particularly in the case of photographs and videos, which could exist as identical multiples across a variety of platforms, thus reaching an extended audience. The digitally present audience also participated in the social media documentation, offering their perspective (Figure 2.10), seeking to expand the reach of the live stream as a digital space of the museum (Figure 2.11), or using social media as a way of documenting their experience as a digital viewer (Figure 2.12).

One of the key characteristics of these digital forms of performance documentation is their accessibility, in this case during and after the performance moment. While the digital film footage can be stored on DVDs or hard drives, the specific form of the live stream as a digital document supported by an online platform means that it can be accessed not just by multiple people, but simultaneously and in different geographical locations, as well as by viewers accessing the footage after the event has finished; there are no barriers, other

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[97] Until October 2017, Twitter has a universal character limit of 140 characters for Tweets from all users.

than internet access. Although there are various issues around the precariousness of the digital documents being attached to platforms such as YouTube, whose survival cannot be guaranteed in the long term, at present it is indefinitely available, easily replicable, and shareable as a document.[98] This is also the case with Twitter-based digital documents; though a precarious platform, while available online it is easily searchable and accessible, both through Twitter as a platform and through search engines. The intersection of an online platform, and a born-digital document which exists in the specific form facilitated by that platform, allows the performance document to attain access value which expands beyond the physical realm of the museum. The live-stream and the twitter hashtag became a means by which the digital audience could access and experience the live event as it happened, through the expansion of the museum space into the digital realm: the access value in the case of the live stream and social media engagement came not only from easy access through the digital platform, but also the *instant* access these provided for those not in the same physical space at the event.

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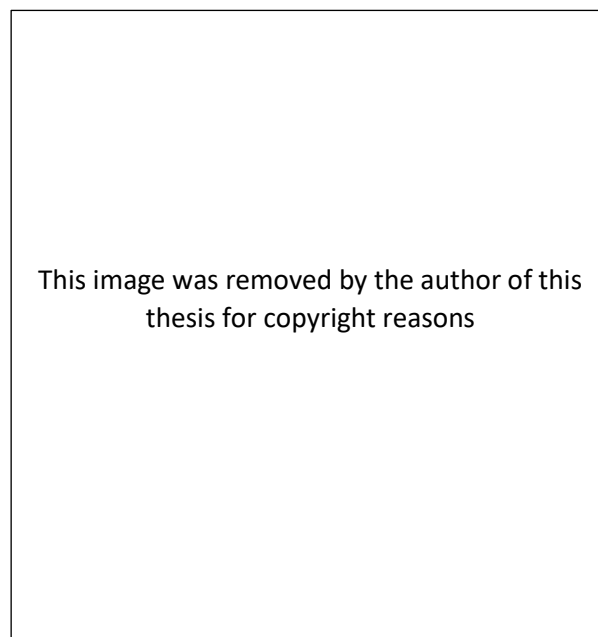
Figure 2.13: This Tweet by Tate was retweeted 162 times, replicating the image each time on different Twitter timelines

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[98] Of course, copies of the raw footage and, presumably, the edited footage are kept in other locations by the museum, ensuring that even if the YouTube version is lost, the document will still exist as a digital document elsewhere.

As well as a clear access value, these born-digital forms of performance documentation also demonstrate a strong potential exchange value. This is especially clear with social media documentation, where in some cases, the documents shared were replicated widely, through Twitter's retweet function (Figure 2.13), meaning that identical images were shared in different contexts, and juxtaposed with other information. Tweets, as a type of digital document, are easily shareable because of the online social media space they inhabit, where sharing and responding are inbuilt functions. As noted in the previous chapter, space is another factor in determining the value of a document and Twitter very much emphasises this by providing a space where exchange and circulation are key characteristics of the form, and where this imbues the performance document with exchange value. The digital document form supported by Twitter is reminiscent of Bedford's viral ontology (2012), but at an increased pace as documents are created, shared and viewed nearly instantaneously and simultaneously. While the live-stream could be shared via a link to either YouTube or the relevant Guardian webpage, the key difference here is that the performance document itself – the live-stream – could not be exchanged with someone. Rather, all viewers would be accessing the same webpage, even if they were doing so from geographically disparate places. Although digital, and so lacking a material form to be 'shared', in the retweeting and tagging functions facilitated by Twitter, users could in a sense relocate existing tweets to the streams of other users, replicating but also recontextualising these documents. Where the live-stream facilitated access to a single, centrally curated journey through the event, the social media documentation facilitates access to multiple, partial experiences of the event, which could be relocated and shared with relative ease. This strongly suggests varying perceptions of exchange value, depending on the online platform on which the digital document was situated.

Finally, digital documentation, particularly that which is online, collapses hierarchies of time, form and authorship, drawing together documents from before, during, and after the event, which intersect video, photographs and writing, and which can be shared by one author and then responded to by a second, constituting a new but connected document which radiates out. What the particular example of Twitter as an online space for digital documentation

has illustrated is that the value of the social media document is at least partially determined by the particular characteristics of the online, digital platform through which they are shared; in the case of Twitter, the platform facilitates the intersection of different forms, but also encourages sharing and responding to existing documents as a means of circulation, leading to their inclusion in different users' 'archives'.[99] This potential for the documents to be shared widely, both temporally and geographically, is key to the access value of the digital document, as their potential audience grows exponentially every time they are shared through the platform. Although this circulation of the documents increasingly subjects them to different contexts within which they are read, the visible content contained within them remains fixed, and rather it is the context in which they are read which is unstable. The social media platform is a space in which the replication of documents is expected, and the platform, as a digital space, acts as a facilitator. A documentation strategy which can harness these characteristics of heightened shareability and accessibility can fulfil a potential for access value in the performance document. Where this is combined, through the platform's capability, with the chance for the viewer to create their own documentation as a means of engaging with the performance moment, this can also produce an experience value which can be shared with other members of the digital audience.

Overall, born digital documents have a very significant access value, particularly in these cases where facilitated by an interactive, online platform. They are also highly mobile and shareable, suggesting a strong exchange and circulation value which potentially makes them both useful to more people outside of the museum, but also allows for the museum to engage a larger audience not only in experiencing a performance moment, but also in expressing that experience to other members of a digital audience. In deliberately expanding the documentation strategy for *If Tate Modern was Musée de la danse?* to include a digital space and two key digital documentation processes, Tate imbued these documents with an access value – in positioning these on openly accessible online platforms – but also created a potential for experience value in how they envisioned the digital audience responding to and using these documentation

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[99] Users can curate what they see on their feed, and can delete their own contributions at any point in time, thus enacting that archival activity of selection and organisation.

techniques. Rather than being part of the problematic experience economy of some performance artworks, I argue that in this situation, this reflexive strategy is a democratisation which allowed each experience of the event to be considered of value, rather than deeming one interpretation or experience to be the privileged (see, correct) one. Access value and experience value are seen to be central to the value potential perceived by the museum in born digital documents, as much as in physical documentation, as evidenced by the strategies undertaken during *If Tate Modern was Musée de la danse?* which particularly emphasised multiple points of entry into an experience of the event, even for those not in physical or temporal proximity. The ways in which the viewers engaged with them shows that there is a digital space for performance documentation, which is increasingly taking shape within the museum.

Made Digital Documents: Digitisation as a Valuative Act

As part of the 'Performance at Tate' documentation workshop, I undertook two short sets of interviews. These were designed to capture usually neglected information about a performance event, or to support the documents created during *If Tate Modern was Musée de la danse?* The first interviews were undertaken immediately before the event with three of the participants in *20 Dancers for XX Century*: Brennan Gerrard, Colin Dunne and Tobias Jackman. Initially, the interviews had been shaped to focus on the dancers' attitudes towards documentation, but having been present at the briefings and rehearsals for the piece, I adapted the questions to uncover more about their involvement with *20 Dancers* as well, including their responses to some of Charmatz's rhetoric about the archaeology of a dancer's practice. The conversations uncovered something of the dancers' individual approaches to Charmatz's invitation and how they felt about performing within a museum space.

The second interview series was with three members of Tate's visitor services team, Susan Dellet and Sylwia Janik, visitor host volunteers, and Debora Wich, a visitor assistant. Susan and Sylwia had been working on Level 0 and the Turbine Bridge of Tate Modern during the Saturday of the event, and Debora had been rotating through the galleries on the west side of level four. The motivation for this second interview series, which targeted a group usually excluded from museum documentation, came from a discussion within the research group about the findings from another documentation strategy, an

ethnographic survey carried out by Peter Tolmie, of Nottingham University. The ethnographic survey focused especially on the experiences of the visitors to the event, tracing individual visitors' journeys in order to observe changes in behaviour between a 'normal' day at Tate Modern, and the event weekend (Tolmie and Giannachi, 2017). During a discussion of the findings, it was agreed that an interview series with visitor services team members who were well placed to observe changes in visitor behaviours might complement the information collected by the ethnographic survey. The three interviewees did make considerable observation about the behaviour of visitors, with Susan noting that members of the public were still dancing as they left the Turbine Hall (Dellet, 2016), while Sylwia explained that in some cases the public 'just kind of ignored what was happening and opted for the galleries straight away' (Janik, 2016). Sylwia, in an observation that resonated with the findings of the ethnographic survey, noted that 'because of that day, there was like a license, a license given to people to behave in a way they wouldn't normally behave' (Janik, 2016). The interviews were intended to be documents in themselves, but also to support other documents which had been created: in the case of the visitor services team interviews, to support and expand the findings of the ethnographic survey. In this sense, the research group were deliberately creating a network of interconnected documents, driven by a belief in a potential future value. As will be seen in chapter six, my own interaction with the visitor services team as sources of embodied knowledge has opened this group up as a potential source of valuable documentation for the future.

The interview itself is an immaterial document with an aspect of information value. However, it is the digitisation of the conversation and thus its translation to a shareable and mobile form which allows it to acquire access value and subsequently use value within the museum. This is also the case for other documents – floor plans, annotated maps, visitor comment cards – within the project which underwent digital transformation. In the case of the interviews and these single-object documents, transformation into a digital form allowed the information value possessed by these objects to be more closely linked to access value, in that they could be shared and circulated at a greater speed, and between a greater number of people than their immaterial or physically material counterparts. In producing, through digitisation, something which could

be accessed, shared and exchanged quickly and efficiently within the framework of the museum, the research team created a strong potential for use value, which could then be realised in its expanded scope for encounter with those who could now more readily access it. While the same information value exists within the interview as an immaterial conversation as in the digital recording, once that information is captured in the digital form, it can be accessed by multiple people, in different contexts, and from different temporal or geographical locations, thus presenting a clarified use value.

As a valuative act, digitisation suggests that the museum ascribes a different value to the digital versions of documents compared with the existing material versions. This reinforces what has been seen previously with the digitisation plans around the Beuys tapes in terms of access value being tied into the current usability of the digital form. In this case, the digitisation of material documents meant that the digital versions could be stored in a shared file space, and so they could be easily accessed by multiple users at any given time, without compromising the structural integrity of the document or having to wait for the transportation of the physical document. The fact that most of the documents created by the documentation workshop of *If Tate Modern was Musée de la danse?* now exist in digital forms suggest that they are primed to be used in the future; they are all easily accessible to researchers within the museum, but can also equally be made easily accessible to others through their transferal onto a public platform. The digital can be relatively easily collated together into a central archival space, where the existence of those digital documents is known. The act of digitisation, therefore, is an act of transformation across media in order to make something useable in a new way. While the value of the content of both the immaterial and digital documents remains, in theory, the same because the information itself is not affected by digitisation, there is a clearer sense of access value, and a heightened potential for use value to be realised throughout its increased mobility and shareability within the museum.

Conclusions: Experience and Accessibility in Physical and Digital Documents

The performance documents in these case studies, though created forty years apart, make strong cases for form impacting on perceived and potential value.

In some cases, it has been observed that this value depends on the material characteristics of the individual performance document, even when part of a network or collection. Photographs and film offer significant visual information around a performance moment which allows the viewer to understand this and form their own experience of the event or artwork. Drawing can be a pre-emptive documentation process which engages the imagination of the viewer when undertaken by the artist, and can also be a reflective one when undertaken by a viewer or participant. Writing, including digital and online responses, is often reflective and presents a subjective experience of a work. In the case of physical documents, it is the material characteristics of the process of their creation which is often closely tied to their temporality and the experience of the work which they present, and in how viewers might respond to them in the display. With digital documents, it is more prominently the platform which facilitates the performance document that determines aspects of its value related to form, in the ways in which it can be accessed and whether it can be shared and altered to add layers of interpretation, experience, and response. Although this thesis ultimately does not seek to isolate performance documents to determine their value, understanding how the form-characteristics of documents impact on their value may help, as will be seen in chapter six, to determine how varying processes of performance documentation, material or digital, might create a performance documentation strategy with a substantial potential for value.

Considering the performance document as an individual object does have a place within this thesis, but it is the closer understanding of the intersection of performance documents which has been of greater interest in this chapter. Both case studies have reiterated Bedford's theories around the importance of networks in determining the value of an individual document within a larger documentation (2012). In the case of the Horn *Body Sculptures*, the network is seen within the choice of the curator to display the full range of Horn's performance documents from Tate's collection, rather than focusing on a single object. The inclusion of different forms of document in the display, each of which have a different relationship to the performance moment, allowed the documentation to gain an experience value for the museum visitor. When seen in their collective network, the individual documents allowed the viewer access

to the full scope of the work, integrating multiple points of access across temporal moments. The network in the case of the Dancing Museum existed not only in the breadth of the intersecting documents created by the documentation workshop, but also in the way in which those documents circulated as a result of their digital form. Their support by an online platform through which interaction and reaction were inbuilt functions facilitated wide circulation and response. While material documents could also have been circulated, and therefore acquired this access value, the collapsing of the creation, sharing, and circulation of the document into almost instantaneity within the digital form and through a single platform heightened access and exchange value, and demonstrated a potential for wider use value in the museum. Both the Horn display and *If Tate Modern was Musée de la danse?* harnessed the value of the network as a form to enhance experience and access values for an audience not necessarily physically present to the performance moment.

It has also been made clear again that the spaces in which these various forms of document exist, thanks to their form characteristics, have a significant impact upon their value. When the material documents in Horn's work are brought together in the space of display they gain value through creating an experience and understanding of the work which would not be possible if the documents were seen in isolation. In the displays of Horn's work, individual objects have artistic value through their designation by the museum as art objects. However, in their being displayed *together* they also allow the viewer to approach them in relation to one another, as parts of an expanded artwork, where the individual documents each provide elements of the information needed to contextualise and therefore experience the full work. In the case of the digital documents discussed here, it is their inclusion in the space of the internet, through the social media and live streaming platforms, which gives them a space/form value. The ability of the digital document to be included in an interactive, online space expands their access value significantly, through opening them up to a much wider audience, across different temporalities and geographical locations. In the ability of the online platforms to facilitate replication of the documents, and so allow multiple viewers to engage with the document at any one time, the digital document is much more easily and readily accessible than its traditional material counterpart. It is incorrect to generalise that all digital documents attain

this automatic access value, because not all digital documents are easily accessible; where digital documents exist within protected, personal files of those at Tate, they do not attain the same level of mobility and accessibility as those which are hosted in the (relatively) public space of the internet. Gaby Wijers, in her role as Director at LiMA in Amsterdam, and in her prior projects concerning the migration of film and photographic documents from the 1960s and 70s, has noted that this accessibility is predicated on action being taken by those charged with preserving and dissemination digital and time-based media artworks (Wijers in Giannachi and Westerman, 2017). It is not a given that any artwork or document, whether physical or digital, will be indefinitely accessible if those acting on it within the museum remain passive. Therefore, it is necessary that the museum has the structures in place for these digital documents to be deposited and made easily available, as it has previously done in terms of physical documentation through Gallery Records, in order for this potential for access value to be fulfilled. Not only do the spaces in which the documentation is able to exist alter its potential value for the museum, but so do those activities within the museum which prepare the documents to be situated within that space.

These case studies, although not engaging directly with debates around definitions of the 'immaterial', begin to suggest that despite emphasis by some critics of the immateriality of performance (Phelan, 1993; Oliver, 2014) the reality of the museum is that value perceptions remain rooted in the material, and more recently in the digital. Even with the collection of ostensibly 'immaterial' performance works, which will be explored further in chapter six, the museum seeks to create material or digital performance documents which surround them and capture information about these. The Dancing Museum interviews and Horn's *Hospital Drawings* both indicate that in the transformation of the immaterial – memory in the former, imagination in the latter - into something tangible, there is an acquisition of value for the document within the framework of the museum, because they allow the same information held in the immaterial documents to be collected, analysed, and shared; this resonates with MacDonald's call for the materialisation and therefore circulation of intrinsic knowledge (MacDonald, 2009). These case studies indicate that this act of transformation can allow a document to acquire considerable access and

exchange value, and therefore a greater potential for expanded use value. Although the specifics of the value acquired by these material or digital documents may not be clear in their moment of creation, or their transformation from one form to another (either across physical materials, or from material to digital), there seems to be a clear potential for value within the existence of the performance document in a tangible, shareable, mobile, accessible form.

Overall, these two case studies have indicated that form has a significant impact on the perception of value in the document by the museum, and that the museum can often manipulate these forms to enable the clarification of value, or to create a potential for future value. Therefore, not only is the existing form of the performance document tied into its value, but so too are acts around the nature of that form: digitising or modifying the form of the document is a valuative act, and so too is the interrelating or juxtaposing of varying forms of performance document. It has also become clear, as in chapter three, that other characteristics – temporality and authorship – also have observable impacts on the value acquired by certain forms of document, and this will continue to be pursued in the final case study chapter which follows. It has been seen throughout this case study that single performance documents can have multiple values, and that transformation can result in changing perceived or potential values. Equally, the bringing together of different forms within the documentation process, within displays and exhibitions, and in Tate's collection, also allows the performance document to attain changing value depending on its relational context, and to have simultaneous value as an individual object and as part of an expanded artistic practice. The form of a performance document as determined by its creator is an indicator of perceived and potential value, but so too are form-based activities undertaken by those acting within the museum framework; both must be considered when creating and reflecting on performance documentation processes and strategies.

Chapter Five: The Impact of Authorship on the Value of the Performance Document

This final case study chapter will consider authorship and its implications for value perceptions within the museum. Focusing on complex examples involving appropriation, mediation, repetition, and collaboration, the implications of the complexity of the authorship in documentation will be explored. In the two case studies presented in this chapter how artistic value, use value, and access value are impacted by changing models of authorship and authenticity will be explored. Issues of power, ethics, and responsibility will also be key, especially around considerations of delegated and institutional authorship, and the replication of documents. The more artistic implications of authorship will also be analysed, looking closely at legacy and inspiration as concepts raised by performance documentation as a process, undertaken both by the artist, and by others. This theme within the chapter will allow a focus on issues of originality and authenticity, which this thesis is seeking to reframe in light of the performance-document relationship; this chapter will argue that performance and documentation are uniquely equipped to decentralise the importance of the author, originality and authenticity as terms which directly correlate to the perception of value. This, I argue, is due to the unique relationship the performance artwork has to repetition, circulation, and re-enactment, and the role of performance documentation in facilitating these. This chapter will continue to reiterate the status of performance documentation as part of an expanded artwork, which will enable a deeper exploration of co-authorship and collaboration embedded within documentation processes. Ultimately, this chapter seeks to move beyond the application of value to single-author artworks or performance moments, and instead consider the complex acts of creation and dissemination which occur within the elongated life of the performance artwork, and how these impact on value perceptions.

As with the previous two case study chapters, this chapter will not consider the issue of authorship chronologically but will consider it conceptually by offering different models of the author-document relationship and by proposing that originality and authenticity are not central to the value of a performance document. The chapter will begin by exploring the theoretical issues around

authorship, drawing on literature from art history, performance studies and, where relevant, new media theories, although it should be acknowledged that there is also a long history of considering co-creation within the disciplines of anthropology and sociology (Gell, 1998; Latour, 2005). Literature which concerns conservation and preservation will also be considered, given the centrality of debates around authorship and authenticity within these in the museum; authenticity as an issue around both objects and experiences in the museum will also be noted. Attention will be paid to those theorists, such as Rosalind Krauss (1985), who offer a complex model of the relationship between artist and authorship in order to uncover how a different approach to authorship may change value perceptions. This section will also return, briefly, to some of the issues around the difference between performance moments and performance documents in relation to where authenticity is situated, and how the model of the expanded artwork allows critique and analysis to move beyond this.

Two case studies will then be used to illustrate models of complex authorship, and to explore the value judgements made of these formulations in the museum. The first will focus on the performance work *Parallel Stress* 1970, by Dennis Oppenheim. The acquisition of *Parallel Stress* by Tate as a collaged photodocument will be used to explore the notions of mediation, potential and fulfilled value, and will argue that a focus on access and experience often supersedes the issue of authenticity around the artistic and display values of performance documents. The work of Carey Young, who appropriated one of Oppenheim's poses featured in *Parallel Stress* for a work in her *Body Techniques* series, will also be considered in this case study. Young's artwork, also in Tate's collection, will be considered within a broader practice of appropriation within the visual arts, and therefore will be used to explore the way that performance documentation allows performance, as a medium, to enter into pre-existing systems of circulation and repetition within art historical narratives. The second case study will focus on the 2003 externally-curated exhibition *Live Culture*, hosted by Tate Modern. This case study will take into consideration issues of externally negotiated documentation, the use of named performance photographers in the creation of visual documentation, and the pre-determination of use values within collaborative performance

documentation. Issues of legal ownership, rights to replication, and creative control will be explored, both in relation to the exhibition and to the consequent documentary publication which accompanied it. This is a complex case study, with numerous 'authors' involved across the collaborative process including curators, artists, photographers, and publishers, and so these intricacies will be thoroughly investigated in order to understand their implications for Tate. Both case studies will challenge the link between authenticity, originality, and assumptions of value, and will consider to what extent the museum's decisions and actions are more influential in determining value than those of the artist-as-author.

Originality, Authenticity and Artist-as-Author

The issue of the artist as author of the artwork is part of a larger consideration of creative authorship which has particularly come to the fore in literary theory in the past fifty years (Barthes, 1974; Foucault, 1998). Rosalind Krauss approaches these alternative ways of viewing the author within the sphere of art and visual culture in her book *The Originality of the Avant-Garde and Other Modernist Myths* (1985). Krauss deals here with the implications of authenticity, originality, and authorship in those art forms 'which are inherently multiple', suggesting that within these 'authenticity empties out as a notion' (p. 152). She wonders, with this anxiety around the need to find the point of origin for an artwork, 'are we not involved here in clinging to a culture of originals which has no place among the reproductive mediums' (p. 156)? When we view performance not in the vein of loss and disappearance, but – as this thesis does – through its continuation in multiple media which are circulated and reproduced, we begin to enter documentation into a model which is less concerned with an origin point or a perceived authenticity than with what it can do in relation to performance's persistence through time, in relation to a viewer. Therefore, it is from these moments of access which it offers the viewer, rather than a perceived authenticity, that value is derived. Krauss challenges 'the theme of originality, encompassing as it does the notions of authenticity, originals and origins, [which] is the shared discursive practice of the museum, the historian, and the maker of art' (p. 162), and begins to suggest that there should not be a valuing of the original at the expense of the repetition (p. 160, p. 162). She, ultimately, notes that without the repetition or the reproduction, the

original never gains that status, and so repetition and originality are perhaps more closely linked than first presumed.[100]

One of the ways in which the author-value link has been challenged within visual arts practices has been through acts of appropriation, facilitated by systems of circulation and repetition seen, in part, within the museum's making public of images. It is an issue which will come to fore in the Oppenheim and Young case study which follows. Sherri Irvin has explored this in a 2005 paper where she suggests that 'far from undermining the concept of authorship in art, then, the appropriation artists in fact reaffirm and strengthen it' (Irvin, 2005, p. 123); although this thesis is not interested in pinpointing the author of a work, Irvin's observation is important in its suggestion that originality is not a pre-requisite to a work being designated as 'art'. She frames this as the question: 'what constitutes the authorship relation an artist bears to a work, when on one reading the artist may have created little of its content' (p. 127)? This is an issue which dates back to Marcel Duchamp and the notion of the readymade. Like Irvin, Howard Singerman also considers the notion of appropriation within artistic practise in his work on Sherrie Levine. In this, Singerman interrogates Levine's appropriation works, across painting, sculpture, and photography, and suggest a reading of 'Levine's work as an interpretive project' (Singerman, 2012, p. 6). Singerman complicates, through focus on appropriation, the notion of singular authorship in artmaking, by considering the ways in which Levine plays on existing systems of repetition and quotation within artistic and art historical practice – 'her work has long [been] dependent on the reproductions that have shaped modern art historical practice' (p. 185). In doing so he suggests that not only is there a move away from the singular, isolated artist within art making, but there should perhaps be one within the practices of art history and criticism also. In unendingly replicating artworks through the classroom (p. 188) Singerman suggests a much larger system of juxtaposition and co-authorship in an expanded life of the artwork – seen in this thesis through the networks of performance documentation around a performance moment. Both Irvin and Singerman suggest that, within the practices of modern and contemporary art, there has been a move away from the singular artist, and

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[100] There is a symmetry here with Auslander's argument about the mediated begetting the live, documentation establishing performance as an event (Auslander, 2006); performance has, perhaps, always created its own antagonists?

therefore value might be more clearly found within facilitation of the creative practices of replication, quotation, appropriation, and repetition.

Other theorists have also sought, as this thesis does, to question the link between authenticity and originality as valuative terms. Dennis Dutton directly questions that term when he asks '[a]*uthentic as opposed to what?'* (Dutton, 2003, p. 259, italics in original). Rather than authenticity being an intrinsic element of an artwork, he suggests it is instead a characteristic which is dependent upon perspective (p. 258). To use it as a value term without cross-examining what is considered 'authentic' and who determines that, therefore, is only a partial analysis. He goes on to suggest that authenticity is not solely about linking the work to an author – 'nominal authenticity' – but also about that which expresses the nature of the artwork. Arguably, therefore, when the performance document is part of that expanded artwork, it has as much or as little claim to authenticity as the performance moment. David Lowenthal, then, argues primarily that authenticity in re-performance is unachievable, not because of the nature of performance, but because the audience approach the work from a different context to that of the 'original' (Lowenthal, 1990, p. 185). He suggests that '[a]uthenticity today usually attaches to one of three conflicting goals: faithfulness to original objects and materials, to original contexts, or to original aims. All are unattainable' (p. 186). Stan Godlovitch has similarly echoed these sentiments when suggesting that attempting to faithfully recreate a previous performance moment is misguided, and that instead a new experience should be the pursuit of re-performance (Godlovitch, 1999, p. 158). Although none of these authors explicitly dismisses the term 'authenticity', by querying what is perceived in performance and re-performance to be 'authentic' and suggesting that it is 'semantically lush' (Godlovitch, 1999, p. 154), they begin to move beyond the term's direct correlation to authorship and originality. This thesis will build upon these perspectives to suggest that while we may not have yet entirely moved beyond authenticity as a term of use in museum and visual art practice, it is a term which is shifting in its definition particularly around performance moments and performance documents.

Where the above theorists have questioned authenticity in re-performance and the audience experience, another theoretical approach is to consider the ways in which the vision of artist-as-author of the performance moment has been

undermined by the presence of other creative inputs into the expanded artwork. Claire Bishop suggests that in the early years of performance art, 'authorship and authenticity were bound together in the irreducible singularity of the individual performer' (Bishop, 2008, p. 111). In this observation, Bishop suggests that works which delegate the activity of performing challenge authenticity in the artwork, and she asserts that by 'the late '90s, the idea of an authentic artist-performer seems to be an anachronism' (p. 111). Therefore, once there is an acceptance that authorship, originality, and authenticity are not solely in the hands of the singular artist who creates and enacts the work, there becomes the potential to see an expanded artwork, where co-authorship exists and where authenticity and originality are decentralised in considerations of value. In a similar vein, the performance documenter is often considered as an additional artistic participant within the expanded performance artwork. Barbara Clausen considers this in the work of Babette Mangolte, renowned documenter of 1960s and 70s dance, performance art, and theatre in New York. She notes the specificity of Mangolte's photographic and filmic style, that she is a recognised visual artist in her own right (Clausen, 2014), and that her documents 'fed into the culture memory of an entire decade' (Clausen, 2010) of other artist's works. Clausen specifically notes, however, that Mangolte 'was never the author of the works she chronicled, documented, or captured for the camera, as the final choice of which image would be diffused at the time, remained with the artist' (2014, p. 5-6). Clausen does not diminish Mangolte's role as an artist, but acknowledges performance documentation as an inherently collaborative activity. Through an exploration of Mangolte's work, Clausen begins to delve into the issue of collaborative working around performance, where both artist and documenter have an authorial influence over elements of the work. Both Bishop and Clausen challenge the notion of the artist as central to the value of the performance artwork and begin to introduce the 'other' authors of the work who are involved in the realisation of the extended artwork, and therefore have equal potential to influence the perceived value of the document.

What these writers have demonstrated, across modern and contemporary art practices, is that even where the artist is framed as the 'author' of the work originality and authenticity are not necessarily the fixed valuative terms they

have historically been. Instead, these writers suggest that issues such as repetition, re-enactment or appropriation, and re-performance have a significant impact on the perceived value of the work. Performance, it becomes clear, decentralises the importance of originality and authenticity in determining value, and offers a potential alternative model for the collaborative co-authorship of extended artistic works. While there remains an important discussion to be had about the role of the artist-as-author in creating a potential for value in the work, there is also an obvious necessity to consider the role of the 'other', including the performer, the audience, the documenter, and – most importantly in this thesis - the decision-making systems of the museum in being significant in determining the potential value of the artwork.

Authenticity and Truth Value in the Performance Document

'Truth' is a term which is often used in relation to notions of authenticity and originality, with the terms 'real', 'genuine' and 'true' being noted as 'near-relations' of 'authentic' by Dutton (2003, p. 258). As such, this often means that the 'truth' of an artwork has traditionally been tied closely to an artist and their intentions. However, some theorists have questioned this logic and are instead suggesting that rather than truth value being central to the artwork, experience value is more significant. Klare Scarborough, in her exploration of the Getty Institute's 2007 exhibition *Evidence of Movement*, notes that within performance itself, 'the concept of authenticity is often discussed in terms of the 'liveness' of the original event, the immediacy, intersubjectivity, and genuine quality of direct interactions between artists and their audiences' (Scarborough, 2010, p. 262). With the lack of these 'live events' within the exhibition, Scarborough suggests that instead of trying to find a 'truth' to demonstrate to a visitor, the curator 'must sort through disparate collections of archival documents, performance objects, and traces of artists' lives, to produce cohesive and engaging public educational experiences' (p. 261). While Scarborough considers performance documentation to be a sort of evidence around a performance moment, she also suggests that 'each viewing, each interpretation, of performance objects is contextualized by its spatial, temporal and social dimensions, as viewers perceive evidence differently within different contexts at different times' (p. 271). She argues that the truth of an artwork, seen in the evidence of the performance document, is not a fixed thing, but is dependent upon the

perception of the viewer. This is resonant with Amelia Jones's observation that 'while the experience of viewing a photograph and reading a text is clearly different from that of sitting in a small room watching an artist performance, neither has a privileged relationship to the historical 'truth' of the performance' (Jones, 2012a, p. 203). Steven ten Thije, writing about the exhibition *Moments: A History of Performance in 10 Acts* at ZKM: Centre for Art and Media in 2012, reiterates the lack of an absolute 'truth' for those experiencing the documents of historic performances by suggesting that

> [t]he relevance of […] these moments of meaningful coproduction is thereby not determined by the one 'real', 'authentic' meaning of the historical event, but depends on the possibility of the participant to 'create' a meaningful constellation out of the encounter between the material documents that remain and the present moments in which one reviews them again.

(ten Thije, 2012, p. 459)

Ten Thije advocates not for an absolute truth of a performance – even suggesting that in resurrection as reperformance, works can 'be discovered as something else' (p. 456) – but that the value of a document comes in creating the space in which an individual can explore their own experience. Scarborough and ten Thije, in exploring exhibitions of performance documents, both begin to uncover the potential for this space of access and engagement to be more significant in the perception of value in the document than pinning down the 'truth' of the performance moment.

This subjective potential of 'truth' is further explored by Barbara Hodgdon when she asks 'not what a [theatrical] still expresses or records but what it *does*, […] how it was articulated (and by whom) how it articulates an argument – whose argument? – and under what conditions' (Hodgdon, 2003, p. 99-101, italics in original). In asking these particular questions, Hodgdon brings the subjectivity of the document's author the surface, and allows us to break away from seeing the document as the absolute truth of an event, and instead reading it as a subjectively authored, and therefore fallible, document.[101] While she does not dismiss the concept of the document having an author – 'how it was articulated

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[101] Fallible does not necessarily mean non-valuable, it should be noted. It is possible that a subjective document is valued in ways which an apparently objective document is not; value is in the eye of the beholder, as this thesis argues.

(and by whom)', 'whose argument?' – she removes the burden of authority and suggests a multiplicity of subjective truths within the document. Where Scarborough and ten Thije have explored the subjectivity of experiencing a performance document, Hodgdon traces that role of the performance document in allowing the expression of a subjective experience to its very creation. Rebecca Schneider also notes a lack of authenticity-based truth in the performance document when she asserts that 'in performance as memory, the pristine self-sameness of an 'original,' and artefact so valued by the archive, is rendered impossible – or, if you will, mythic' (Schneider, 2012, p. 69). Where, she claims, the archive struggles to find a singular truth through a saveable object which can record or represent a performance there becomes a fracturing of an absolute truth, with each new 'truth' of the performance being part of a new perspective. Schneider advocates for a plurality of truth based not on the work of the artist, but on the multitude of perspectives which surround the expanded artwork. These authors assert that value is not as concretely attached to notions of truth located in perceptions of authenticity and originality as it has previously been thought, and that there may be other frames – subjectivity, experience, engagement – through which to consider the value of the performance document. It will be argued, through this logic, that value is actually situated in the way in which the museum facilitates these subjective encounters and re-encounters, rather than in any attempts to present a 'truth' of the artwork; the accessibility and shareability of a document are more important in allowing the manifestation of value than a designation of 'truth' or authenticity.

Collaborative and Cross Temporal Authorship in Performance Artworks

As has been seen above there is a strong sense that the practices of performance documentation are often highly collaborative, and have the potential to facilitate further practices of co-authorship within the model of an expanded artwork. Both document-supported re-performance and networks of accessible performance documentation undermine value perceptions which rely on the identification of a singular author of the work. Over the past twenty years, coinciding particularly with a rise in re-performance by contemporary artists and the introduction of repeatable performance artworks into museum collections, the body of literature around the issues of co-authorship of performance moments and performance documentation has grown, as will be explored in this

section. Within re-enactment as an example of co-authorship often facilitated by performance documents there is not always a clear type of value attained, thanks partially to the remnants of the performance studies anxieties about the transformative nature of performance documentation. The approaches explored in this section demonstrate different attitudes to co-authorship both of performance documentation and of the expanded performance artwork.

One of the most cited case studies in the past two decades around re-performance, authorship, performance documentation has been Marina Abramović's 2005 exhibition *Seven Easy Pieces*, in which Abramović reperformed iconic works by other performance artists, accessed through historic performance documents. In using performance documents as her source material, she engaged in a process of cross-temporal co-authorship of an expanded life of the artwork, not only through expanding a network of performance documents, but also by connecting a new performance moment to an earlier one. Of this, Jessica Santone suggest that 'documentation is here understood as a mode of production of contemporary art *and* a mode of critical interpretation' (Santone, 2008, p. 147, italics in original); she seems to suggest that not only does Abramović engage with performance documentation to facilitate re-performance as contemporary art, but also to add a new layer of interpretation, in keeping with Briet (2006) and Bedford's (2012) network models of documentation. In this, there is an opening up of a space for a much wider co-authorship of performance, in the use of the document as source material: 'the question of interpreting not the performance itself but its documentation continually comes to the fore' (Santone, 2008, p. 147). Santone, although somewhat sceptical about Abramović's aims within the project, begins to read into the re-performance's relationship to performance documentation in that '[t]hey offer a view of documentation that is caught up in a game of repetition and image reproduction' (p. 148); performance documentation enables processes of re-enactment and the entry of performance artworks into systems of replication. Johanna Burton also writes about Abramović's re-enactment process, although less favourably than Santone, noting that 'like most of us in the audience, her [Abramović's] knowledge of these works came largely from shaky oral history and skimpy photographic documentation' (Burton, 2006, p. 56). She frames this co-authorship as fraught with problems which will – she

implies – lead to a re-performance which is inauthentic. Burton's critical perspective is perhaps made most explicit when she discusses the 'complicated triangulation of the original event, its record, and its reprise' (p. 56); the linking back of each element of the re-performance and its documentation to an 'original' suggests that Burton places value on the historic performance moment, and therefore denies value to those performance documents and performance moments which are subsequently generated. Evidently, even once a live aspect is returned to the extended life of the performance work, there remain tension over its fundamental difference to an originating moment. Where Santone frames co-authorship in *Seven Easy Pieces* as generative and based in performance documentation, Burton remains focused on the singular author as the original site of value, suggesting that there are as yet unresolved value issues within practices of re-performance.

Both Santone and Burton, in their consideration of *Seven Easy Pieces* speak to a particular anxiety around authorship and authenticity in re-performance explored by Philip Auslander in his 2006 paper *The Performativity of Performance Documentation*. Here, he writes that 'it is worth considering whether performance recreations based on documentation actually recreate the underlying performances or perform the documentation' (Auslander, 2006, p. 2). While Burton used this anxiety to question the authenticity of Abramović's performance moments, and therefore undermines their value, Auslander moves beyond this to re-focus on the potential of performance documentation to enable an expansion of the artwork through facilitating this cross-temporal co-authorship. His ideas resonate strongly with those seen earlier in this thesis around the 'truth' of the performance document being seen in its expanded temporal relationship to an audience, when he writes that 'perhaps the authenticity of the performance document resides in its relationship to its beholder rather than to an ostensibly originary event: perhaps its authority is phenomenological rather than ontological' (Auslander, 2006, p. 9). Resonant with Jones (2012a) and Schneider's (2011) writings around the subjective experience, Auslander directly suggests that determining the value of a document is a collaborative process between those making it and those experiencing it; therefore it matters less, in value terms, whether artists like Abramović recreate performance moments or performance documents because

they are all part of an expanded artwork, which eschews anxiety over a presentation of authenticity in favour of creating the potential for access and engagement.

Both Abramović, in her practice, and Auslander, in his theoretical approach, begin to present inspiration value as a direct consequence of the cross-temporal co-authorships facilitated by performance documentation: it is not only the existing performance moments and documents which frame perceptions of value, but the potential for what might be created in the future to return to the notion of unknown future value. In allowing an expanded access to a performance moment and an expanded performance artwork, performance documentation has the continuous potential to shape future artworks, in the same way that other materially stable visual art does.[102] In their collective reflection on performance practices at York St John University, Matthew Reason, Jules Dorey Richmond, Victoria Gray and Nathan Walker consider the value of the document for the future, with the claim that 'this encounter with documentation of the finished work has value' (Reason et al., 2011, p. 156). Considering the value to the artist in particular, Dorey Richmond states that 'I value my archive as a constant source of inspiration' (p. 156) while Walker similarly suggests that '[f]or me images are where the work begins […] images are where the work returns and begins again. In this way the photographic image that documents one work often feeds into the process of creating the next' (p. 167), strongly suggesting an incidence of inspiration which occurs through engagement with a performance document, even for those present for the performance moment.

This begins to suggest that the document within the museum framework is not an endpoint, but is within a network of influence, dialogue, and inspiration which challenges the notion of 'originality'; arguably, in fact, that performance documentation actively eschews 'originality' in favour of being openly and actively referential to that which comes both before and after it, and allowing a viewer access to those multiple moments of the artwork. Paul Clarke and Julian Warren also explore this expanded authorship and inspiration value as facilitated by encounters with documents through the archive. In their

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[102] The value of the performance document, in this scenario, stems perhaps less from its unique identity, but from its ability to restore performance to existing systems of art making and art historical narratives.

conversation-style paper, Clark suggests that 'you extend the work to the present by producing some resemblance in your imagination' (Clarke and Warren, 2009, p. 52), and that 'art events are disseminated as rumours, hearsay and spectators' stories' (p. 54). In an earlier paper, Clarke had also explored this notion of the archive as a space of expansion, rather than solidification, when he suggested that 'interactions with its [the archive's] documents produce inspiration for innovations in performance' (Clarke, 2008, p. 172). These observations on the archive put into practice Krauss's earlier consideration of the unseating of originality as the pinnacle of artistic endeavour, and instead suggest that repetition, through influence and inspiration from previous documents, is a driver of creation and artistic value.

These viewpoints on re-performance, inspiration, and the cross-temporal co-authorship of performance documentation strongly suggest a resistance to authenticity and originality as valuative terms. Rather than fitting into a model of the single-author, who confers the status of artwork and therefore allows an object to attain value, performance documentation fits more aptly into the image of the network, where value is flexible and reliant on changing context. Rebecca Schneider has been explicit in her interest in these 'repetitions, doublings, and the call and response of cross- and inter-authorships' (Schneider, 2011, p. 2) which constitute these complex networks of co-authorship and collaboration. She considers co-authorship both across re-performance and in the artist-viewer relationship, and often incorporates documentation into her understanding of these. Critically she notes that 'performance art and theatre reenactments in an art context can sometimes sit in an uneasy relationship, especially regarding the stakes of authenticity' (p. 13), suggesting that, in the museum, re-performance and experience through documentation undermine the privilege of the 'authentic'. Her consideration of these collaborative authorships overlaps with Bishop's observations on delegated performance, when Schneider suggests that

> If another body performs a performance artist's 'original' 'pure', time-based act, then body-to-body transmission might threaten to unsettle the singularity of the original, and return that singular act again to the scandal of *unrestricted circulation and exchange*

> (p. 129, italics in original)

In locating the radical potential for performance to be expanded from the performance moment to a network of ever expanding moments and documents, as Schneider suggests, the works begin to further break down not just issues of originality and authenticity but of authority as linked to a singular author; authorship, then, is not necessarily an invalid approach to thinking about performance and documentation, but needs to be extended beyond concerns of 'the singularity of the form, the isolable genius of the singular artist, and *legitimate* ownership of the rights to re-perform' (p. 130, italics in original). As Gabriella Giannachi has also observed around re-enactment and re-interpretation in performance, it is necessary to see works 'in terms of their capacity to build a range of relations' (Giannachi, 2017a, p. 120); rather than seeing performance as a singular event, it is made anew, with new and different authors involved on each occasion. Similarly, van de Vall has reiterated the role of those within the museum concerned with conservation to be in allowing 'continuation and development' (van de Vall, 2015), thus reiterating the presence of multiple authors within the expanded life of these complex artworks. Value, in the performance document, is not reliant on the naming of an individual author, but in the understanding of co-authorship, complex notions of ownership and control, and the ways in which the performance document relates more closely to accessibility and continuity than authenticity.

Authenticity, Originality and Authorship in the Museum

Authenticity, originality, and authorship are concepts which also resonate within the framework of the museum in a variety of ways. There have been a variety of approaches, mostly in the museum studies discipline and with a focus on marketing, tourism, or heritage experience, which indicate the pervasiveness of perceptions of 'authenticity'. The studies analysed by Juan Gabriel Brida, Marta Disegna and Raffaele Scuderi (2014) and Anne-Marie Hede and Maree Thyne (2010) try to quantify, to some extent, a perception of the authentic in visitors' experiences in museums, of archaeology and modern art in the former and a heritage site in the latter. In both cases, the conclusions drawn are that an appreciation of the 'authentic' tends to be situated in the context of the viewer, but can also be negotiated through the framing actions of the museum; experience is always facilitated, and therefore mediated, to some extent by the institution. Hede and Thyne, in keeping with many of the theorists outlined here,

suggest that 'a typology of authenticity and relationship among the types of authenticity is becoming apparent' (Hede and Thyne, 2010, p. 702), again suggesting that authenticity is no longer tied to a singular author, but can be variable depending on context and experience. Brida et al also suggest that authenticity can be attributed to artefacts, edifices and encounters, rather than only to art objects. Both studies, in attempting to consider the experience of authenticity in museums, conclude that authenticity is more complex than being an intrinsic quality of an object which is transmitted to a museum visitor.

Alongside authenticity in experience many museums are also concerned with the relationship between authenticity and objects. Marion Leonard focuses on an object, a stage on which the Beatles performed, to explore the ways in which contexts determine authenticity within the museum. In this case, she explores the attributing of the object 'a particular set of meanings relating to value, time and place' (Leonard, 2014, p. 361). Leonard considers the actions undertaken by the museum around the material object, in particular the framing of it and the additional information provided by the museum, to convey the authentic nature of the object. She emphasises that 'conceptions of authenticity inform how objects are valued by museum professionals, impacting on decisions about accessioning, interpretation, conservation and design' (p. 372), reiterating that authenticity is not a property of a material object, but is seen in the framing and behaviour – the valuative acts – of those within the museum. Cummings and Lewandowska also suggest that the curatorial side of the museum creates narratives 'locating ideas of origin and authenticity' (Cummings and Lewandowska, 2000, p. 47) for objects; there is a strong feeling for this practice within many museums, where object labels privilege the artist's name and creation dates, or approximates where these are not certain.[103] Unlike Leonard, Cummings and Lewandowska remain sceptical about the ability of the museum to successfully create these authenticity narratives, stating that 'even museum artefacts, promoted by acquisition indexes, collection catalogues, text labels, postcards and reproductions, are given a veneer of singularity in the struggle to reconstruct their lost origins' (p. 86). There remains a tension within the

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[103] Take, for example, the tendency for works by unidentified artists to be labelled as being 'in the style of' another artist, to at least attribute some authorial context to them. Dates of creation for early artworks are also often approximated, or cover a significant span of time, rather than this information being removed from the labels.

museum around the intention to create an 'authentic' experience for the visitor, and how achievable this is through the objects. As this chapter seeks to redefine notions of authenticity, these studies do serve as a reminder that the residues of anxieties around authenticity often remain within the activities of those in the museum.

As well as considering objects in terms of interpretation and experience, authenticity and originality also have a significant position within museum conservation practices. Conservation departments have a history of practice which relates to maintaining the perceived authenticity of the work, minimising change where possible, and traditionally adhering to a perceived artistic intention in the work (see Laurenson, 2006). However, as Vivian van Saaze suggests,

> developments in artistic practices therefore ask for a rethinking of certain concepts and established principles that belong to traditional conservation strategies, such as the notions of 'original', 'copy', 'minimal intervention', 'authenticity', 'reversibility' and 'artist intention'.
>
> (van Saaze, 2013, p. 23)

Considering installation art specifically in this case, but with clear links to performance and live art, van Saaze acknowledges that authenticity remains a 'persistent idea' (p. 52) in conservation literature, although – as her above observation suggests – within a moment of debate. However, she also notes that, in relation to contemporary time-based and complex media artworks, 'claims for authenticity entered the realm of interpretation and subjectivity' (p. 76), allowing for a broader exploration, through conservation practices but also more broadly museum practices, for what 'authentic' might mean. The two case studies within this chapter engage with this notion of subjective authenticity, and the decentralisation of a singular, institutionally sanctioned perspective on the artwork.

Interestingly, in the context of this chapter, singular authorship of the performance artwork often causes challenges for conservation within the museum and leads to the museum itself acting as a co-author of performance documentation. Corina MacDonald notes that, in many cases, the knowledge needed to successfully re-enact a work is 'a highly subjective awareness residing only in the practice of this single person' (MacDonald, 2009, p. 62).

Authorship of the performance moment residing only with one person creates significant issues for the shareability and accessibility of the information necessary for conservation and re-creation of artworks. MacDonald suggests that, within this tendency, museums should understand 'the artwork as a constructed phenomenon situated within networks of secondary documentation [which] will point toward a preservation strategy based on a new understanding of the practice of documentation' (p. 60); by viewing the artwork as 'constructed', the museum can create and return to useful, museum-authored documents, which will ultimately help facilitate preservation and re-enactment practices. Considering Janet Cardiff's mixed media work *Forty Part Motet* 2001, but with resonance to those performance works which are instruction or score based, MacDonald suggests that 'the re-performance of a work through the score will provide an interesting departure point for future investigation of the interdisciplinary cultural technique that is documentation' (p. 63), suggesting strongly that museum documentation should be a collaborative, 'interdisciplinary' process, in order for it to be useful to multiple people within the museum.[104] The museum still, in this case, strives for authenticity but the emphasis shifts towards how the museum itself can explore that authenticity through capturing it in co-authored documentation.

Where authenticity remains a driver of conservation practices, among other practices in the museum, there is a strong suggestion that a more thorough understanding of what it means within a specific context is needed. Rudolf Frieling and Caitlin Jones, both exploring authenticity in relation to new media in Beryl Graham's 2014 edited collection (Graham, 2014), further consider this role of the museum in determining and enacting authorship and authenticity around the artwork. Frieling considers the role of the museum as a producer, especially the performance of a collection, asking 'what specific kind of experience this might constitute when the museum produces art, the audience participates, and the artist is absent' (Frieling, 2014, p. 137-8). Considering instances where the artist does not produce a permanent object, but where their

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[104] There is a crossover here across multiple forms of contemporary visual art work which rely on 'scores' or instructions – either artist-authored or created by the museum – for their re-enactment, re-installation, or re-performance in the future. These range from Sol Le Witt's wall drawings, to Fluxus concerts and happenings, through to live art works such as Roman Ondák's *Good Feelings in Good Times* 2003.

presence is nevertheless critical to the artistic production, Frieling suggests a new role for the artist: that of the curator or manager. Where works are reproduced or repeated for an exhibition or collection display, he suggests that 'in this sense, the museum becomes the producer of a work that the artist then curates, judges, criticizes, etc.' (p. 153). For Frieling, the museum is taking an increasingly active role in the co-creation of artworks. Although talking more widely about new media his claim that 'what the museum owns is thus in the end the right to interpret and perform a work' (p. 154) naturally has significant resonance with more specific examples of performance and live art within the museum and exploring the role of the museum in authoring those, particularly in instances of repetition.[105] Jones also focuses on issues of authenticity in relation to repeatable works within the museum, and she notes that '[h]ow we define authenticity in an era of multiplicity and versions is a central focus for artists, conservators, and collectors' (Jones, 2014, p. 160). On a practical level, Jones notes that the museum sector has begun to develop conventions around this issue of establishing authenticity in multiple artworks, one of which she notes is certificates of authenticity, and another being signed CDs or DVDs.[106] Ultimately, Jones concludes, '[t]erms like authentic, original and unique, while perhaps not 'inconsequential,' have shifted from absolute to gradients of managed change' (p. 168); authenticity and originality are not intrinsic properties of a single, authored object, and are further complicated when read within the museum as a site of repetition, re-enactment, re-presentation and, ultimately, co-authorship. For Jones in particular, the museum both determines and communicates that which it determines to be authentic, allowing a flexibility to permeate the term.

Authenticity in the museum therefore seems to be tied closely to decision making and acts of determination undertaken by those acting within the museum; activities around collecting, displaying, and conserving may be driven by perceptions of 'authenticity', but may equally be activities which determine

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[105] More about the role of the museum in re-authoring performance works which are centred in instruction will be explored in the discussion chapter, particularly around the 'Live Art Documentation Template' (2016) as a documentation practice grounded in an awareness of the iterative, repeatable nature of Tate's live art collection works.

[106] Gaby Wijers, in an interview with Jonah Westerman, makes similar observations about the need to decide which of the 'many originals' to preserve around video and film documents of performances, particularly those from the 1970s and 80s which have circulated widely between institutions (Wijers in Giannachi and Westerman, 2017, p. 68).

how 'authenticity' is more widely perceived. Seen throughout Alois Riegl's framework of time versus age value (1996), there is a continuing tension between how much the conservator's work alters the authenticity of a work, and how much they are a part of this cross-temporal authorship which negates a singular authenticity, and enables changeability. Vethamutha Jeyaraj, in the aptly titled edited volume *Authenticity in Art: With Special Reference to Conservation of Art Objects* (2006) discusses this complex definition of authenticity within those acts of conservation. 'Authenticity', he suggests 'is a much broader issue than one of simply spotting and rooting out fakery in the arts' (Jeyaraj, 2006, p. 14). Instead, he suggests, there is both a nominal authenticity of the work which institutions seek to verify, that is the origins, authorship and provenance of the work (p. 13), but there is also an expressive authenticity, which relates to the object being a true expression of values and beliefs (p. 13).[107] Although he ultimately links this to physical objects, there is a resonance here for the museum conservators dealing with authenticity around performance moments and performance documentation, in considering the authenticity of re-performances. Although the museum may wish to determine the origin point of a given performance moment, there is also flexibility within this definition that a re-performance or a document might have the 'expressive authenticity', when it is viewed as expanding the effect of the performance artwork. Jeyaraj's dual definition of authenticity, within the scope of conservation, could have a much broader impact in suggesting expressive authenticity for the performance document as part of an expanded artwork, rather than being focused on the nominal authenticity of an originating performance moment.

Authenticity as understood within conservation and in the museum more broadly, seems to be in a period of shift away from being centred on the completed artwork attributed to a singular artist. Pip Laurenson recognises this changing notion of authenticity within institutional conservation practices in her Tate Papers publication *Authenticity, Change and Loss in the Conservation of Time-Based Media Installation (*2006). In this paper, Laurenson briefly traces the history of conservation practices, particularly those around fine art, and

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[107] These are also the terms which Dennis Dutton utilised, in his exploration of authenticity in art cited previously (Dutton, 2003)

considers the motivations underpinning then. She then also considers how changes in the types of work being collected by museums is altering these conservation attitudes. Laurenson notes that authenticity has been historically linked to the object, and therefore that 'if the ontological framework is focused on the material so will the notion of authenticity. If the ontological framework shifts, then we expect a similar shift in our concepts of authenticity, change and loss' (Laurenson, 2006, p. 4). Where there is no material object which has been directly created by the artist, Laurenson suggest, 'it directs us to the need for a different conceptual framework to understand the conventions of authorship, identity and authenticity' (p. 9). Although the paper acknowledges that the artist may not be directly involved in the creation of an object which can be collected and conserved, Laurenson is clear that the artist's intended effect is still central to conservation practices: 'authenticity in this context means an obligation for the museum or custodian to faithfully realise those aspects of the work which are important to its meaning' (p. 6). Conservation becomes less about maintaining the material authenticity of the work than maintaining the central meaning of the work, which may, it transpires, necessitate elements of change to the 'original' work. She also suggests that 'performances can occur in different times and different places with different performers and still be authentic instances of a performance' (p. 5), reiterating the detachment of authenticity from the material.

There is evidently a current shift within the space of the museum around what authenticity means, particularly with regard to its own practices. Curation and conservation, which have previously been bound to a version of the 'truth' of an artwork, and have utilised this in order to make decisions about how to use and treat certain artworks, are now reconsidering this underpinning of their practice, and beginning to incorporate notions of multiplicity and change. Authenticity has not been entirely removed from the museum-based view of the artwork, and neither has the artist-as-author been entirely discounted, but there is no longer necessarily a singular trajectory for the artwork, pre-determined by an artist's intent. Rather, value perceptions come into play, around what is seen to be more important in terms of how the work is displayed, which elements are preserved in perpetuity, and how the artwork as an expanded whole might alter over time. The artist remains pivotal, even within the museum, to making these

decisions, but the authors here suggest that the process is becoming increasingly collaborative, with curators and conservators applying their own value perspectives to the practices and processes surrounding the documentation, conservation, and presentation of performance artworks. The following case studies will explore the implications for these shifts within the definitions of authorship, authenticity, and originality, in terms of value perceptions and museum practices.

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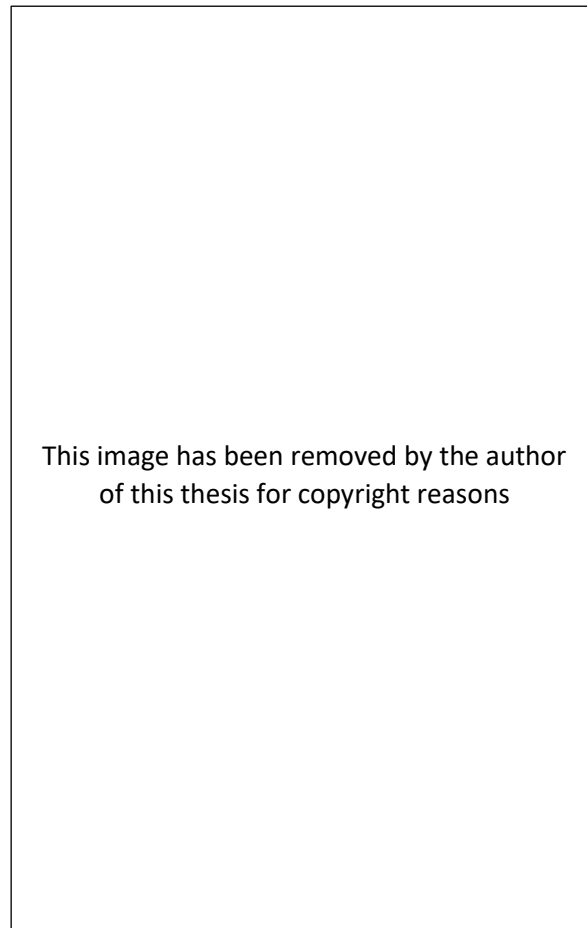
Figure 3.1: Dennis Oppenheim *Parallel Stress* 1970. Tate Collection T12403. Acquired 2004. © Dennis Oppenheim

Case Study Five: Dennis Oppenheim and Carey Young - Performance Documentation as Act of Mediation and Appropriation

Dennis Oppenheim's work, beginning in the 1960s, spanned body, land, and conceptual art practices, often integrating both action and object in the creative process. In 1970 Oppenheim performed the ten-minute action *Parallel Stress* around the Manhattan, Brooklyn, and Long Island areas. The action was documented through photographs taken by Joshua Kalin, and in 2004 Tate

acquired a document of *Parallel Stress* following its presentation at Tate in 2001 (Tate Gallery, 2001). The work itself, now in Tate's collection, is labelled as 'photodocumentation', as are other iterations, (Celant, 2001; Stedelijk Museum, 1974; Tate Gallery, 2000b) and features two photographic images, credited to Kalin. The two images are positioned one above the other, the top image showing Oppenheim hanging by his fingers and toes between two concrete bridge castings, his body arching downwards in response to the gravitational stress. The image below shows the same stress pose replicated, but on this occasion supported from below by a dip in a pile of debris. Below the images there is a short piece of text, which gives contextualising information, including the length of the performance, and the two locations of the actions (Figure 3.1). This addition to the photographs adds information, much as Hershman Leeson's alterations to her documents did, as discussed in chapter three, and so emphasises the document's intention for a future audience, not present at the performance moment. There is a sense, in Oppenheim and Kalin's practices of documentation, of a potential value which will be fulfilled only when a future audience encounters it. The work collected by Tate was initially thought to be one of an edition, but was eventually confirmed to be an original version (Manchester, 2007a; 2007b). Other versions do exist, but there are subtle variations in the placement of the text and the size of the photographs although their visual and written content remains consistent. Tate summary writer Elizabeth Manchester, in her enquiries about the status of the document at Tate, notes that 'Oppenheim seems often to have produced these multi-part photo-text works in different versions' (Manchester, 2007a). This repetition of the imagery and text perhaps emphasises Oppenheim's intention that this document be a means of access and engagement for an audience.

Oppenheim's wider practice often incorporated the act of documentation, and he has commented on several occasions about his attitudes towards the process. In an interview from 1971, reprinted in the Celant catalogue, he notes that 'the fact that one of my pieces was presented as a film was a very incidental aspect of it. It had nothing to do with the *idea* of the piece' (Sharp, 2001, p. 117, italics in original), suggesting documentation as having a practical, rather than artistic, value to him. In the same interview he acknowledges that a significant part of the motivation for documenting his land art pieces was making

them accessible, which he frames as both a problematic and a radical notion. He reiterates this notion of radicalness of accessibility in another interview reproduced in the catalogue, stating that '[t]he assumption was that it was more radical to use a 'minor' method to document your Land Art than to bring it into the gallery' (Bassas, 2001, p. 334), referring here to photographic documentation. Documentation was, he suggested, 'the only means in which work could be retained' (p. 335), in terms of both land and body art. Although he later questioned the necessity or ability of documentation to fully capture a work, and its tendency to attribute too much completeness to works which were experimental or testing ideas (Kaye, 2001), documentation remained significant in his long-term practice in providing a means of mediating and expanding the scope of his work into institutions such as the art museum. Oppenheim's documents are framed as a means of mediation, an act by which he links an inaccessible performance moment with a potential future audience, through the creation of an additional artwork.

Thinking about Oppenheim's documentation practice as a type of mediation, it may also be possible to understand it as a kind of appropriation, in the bringing forward and (re)circulation of the visual material of an existing artwork, through a creative act. Although the originating material comes from the same artist, documentation links to the notion of appropriation through the act of deliberate replication in new forms; Oppenheim draws together and repeats the visual imagery of the two spatially and temporally separate performance moments, and applies additional information to them to create something 'new'. In contextualising Kalin's photographic images through the written text, providing information he perceives to be necessary for a viewer to encounter the work, he creates a means of accessing the previously inaccessible performance moment, creating a new artwork through the visual and conceptual material of a previous one. The performance document is connected to the performance moment as part of Oppenheim's artistic practice, but it also serves an alternate purpose in supporting the endurance of the artwork within the museum after its acquisition. In the same way as appropriation art, and Krauss's notion of repetition throughout artistic practice (1985), Oppenheim's performance documents reframe existing material for another purpose, and in doing so, he creates a parallel, connected artwork. In this sense, the photodocumentation of

Parallel Stress is not of value because it is 'original' in the sense of being unique, but rather because it allows a new experience of an existing artistic project. It is the choice of Oppenheim to undertake a process of documentation which is perhaps most radical in the sense of bringing performance, as a purportedly ephemeral practice, into the museum, which support access, repetition and circulation.

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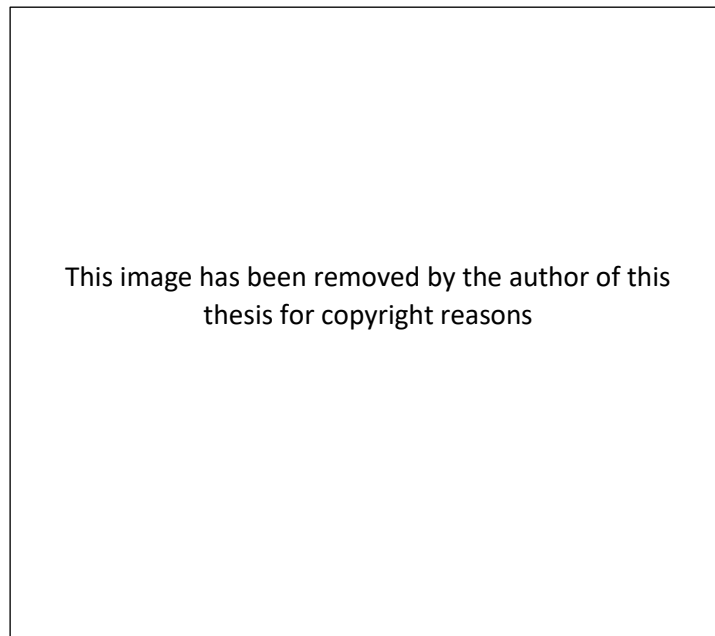
Figure 3.2: Carey Young *Body Techniques (after Parallel Stress, Dennis Oppenheim, 1970)* 2007. Tate Collection P79819. © Carey Young, courtesy Paula Cooper Gallery, New York

Oppenheim's *Parallel Stress* also illustrates further issues around the museum, authorship, and value when viewed alongside the work of Carey Young. In 2007 Carey Young created a series called *Body Techniques.* In this series of eight works, Young appropriated poses or movements from eight 'canonical performance pieces' (Bryan-Wilson, 2010, p. 246) and re-enacted them on unfinished building sites around Dubai and Sharjah. Young performed the actions and movements herself, while wearing a business suit, and created photographs of these performance moments. Eight photographs, one of each of the re-enactments, now constitute the *Body Techniques* series, which was acquired by Tate in 2009. One of the works which Young re-enacted was *Parallel Stress*, where she performed the second of the two positions Oppenheim had assumed, relocated to a building site near Dubai. Young titled all the individual photographs in the same format, making direct reference to the works she quoted, their authors, and the year of their initial realisation: *Body*

Techniques (after Parallel Stress, Dennis Oppenheim, 1970) (Figure 3.2)*.* In doing so, she drew to the surface the interaction and repetition which is often present within the creative act, but usually only acknowledged publicly within acts of appropriative artmaking. In doing so, she directly brings to the surface the tendency for performance documentation to move beyond traditional notions of 'originality' and instead embrace a citational tendency, making reference to that which already exists. Beyond appropriation of more traditional art forms– such as that undertaken by artists Sherri Levine or Sturtevant – Young undertakes a double act of appropriation, not only re-enacting the performance moments of the 'classic performance-based works' (Tate Gallery, c. 2009), but also using performance documentation as the means of then creating her own artworks, in a sense quoting her own artistic practice of (re)creating a performance moment. As with Oppenheim's *Parallel Stress,* Young's *Body Techniques (Parallel Stress…)* entered Tate's collection in 2009 in the form of a photographic document. Different within their sense of geographical placement, and created nearly forty years apart, Oppenheim and Young's works are nevertheless connected within a practice of performance documentation rooted in the potential for encounter, through circulation and endurance, which is facilitated by the museum.

Appropriation as a means of artmaking is not new within visual art practice, meaning that Young's *Body Techniques* is located within an existing body of appropriative artworks. However, the significance here to discussions of authorship, the museum and value lies in this practice of appropriation occurring within the medium of performance, so often framed as ephemeral and therefore unable to enter cross-temporal relationships. Performance, when viewed as ephemeral and temporary, exists outside of these practices of circulation and appropriation. It is performance documentation, such as that of *Parallel Stress* and *Body Techniques*, which allows (a) performance to re-enter these practices. Performance documentation becomes pivotal in enabling the extended, enduring performance artwork, not only allowing the public access to a performance work through museum displays, but also permitting performance as an artistic act to enter systems of repetition and appropriation. Regarding *Parallel Stress,* Young, born in 1970, had no way to engage directly with the performance moment of Oppenheim's *Parallel Stress*. Through the opportunity

to engage with the performance document as an extension of that artistic work, however, she could experience – and therefore respond to – the visual and conceptual aspects of Oppenheim's live art work. Young could then recreate these within her own chosen context, appropriating that visual language, and creating a 'dialogue' (Bryan-Wilson, 2010, p. 246) with Oppenheim's artwork, through his own mediating act of performance documentation. Young's *Body Techniques* exposes the role of the performance document in facilitating the positioning of performance artworks within these larger networks and practices of interconnectivity and co-authorship which permeate artistic practice, and which are made particularly visible in the museum.

Parallel Stress in the form in which it exists in Tate's collection falls entirely under the valuative power of Tate, thanks both to its acquisition by Tate and the death of the artist in 2011. Although Tate reiterates the intended artistic and display value imbued in the photodocumentation by Oppenheim, this realisation of the nuance of other value types is determined by those acting within the museum. Therefore, within the museum the value of the document does not have a consistent origin point with the artist-as-author because its entrance into the museum dislocates it from the individual and transfers power of valuation to the museum. Rather than being concerned with determining value from the position of either the artist-as-author or the visitor-as-interpreter, the museum instead ascribes value through its own acts which navigate the space between these two positions. As such, the museum becomes a facilitator, which frames the document in such a way as to indicate the value it has been ascribed at any given point in time. The value of *Parallel Stress* once it reaches the museum does not lie with the author, because Oppenheim is only able to indicate an intention for experience through the document, not what that experience should be. Nor does it lie with the visitor, who sees the document through the museum's valuative actions, which manifest through its collection, positioning and display of the document as acts of mediation. As such, the museum acknowledges that Oppenheim had intended *Parallel Stress* to be seen by an audience in the future, and then undertakes valuative acts which translate that into a fulfilment of potential, engaging that future audience through its positioning of the document. Although Oppenheim might have imbued the document with this potential for access value, it is within the frame of the

museum that this value can manifest in an observable and impactful way, through the behaviours of those acting on the performance document within the museum (see van de Vall et al, 2011).[108]

Although it is not possible to claim definitively that Young encountered *Parallel Stress* in a museum, her engagement with the performance work through the document makes explicit the encounters facilitated by the museum's enactment of value intended by Oppenheim. Tate's status as a public art museum, whose permanent collection is freely accessible to anyone – either physically or through the digital images shown on the museum's website – makes possible the bringing together of people and objects, viewers and documents, in a way which facilitates experience. It is the juxtaposition of this broad enactment of public accessibility, with the fact that the performance document allows access to a now-absent performance moment which draws into focus the significance of the performance document in terms of inspiration value. Without the performance document as Oppenheim's way of mediating and proffering an experience of the performance moment to a future viewer, and without the museum to make that experience possible to as wide a public audience as possible, performance is removed from systems of circulation, repetition, and appropriation, and therefore loses any potential for acquiring inspiration value. Young's work, both appropriating Oppenheim's imagery and those of other performance artists who mediate their work through photographic performance documentation, becomes a realisation of the implications of the museum, and other institutions, acting on the artistic and display value of the performance documents, and in doing so also imbuing a secondary layer of circulation value, which translates further into access and inspiration value. This allows Oppenheim's imagery to continue to circulate, both in the inclusion of the originating performance document within a museum collecting, and through Young's appropriation of it, and thus heighten the potential for encounter with it, emphasising a potential access and inspiration value. Young's example of co-authorship with Oppenheim is not itself a determiner of the value of the performance document, but is a recognition of the fulfilment of a potential for access and inspiration value, facilitated by the museum's act of circulation of

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[108] Although there are, of course, other ways in which one can access a document – books and magazines which replicate performance documents – this exploration is interested in the ways in which museum activities specifically frame experiences of performance documents.

the imagery. The museum is neither author nor viewer of the performance document, but is instead the institution which bridges the gap between these two positions. In doing so it enacts valuations which frame the performance document, interpreting Oppenheim's intention for the document to circulate, and framing the viewer's reception of the document. Where this thesis has considered value to be unfixed and fluid, this model of the relationship between artist, museum, and viewer suggests that the museum becomes the space in which values, although changing and flexible, are actively engaged with, acted upon, and made visible at any given moment, thus observably negotiating the relationship between artist, artwork and viewer.

Overall, when considering the value of the performance document within the museum, although the artist remains important in creating a potential for value, authorship is not a *determiner* of the value; valuation is undertaken through the actions and behaviours of those within the frame of the museum, unconnected to the issue of authorship. Neither is the act of engaging with the document by the public a disconnected valuative act, but is one which has been facilitated by the museum's value perceptions around the performance document's artistic status. In the case of Oppenheim and Young, the museum's perception of the documents' artistic value, and therefore their designation as artworks, allows for this engagement with the document, through its inclusion in display. The museum as an institution becomes a focusing lens through which valuations are made visible and are seen to have consequences. Young's creation of a series of performance documents, also designated as artworks, 'after' other performance documents brings into focus the potential inspiration value the document may have. The performance document, therefore, is perhaps less significant for the fact of it having been created by a specific artist, than for the fact it was created explicitly to circulate, engage, and endure beyond the artist's reach; circulation and shareability of the document are more influential as designators of value than the attribution of a point of origin. The museum then becomes a facilitator, a place in which value is ascribed and acted upon, and a mediator which brings people together to engage in their cross-temporal, cross-spatial experiences and dialogues around the performance moment, through the performance document. The value of the performance document lies not with its author, nor in the co-authorship found in the viewer's experience or the

act of appropriation, but in how the museum has navigated the temporal and spatial distance between these two points.

Case Study Six: *Live Culture* at Tate Modern, 2003 - Co-authorship, Collaboration, and Issues of Control
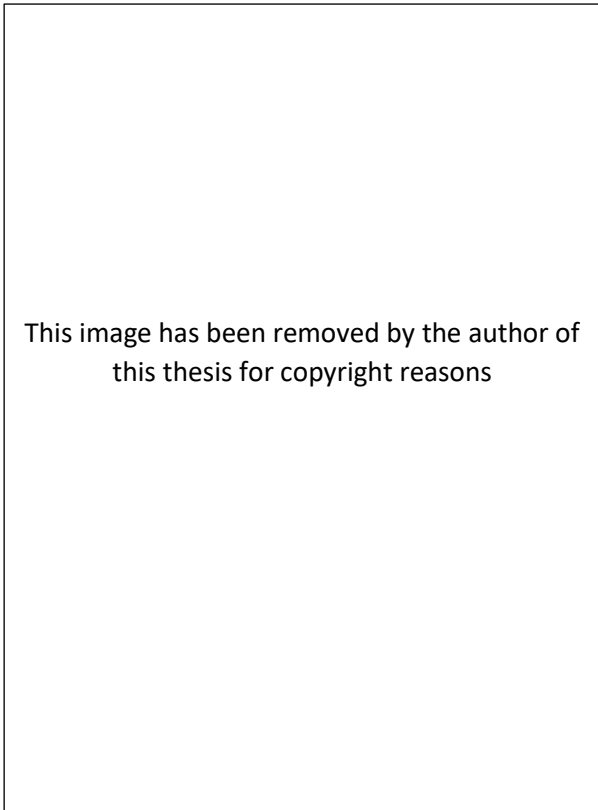
In 2003, Tate Modern hosted its first significant temporary exhibition of live art, titled *Live Culture*. Although Tate Gallery had previously hosted programmes which had included performance works – *Performance, Installation, Video, Film* in 1981 for example – these tended to include a mix of media, such as film and sound installation alongside performance and dance. *Live Culture*, by contrast, was intended to be a thorough exploration of the position of performance and live art within the contemporary art sphere, and the works on display were all live performance works or performance documentation. Significantly, the exhibition took place in March 2003, meaning it predated both Tate's first live art work acquisitions (2005) and occurred around the same time as the appointment of Catherine Wood as Senior Curator, International Art (Performance). The exhibition, therefore, marks a point of significant shift within the relationship between performance and museum, as noted by Claire Bishop (Bishop, 2014), where performance ceases to be peripheral to the main activity of the museum, and instead takes on a central role. *Live Culture* brought live artworks into the Turbine Hall, and presented live works among the collection display galleries of Tate Modern. Over a period of four days, visitors to the museum were exposed to a rolling programme of performance works within the same physical and institutional context as they viewed the other visual artworks on display.

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Figure 3.3: Oleg Kulik, *Armadillo for Your Show* 2003. Performed as part of 'Live Culture' at Tate Modern, Turbine Hall, 27 March 2003. Photo © Manuel Vason

This image has been removed by the author of this thesis for copyright reasons

Figure 3.4: Guillermo Gómez-Peña *Ex Centris (A Living Diorama of Fetish-ized Others)* 2002. Performed as part of 'Live Culture' at Tate Modern, Collection Galleries, 28-30 March 2003. Photo © Manuel Vason

This image has been removed by the author of this thesis for copyright reasons

Figure 3.5: Hayley Newman, *You Blew My Mind* 1997. Displayed in *Connotations: Performance Images 1994-8* as part of 'Live Culture' at Tate Modern. Photograph Casey Orr © Hayley Newman

This case study was made possible thanks to conversations with Lois Keidan, co-director of the Live Art Development Agency (LADA), and Adrian Heathfield, performance researcher and curator, who co-curated *Live Culture* alongside Daniel Brine, also from LADA.[109] Keidan had previously been the director of Live Arts at the Institute of Contemporary Art in London before founding LADA, and Heathfield's project 'Shattered Anatomies' (1997) culminated in the creation of a box of distributable performance documents and artefacts linked to works by artists involved in the performance project. *Live Culture* continued a shared thread of interest between the curators in the presentation and documentation of contemporary live art works. It is key to note that although Tate 'contributed their spaces, curatorial and operational staff to Live Culture' (LADA, 2003, p. 26) all curatorial decisions were made externally, by Keidan, Brine, and Heathfield, and enacted in Tate's spaces. The exhibition itself involved three

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[109] Due to the relatively recent and primarily externally organised nature of the exhibition, the records of the exhibition kept at Tate were partial, in comparison to internally curated exhibitions, and so these conversations were vital in terms of understanding motivations and decisions connected to valuative behaviours.

strands of programming. The first was that of the exhibition, a four-day rolling programme of live art works from artists La Ribot, Forced Entertainment, Franko B, Oleg Kulik and collective La Pocha Nostra. These took place across the spaces of Tate Modern, including the Turbine Hall and Level 3 collection display galleries, at designated times or continuously throughout the exhibition (Figures 3.3 and 3.4). Alongside this, a two-day international symposium entitled 'Performance and the Contemporary', was held in the Starr Auditorium, which included a wide range of artists, theorists, and curators, who considered the position of live art within the contemporary museum and visual art spheres, tracking its history but also considering the future of live art practices. Finally, throughout the exhibition, artists and practitioners presented performance documents of works. Hayley Newman's fictitious performance documents, *Connotations – Performance Images* 1994-8 were displayed (Figure 3.5), and other artists presented significant film documentation, or gave lectures on their own practices illustrated by visual documentation. The exhibition was extensive and complex, with multiple contributors drawn together by the three curators to create the three strands of experience for the public. The exhibition was further expanded through the creation of an accompanying publication, edited by Heathfield, titled *Live: Art and Performance* (2004). This included articles and reflections from scholars and practitioners, and extensive visual documentation of the live art works shown in the exhibition, and was published by Tate Publishing. Its creation had a significant impact on the documentation strategies designed to support the exhibition.

The documentation of such an exhibition was a complex undertaking, necessary due to the broad scope of works being presented and spaces being used. Crucial to the exploration of authorship in this chapter is the fact that the curators employed 'named' performance photographers to undertake two documentation commissions in the lead up to and during the exhibition.[110] The first of these was undertaken by well-established performance photographer

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[110] I use the term 'named' here to contrast with the Tate Photography team, who often create documentation for events at Tate, including performances, but who are not necessarily credited as the individual author of these documents (although in some cases they are). They tend to be subsumed into Tate as an institutional author of the documentation, with the credit simply stating that Tate retains the copyright for the image. The 'named' performance photographer is one who is – usually – credited with an equal weighting to the artist and is often recognised as a visual arts practitioner within their own field of performance photography.

Hugo Glendinning. He has created photographic documents which are both parts of performance-focused projects, such as his work with Tim Etchells on *Empty Stages* 2003 – present, displayed during *Live Culture*. He has also created singular artistic documents for works by installation and performance artists, such as his photograph of Paola Pivi's *One Cup of Cappuccino Then I Go* 2007 which was originally an installation and is now circulated as a photograph. Glendinning was brought into *Live Culture* to document the performance works presented in the exhibition, including taking pre-performance photographs of the artists in their studios in the lead up to the exhibition. These visual documents were intended solely for use in the accompanying publication, *Live: Art and Performance* (Heathfield, 2004) outlined above. The second performance photographer, Manuel Vason, was brought into the project later upon realisation that broader visual documentation would also be necessary (Keidan, 2016). Vason, like Glendinning, has an established practice of performance photography, and his practice tends to be centred on the creation of collaborative, performative images with artists, rather than the photography of established or externally developed performance works. However, he had previously worked closely with Franko B, an artist featured in *Live Culture*, to document his practice over a two-year period. The LADA report states that he was 'jointly commissioned by Tate press department and Live Art Development Agency to document the live programme and provide images for Tate press, the Live Art Development Agency and programmed artists own uses' (LADA, 2003, p. 37), indicating a broader range of perceived purposes for these documents than those created by Glendinning. Ultimately, Keidan noted, the decision to bring in documenters was to ensure that they would have 'good' documents (Keidan, 2016) created through skilled authorship. While this may initially seem to critique the potential value of those photographic documents which would normally have been created by Tate Photography in this scenario, I argue that this instead implies a strong understanding of the potential use value of these documents, which was always pre-determined to be public facing, and therefore 'good' comes to be a coded, valuative term for 'useful'. Glendinning and Vason brought a level of skill to the creation of photographic performance documents which other photographers might have lacked, and in doing so could engage with the curators' shared view of the potential value of these performance documents.

One issue surrounding the decisions of the curators to involve third party documenters within this project is the complex sharing of power which results from this co-authorship strategy. In other situations, where a performance occurred in the museum, Tate curators would typically engage photographers from the Tate Photography team to create the photographic documentation of an exhibition.[111] In this case Tate as an institution – rather than the photographers - would retain copyright of the photographs and would be able to replicate these relatively freely, particularly on digital platforms and across social media. By contrast, in *Live Culture* agreement was reached between the collaborators within the exhibition that while Glendinning and Vason would retain the copyright to the images, they would be free to use for the respective artists and both LADA and Tate could use them in a not-for-profit context, where permission was given and with the specific credit attributed (Heathfield, 2016). Those by Glendinning were created for the specific purpose and intention of being used in the accompanying publication, and so Heathfield suggests that only Glendinning and Tate Publishing have copies of these photographs; they have not been widely replicated anywhere outside the circulation of the book. Vason's documents, however, had the potential to be used in public facing circulation by Vason, the artists involved, LADA, and Tate, both for immediate press purposes and more long term through other channels.[112] Although Tate '"owned" the event' (LADA, 2003, p. 26), it did not, ultimately, own – and therefore could not exert power over - the documents in the same way it would have done had it been the sole institutional author of them. Ultimately, the curators hoped to create 'a wealth of materials for the further understanding, rendition and representation of Live Art' (p. 42), which would be a 'lasting and valuable resource' (p. 37). The report also stated that these were 'to be developed to remain in public circulation as materials and documents for future programming, advocacy, educational and interpretation initiatives' (p. 32), arguably necessitating a decentralisation of ownership in order for a freer, wider circulation of the visual documents to be possible.

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[111] This is the case in *If Tate Modern was Musée de la danse?* 2015*, Seven Exhibitions* 1972, and the live works presentations during the Blavatnik Building opening at Tate Modern in 2016, which will be explored in chapter six.
[112] All the works from *Live Culture* featured in the 'Performance at Tate' research project (2014- 2016) online publication are credited to Vason, and none of Glendinning's images have been replicated.

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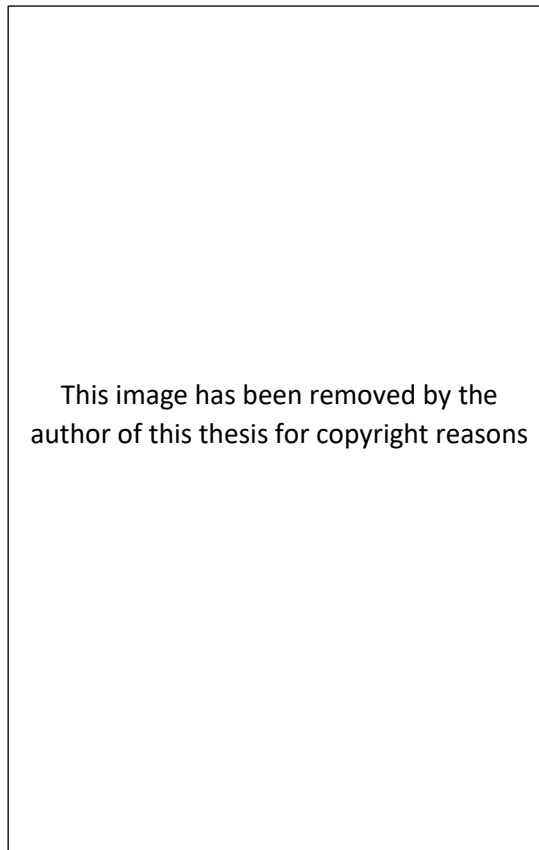
Figure 3.6: Franko B *I Miss You* 2003. Performed as part of 'Live Culture' at Tate Modern, Turbine Hall, 30 March 2003. Photo © Manuel Vason

A brief consideration of Franko B's work *I Miss You* 2003 from *Live Culture* indicates the true complexity of this co-authorship. The performance involved Franko B, naked, covered entirely in white paint and bleeding freely from his arms, walking along the length of a white 'catwalk', laid through the Turbine Hall and under the Turbine Hall Bridge. As he walked, the blood dripped onto the cloth, staining parts of it.[113] The LADA report states that during the performance '[a] bank of photographers (there to both document the event and form part of the lighting effect) occupied one end of the catwalk underneath the Turbine Hall bridge' and notes that they were carefully selected and asked to sign release forms approved by Franko B, Tate, and LADA (p. 10). Their purpose was to document this single work from one viewpoint, creating a collection of similar documents, while also contributing to the work's aesthetic. Vason then created photographic documents of the work at differing positions, including from the higher vantage point of the Turbine Hall Bridge (Figure 3.6). These were more

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[113] Franko B often uses these blood-stained canvases to create costumes or other material artworks. A number of these are included in Franko B's archive which is held at the University of Bristol.

widely replicated than those by the unnamed photographers, including across Tate's website.[114] Heathfield (2016) noted that this meant that he and Glendinning had to create a documentation strategy which would capture something different: their value would be in their difference to other performance documents created. Therefore, the documentation strategy for Glendinning was 'processual', meaning that he captured not only the work as it was performed but also the 'before' of the event as Franko B prepared. Throughout this documentation strategy there is a strong sense of control of the content of the documents by the curators and the photographers, from the selection and restriction of the bank of documenters, to the pre-performance documentation carefully designed by Heathfield and Glendinning. This ties into the sense of intention with which these documentation strategies are imbued: they are purpose and use driven commissions given to the photographers by the curators. An awareness of the potential value, especially use value, of these documents seems clear throughout the analysis of the decisions and actions taken by the curators and photographers.

Both the decision to employ specialist photographers to document the exhibition, and the microcosm of control shown in the Franko B example, indicate a close relationship within these documents between power, and use and display values. In Keidan's suggestion that employing experienced performance photographers would result in 'good' documentation, the LADA report's framing of the documents as a group of public-facing, circulating documents, and Heathfield's explanation of the need for Glendinning to create something 'different' in his documentation of *I Miss You*, there is a strong indication that the documents created around *Live Culture* were intended for display. While this is not the same type of display as explored in the past two chapters, or the previous case study, wherein the documents were literally intended for exhibition in a museum, the *Live Culture* documents were intended to be visually consumed within the publication and as press materials. These use values were pre-determined at the point that the documentation was conceived by the curators, meaning they have a strong sense of specificity, a

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[114] This includes the 'Performance at Tate' case study, due to the agreement between those involved in the exhibition that Tate would also have access to, and the opportunity to use, Vason's photographs in their dissemination of the exhibition: http://www.tate.org.uk/research/publications/performance-at-tate/case-studies/franko-b

reflection of practices and systems of power. In Glendinning's case this is an absolute specificity, in that the documents were created for the sole purpose of inclusion in the publication, meaning that their use value is rooted in providing a strong visual presentation of the works, an act of co-authorship between artist and documenter. The use value of Vason's documents is somewhat broader: the report is clear in that they were intended for press use and, in the future, for replication in a public facing capacity. Although the use value was not specific to where these documents might be replicated, they retain the same expectation to be public-facing, and therefore need to be seen to be of a high enough visual quality to fulfil this potential use value in the future. What is important within the understanding of display and use value which these documents all have is that this value is outside the power of Tate. While the museum would be able to exert its decision-making power in a case where Tate Photography enacted the documentation strategy, and therefore might result in a more fluid use value, this is not the case with the externally created documents. Although this may alter over time, as the photographers and artists agree on new potential uses or positions for the documents, this is something Tate can only be responsive to, rather than pro-active in.

What the *Live Culture* case study demonstrates strongly is the impact of collaborative authorship on structures of power within the museum, particularly around decision-making practices, and the impact this has on the museum's ability to attribute value to documents. In this case, because the use of the documents is a negotiation between different groups – artists, photographers, curators – Tate as an institution does not ultimately have power over these outcomes; there is a lack of flexibility compared to many of the previous documentation strategies explored in this thesis. What occurs within the case of *Live Culture*, is that Tate receives designed documentation, which is attributed display value due to the recognition of a pre-determined use value fulfilled through a commissioned documentation strategy. Control, change, and value, as seen throughout this thesis, are closely connected, and when the control of the document is situated outside of the museum, as in the case of the *Live Culture* photographs, Tate is unable to change its use of the document, and therefore change the perceived value of the document. I would argue that this lack of power over the documents, enacted through the collaborative authorship

process, becomes a case of compromise, rather than loss, in value. The document does not simply have no value within the museum because Tate has less power over determinations of value, rather it has a (currently) fixed value which Tate can translate within its own valuative acts of use and display. Tate still enacts valuative behaviours around the *Live Culture* photographs in its persistent use of them: in the 'Performance at Tate' research project, a significant number of the Vason photographs are still employed in order to 'display' the work online for dissemination purposes, perhaps also emphasising a circulation value for the images through research-based practices in the museum. What Tate loses in power terms, it gains in specificity and skilled authorship; the documents produced by the photographers of *Live Culture* have a clear and well-articulated purpose, which firmly establishes their specific display value, within the more generic term of use value. The documents created are not more or less valuable to Tate than internally created, institutionally authored ones might be, the value is just pre-designated, and therefore more fixed. This lack of flexibility within the documents, and the restrictions on their shareability and mobility, does have an observable impact on their ability to attain different kinds of value, through the restraints on their use and display. How co-authorship is navigated and negotiated, therefore, has direct consequences for value potential and realisation.

Conclusions: Power and Control in the Fulfilment of Potential Value

These case studies, and the writers who underpin my discussions of them, have indicated that originality, authenticity, and authorship can be problematic terms when they are uncritically attached to value judgements. They have often been used in ways which privilege singularity and isolation, fundamentally clashing with the models in this thesis of the expanded artwork and the networks of performance moments and documents within this. 'Original' has been used as a valuative term to isolate one object, or artwork, from another, to tie that object or artwork to the point in time and space in which the artist created it. This has been shown, throughout this chapter, to provide only a partial analysis of the value of performance artworks which exist beyond that moment. These case studies have instead suggested a potential for 'originality' to be seen as less significant in value terms than explorations of the ways in which performance documents create dialogue with performance moments and with other

documents. The work of Oppenheim and Young demonstrates the ways in which performance documentation actively allows performance, as an 'ephemeral' medium, to engage with systems of circulation and repetition which enable it to engage with a future audience, and with processes of artmaking which are often citational. This then allows for the perception of inspiration value within the performance document, resulting in the generation of new, interconnected and co-authored works.

Both case studies have offered a strong indication that, within the scope of performance documentation, accessibility is often of more significance to value perspectives than authenticity. In the case of Oppenheim, this is seen through the radical act of early performance documentation, which is designed specifically by the artist to be the means of access for a future audience to a now-absent performance moment; his concern was not necessarily with an authentic reading of his work, but rather with its potential to circulate, through the performance document and its positioning within the publicly accessible art museum. *Live Culture* considered the potential for multiple perspectives being presented through documentation, in order to offer different information and different points of access, thus creating a richer experience of a performance moment. The fact that both Glendinning and Vason documented the same performance moments, with different intended uses for the documents, suggests that authenticity was a lesser concern to the curators than the variety of perspectives which could be created through a range of documents. If value is relative and dependent, then understanding the alternative points of access facilitated through documents – and in Young's case, appropriation through documentation – can help us to understand both the potential and fulfilled values of the performance documents. The microcosm of Franko B's *I Miss You* also demonstrated the deliberately different viewpoints chosen by the documenters in order to provide different perspectives on the artwork; originality is seen here as not being about total isolation and difference from the work of others, but about understanding what the same material might be able to do when coming from, and being perceived in, alternative contexts. Oppenheim's act of 'appropriating' his own visual images through creating collaged photographic documents, rather than offering unedited photographs, resonates with this, in suggesting the artist understands the implications of offering an

alternative, but deeply connected, way of accessing the performance moment. As such, authenticity is unseated as a definitive valuative term around the performance, because the performance document suggests that there can be other means of artistic access than direct contact with an artwork tied directly to a singular author. In doing so, there is a re-centering of the experience, as facilitated by the museum, and a strong perception of the access value of the performance document.

Both case studies have troubled the notion of the artist-author as being a designator of value through exposing the collaborative nature of artmaking and emphasising the museum as a space in which valuations are acted upon and made clear. Performance documentation, as a practice occurring in simultaneity with the artistic project, has also made clear this shift away from the central author, in that it has the potential to bring in other creative individuals to the performance moment and to the extended artwork seen in its continued existence in the network of documentation. This co-authorship ties closely into the strand of this chapter concerned with subjectivity and multiple viewpoints. In particular, when we consider valuations as subjective, influenced by multiple external forces and expectations, removing the author as the determiner of what the value of the artwork is creates room for the document to attain several different values simultaneously, depending on – as is Barthes's provocation (1974) – who is approaching it. What we have seen within these case studies is the tendency for the artist to engage with a process of imbuing a document with *potential* value which is then either realised or reconsidered through the museum's engagement with collecting, displaying, and positioning it. When approaching documentation within the scope of the museum, considering the 'author' of the document becomes less important in determining its value than considering how to navigate the space between the author's intended future audience and that audience as manifest in the public within the museum. By considering the motivations of the multiple authors, rather than the singular artist-as-author, *and* by understanding the role of those acting within museums as 'authors' of exhibitions, displays, archives, and collections, we can better understand the multiple values the singular document may have.

This discussion of subjectivity within the notion of the author also brings to light the importance of power in the assessing of the document's value.[115] In essence, it becomes less important to consider the role of the author-as-creator in the determination of value, than considering the systems of power through which that value can be realised. In the case of Oppenheim, the museum has absolute power over the presentation and framing of the document, and therefore the realisation of access and inspiration value. However, as the *Live Culture* case study indicates, when that power is decentralised from the museum, through collaboration, there is a compromise over value, and those pre-determined values have a much greater resonance within the museum frame. Compromise of power over a document leads to a compromise over the ability of the museum to perform its own valuations, and instead means they must act upon the valuations of others. These alternative legal structures of power encompass copyright and use agreements, which in the *Live Culture* exhibition were used to control the circulation of the documents, but also to ensure that the artists and photographers could benefit from the use and display value of the documents as much as the museum. Both case studies show how the transferal of power – or lack thereof – directly impacts on the ways in which valuations can be acted upon, and therefore used to mediate the way in which the documents are used and experienced by those outside of the museum's own spheres of power.

In conclusion authorship, originality, and authenticity are evidently terms which need to be reconsidered in relation to the valuation of performance moments and performance documentation. Understanding the potential value of the performance document as being located within its ability to replicate, circulate, and be accessible decentralises the importance of authenticity, originality, and authorship. Reconsidering the importance of these terms also prompts us to look more closely at the issue of power around the document: who retains control of the access, use, and circulation in any given instance, and how does this manifest in the ability of audiences to access a performance moment through the document. The motivations, intentions, decisions, and interactions

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[115] The term 'power' used here is not intended to have negative connotations about restriction, but instead to explore the idea of certain documentation as directional and purposeful. The ability to make choices, decisions, and exert control of any kind falls under this notion of 'power'; it is a term used in relation to the practices that the museum can undertake.

of those acting within these spheres of power may lead to a pre-conceived value of the document, and can allow us to consider how these might then be negotiated within the scope of the museum, depending on how power is exerted. These reconceptualisations challenge traditional views of the museum assigning value based on the attribution of a single artwork to the artistic individual and instead they offer a new way to consider value as being enacted within the spaces of the museum, around the ways in which documents are created, collected, and used. Ultimately, when considering how the issue of authorship affects the value of a document, it is important to de-anchor from a focus on author-as-artist and understand the broader systems of power involved within performance documentation strategies before, during, and after intersection with the museum (see Giannachi, 2017a; van de Vall et al, 2011; van Saaze, 2013). People retain an important role in determining the value of the document, but in analysing this it is vital to maintain a more open view about who those people might be and what motivates them. Authorship is not simply about creation of a performance, but about the enduring life of the artwork past the performance moment, which can be facilitated by the performance document, but it is the museum which then retains power and responsibility for the expanded life of the performance artwork.

Chapter 6. Reflective Documentation Practices at Tate [116]

So far in the discussion of the value of documentation in this thesis the examples considered have fallen into two distinct categories: documents acquired by the museum as artworks where the performance moment is 'absent' (Hershman Leeson, Horn, Oppenheim and Young), and documents created by the museum around event- or exhibition-based performances taking place at Tate (*Seven Exhibitions, If Tate Modern was Musée de la danse?, Live Culture*). This chapter will consider a third possible existence for performance documentation within the museum: documentation of live performance works acquired by the museum. As outlined in chapter two, which looked at the general changes in practices concerning documentation in the museum, there has been a clear shift in the relationship between performance and the museum, from peripheral programming, to integration into display spaces, and into collections (Bishop, 2014). Perhaps the biggest shift over the past decade and a half has been not only the acquisition of performance works, but the acquisition of repeatable, re-enactable performances. Pip Laurenson, Head of Collection Care Research at Tate, has noted that Tate, as a major collecting institution, has been 'bold in terms of its collecting practices' (Laurenson, 2017) in comparison to other contemporary art museums, and has been an important leader in the movement towards collecting live performance works.

This shift, understandably, necessitates a new type of documentation, different not in terms of the materials used to create it but in content and intended use. Compared with the performance documentation previously seen, where the document-as-artwork becomes a way to experience an expanded art practice, or where the document-as-record provides evidence and information about a performance moment, this documentation acts as a support to the artwork, ensuring it can be re-enacted effectively and in keeping, as far as this is possible to know, with the artist's intention for the work. This type of documentation must be able to continue providing support for as long as the artwork remains in the system of repetition within the museum; in most cases, at the point of acquisition, that is deemed to be indefinitely. This, naturally,

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[116] This chapter was made possible thanks to continued collaboration with Louise Lawson, Conservation Manager, Time-Based Media Conservation from June 2016 onwards. A copy of the resulting 'Live Art Documentation Template' (2016) can be found in the Appendix to this thesis; as of August 2017 it was also being prepared for publication on Tate's website.

changes what the museum perceives to be as 'of value' within the scope of documenting any live artworks within their collection. The documents need to be information rich, and because the re-enactment of a performance work requires co-operation from multiple departments in the museum – as will be explored shortly – it requires the drawing together of information from multiple sources. Most importantly, it needs to be accessible to anyone within the museum who has an interest or involvement in the re-enactment of any of the live art works – this might include curators and conservators, but also potentially those in the learning, research, publishing, and press departments, among others – and it needs to be a continuous, reflexive practice, which engages with the artwork throughout its life within the museum framework, thus adapting to changing value perceptions this thesis has sought to expose.

This chapter will consider Tate's practices of collecting and re-enacting live art works, a practice which began with the first live art acquisition in 2005 and is still in its relatively early stages of development.[117] It will explore how this has been reflected more recently in a changing approach to documenting live art works which exist within Tate's collection, looking especially at how they are documented when re-enacted. It will begin by looking at the precedent set for reflecting on best practices of collecting and documenting live art works in museums, through considering the work of the 'Collecting the Performative' research network. It will then consider more specifically how the work of the 'Performance at Tate' research project allowed a clearer understanding of the implications of Tate's documentation practices in terms of researching the museum's live art history. By looking at these two research projects, the chapter will situate Tate within a larger framework of emerging practice, as it is being developed within the field, and will also allow us to consider how that practice has developed within Tate as views on performance in the museum have changed.

The chapter will then look at my own collaborative practice with Louise Lawson, Conservation Manager, Time-Based Media Conservation, in undertaking the development of a documentation practice within the scope of Tate's re-

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[117] I use the term 're-enactment' here in deliberate response to the term 're-performance'. Within the museum, the emphasis is not solely on the act of repeated performance, but in all the peripheral activity occurring around this. I believe, therefore, that 're-enactment' is the most appropriate term to capture this complete practice.

enactment of live art works from the collection which is grounded in the work of the 'Collecting the Performative' network, which collaboratively developed a prompt document for use in the collection of a live performance work: 'The Live List – Collecting the Performative' (2014). Building on the questions and ideas situated in this document, and reflecting on Tate's need for a documentation process around existing live art works in the collection, I have worked on developing the 'Live Art Documentation Template – Tate' (2016).[118] This will be explored as a means of reflecting on an existing documentation practice in order to develop a practice which would suit the documentation of repeatable, iterative artworks within the museum, and as an example of the importance of reflecting on documentation practices to understand their value to those within the museum. I will look at how the 'Live Art Documentation Template' (2016) was developed, what was learned through its application to documenting live art works, and how subsequent reflection through a cross-disciplinary workshop has allowed its perceived value to evolve. I will also touch briefly on the continued work around this practice, and how it is being worked into a larger performance-focused strategy. The 'Live Art Documentation Template' (2016) will not be positioned within this chapter as an absolute practice of documentation, which will be followed indefinitely by the museum, but as an example of a documentation practice which accounts for its multiple users and engages in reflective practice to create something which will be of value to those users (although not of *fixed value)* through engaging with the potential changing purposes of the performance document in the museum.

Foundations in other Research Projects

The creation of the 'Live Art Documentation Template - Tate' (2016), as a documentation process is firmly grounded in the work done by the research network 'Collecting the Performative: A Research Network Examining Emerging Practice for Collecting and Conserving Performance-based Art', which ran from April 2012 to January 2014.[119] The network was jointly funded by the AHRC and

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[118] When I refer here to the 'Live Art Documentation Template' I am considering the specific process developed by Louise Lawson and myself as a way to collect relevant documentary information about live art works in Tate's collection. This is a changeable process, and will be accompanied by a 'Live Art Documentation Strategy' once it is fully implemented.

[119] More can be found on the project here: http://www.tate.org.uk/about/projects/collecting-performative including extensive documentation of the three main network meetings, and the keynotes delivered at these.

the Netherlands Organisation for Scientific Research, and with Pip Laurenson, Head of Collection Care Research at Tate, as Principle Investigator, and Vivian van Saaze, Assistant Professor at Maastricht University, as Co-Investigator. Alongside Tate were the other core partners, Maastricht University and the Van Abbemuseum in the Netherlands, and the research meetings involved a range of practitioners and academics, including artists, curators, conservators, and researchers working across live art and performance-focused practices in the UK and the Netherlands. Its focus, as a research network, was to consider the issues of documentation and conservation around the acquisition into museum collections of live and performance artworks, at a point at which this was becoming more common, but without the established practices associated with the acquisition of other visual art forms. The research network focused at each of its three research meetings on the issue of legacy within practices of theatre, dance, and activism, as a way to explore practices which could be drawn out in relation to performance. Integral to this interrogation of the practices was the consideration of complex artistic concepts, such as liveness, authenticity, and authorship, which this thesis has also dealt with.

The institutional lens was also firmly fixed within this research, in that it looked specifically at the issues around collecting and conserving performance works within the museum and other, similar cultural organisations; it focused in on the intersection between a specific medium – performance – and institutional framework – the museum - in order to consider the emerging practices in this context. Specifically, it was necessary to understand what the 'conservation, and collection management, and […] curatorial needs would be' for live art works (Laurenson, 2017). The focus was very much on the 'shared question of the imagined future of these works', not from a singular viewpoint, but from multiple perspectives across the museum, and from practitioners, artists, and academics. The interest of the project was partly to share literature relating to theory from different academic disciplines, but the overall project was 'very practice driven', facilitated partly by the fact that strict boundaries between disciplines had not yet been drawn within this new practice and so participants 'didn't have a particular viewpoint that they necessarily formulated that might have got in the way of very open discussions' (Laurenson, 2017). Although the focus was on the existence of the performance work within the museum, the

newness of the practice of collecting performance allowed for a fluidity between the departments of the museum and wider disciplines, allowing a sharing of ideas and perspectives before these had become rigid, and therefore the development of practice which could be a shared process. This fluidity of practice has been seen throughout this thesis to be necessary to ensure practices of documentation continue to fulfil a value potential, and – as will be seen shortly – has been pivotal to my own development of a performance documentation process for Tate.

Perhaps the most tangible practical outcome addressing this need for thoroughly grounded practice was 'The Live List' (2014), which was developed by a significant group of contributors to the research network and formally published through the network's webpage in 2017 (Berndes et al, 2017). Laurenson has stated that this was developed in the 'tradition of Matters in Media Art' an earlier project launched in 2005 with the Museum of Modern Art in New York, San Francisco Museum of Modern Art and Tate, which considered museum practice in relation to media art, and involved the participation of delegates from the three museums in creating a useable template for loaning, acquiring, and storing 'media art' (Laurenson, 2017). 'The Live List' (2014) in its original state as developed by the multiple participants of 'Collecting the Performative' consists of five headings related to considerations raised when acquiring a live art work, ranging from understanding the vital elements of the work, to considering the audience and their interactions. Under each of these headings were a series of broadly interrogative questions, accompanied at points by suggestions of requests from the artist, or comments drawing from examples of already acquired artworks. 'The Live List' (2014) was the outline of a process to be undertaken by the museum to ensure that, at the point of acquisition, the institution fully understood the nature of the live art work, and could capture relevant information around the requirements of it as a performance; it was a practical outcome of the extended discussions taking place between multiple people during the two-year span of 'Collecting the Performative'. It was from the foundations of 'The Live List' (2014) that the 'Live Art Documentation Template' (2016) at Tate was developed, which looked more specifically at the repetitive existence of live works within the scope of Tate. This will be explored in greater detail shortly.

As well as 'The Live List' (2014) as an outcome of the project, there were extensive relationships built between groups of people in the varying museums, and between practitioners and museums; dance artist Sara Wookey contributed to the session on dance, and has continued to work with Tate on dance-based projects in the Learning Department, for example. The project was about sharing knowledge, but also about sharing questions, and about raising awareness of 'blind spots' in considering issues of collecting and re-performance; Laurenson noted that she had not considered, in the work of Tino Sehgal, the significance of the way the interpreters moved, in the way that a dancer or choreographer might do (Laurenson, 2017). The research project not only established what practice would be necessary, or beneficial, to collecting performance works, but also acknowledged where the current systems or the 'rhythms of the museum' caused frictions with these new types of practice. It also anticipated where greater areas of concentration in terms of documentation might be needed in the future, particularly around the 'kind of people who are encountering the work', in terms of audiences and participants, and the documentation created through social media (Laurenson, 2017). The research network exposed some of the fundamental, continuous issues existing within the museum which made this a challenge – namely, the current structures and systems for the collecting and sharing of information cross-departmentally, an issue which has been highlighted throughout this project. In the discussion of the 'Live Art Documentation Template' (2016) development further into this chapter, I also acknowledge the specific issues with Tate's systems of documentation, and how Lawson and I were able to anticipate these in the documentation processes and strategies developed.

The second significant performance-focused research project which was undertaken at Tate, and which influenced the eventual shape of the 'Live Art Documentation Template' (2016) was 'Performance at Tate: Into the Space of Art', an AHRC-funded research project taking place in 2014 – 2016. I was part of the research team who looked at Tate's practices of programming, hosting, acquiring, and exhibiting live art, body art, and other performance-focused artworks across the various Tate spaces, from the late 1960s onwards.[120] The

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[120] I use the term 'performance-focused' here because rather than looking specifically at live art as a medium, which 'Collecting the Performative' did, 'Performance at Tate' also looked at the act of performance within the creation of artworks across painting, sculpture, and other media.

project intended to bring to the surface, and make accessible to a broader public, the practices around performance occurring within the museum as an institution, from hosting performance works like *Information Piece* during *Seven Exhibitions* in 1972, to the creation of digital-only performances through the 'BMW Tate Live: Performance Rooms' series 2012-2015. The intention was to trace the history of the relationship between performance and museum from the late 1960s to 2016, and to explore how that relationship had changed over time. In doing so the project brought a significant amount of existing documentation into the public domain, through case studies and essays which were published online alongside connected documentation found in Tate's public records and archives. These documents were often visual, but occasionally - through practices of digitisation, or where there was a move towards born digital documents - included written records, letters, and newspaper articles which allowed the creation of a richer online archive. To achieve this, the research team had to access documents from across a range of museum departments, including material documents in Tate Archives and Gallery Records (the latter often drawing from the early work of the press department), and digital records from the Curatorial, Conservation, Digital, Photography, and Publications departments. Through conducting this research, and often using documents to understand performance moments we had not experienced first-hand, the positioning of the document within the museum was both uncovered as potentially valuable from an informational and research position, and was also exposed as a complex network of spaces holding interrelated documents. Not only did this shape my own research it also increased my awareness of the continued dispersal of documents across the substantial breadth of the museum, and the challenges this could pose for the future users of these documents. This embodied knowledge gained during 'Performance at Tate' through trying to do research on, through and with documentation – by trying to *use* documents - shaped my approach to creating the 'Live Art Documentation Template' (2016) as a centralised, accessible documentation process.

Developing the 'Live Art Documentation Template'

While I was working as part of the 'Performance at Tate' research team, I was invited by Laurenson to work on developing a new documentation practice for Tate, building on the work undertaken by the 'Collecting the Performative'

network in developing 'The Live List' (2014). This discrete project was instigated to coincide with the re-enactment of five of Tate's live artworks during the opening programme for the new Blavatnik Building extension to Tate Modern's building in June 2016. Over a period of three weeks, Tino Sehgal's *This is Propaganda* 2002, Tania Bruguera's *Tatlin's Whisper #5* 2008*,* Roman Ondák's *Good Feelings in Good Times* 2003, David Lamelas's *Time* 1970*,* and Amalia Pica's *Strangers* 2008*,* which had all been acquired by Tate over the previous decade, were presented across the spaces of Tate Modern as part of the new displays of contemporary art installed for the opening of the extension.[121] In some cases, the works were shown for the duration of the museum's daily opening times – as was the case with *This is Propaganda* – while others were only shown on specific days and for a limited time – such as *Tatlin's Whisper # 5* which was enacted only on pre-determined days during the three-week programme. The intention was to use this concentrated period of re-enactment of five different live art works to invoke discussion between those departments closely involved in re-enacting works – namely, Conservation and Curatorial – to consider what needed to be built into a documentation practice which would allow both departments (and others) to continue in their support of repeated re-enactment of the works. This was its point of departure from 'The Live List' (2014) in that the documentation practice was not concerned only with how to document the performance at the point of entry into the museum, but how to actively, reflexively, and effectively document a work once it existed in the cycle of repetition within a museum collection; the 'Live Art Documentation Template' (2016) at Tate was designed to be a continuous practice, running alongside the life of the artwork in the museum, and one which will continue to develop and change into the future.

One of the first stages within the development of the practice was to discuss the specific needs of the conservators and curators involved in dealing with repeatable artworks. From these conversations, it was possible to better understand the types of value associated with the existing documents, what was currently missing, and the information which would need to be included in the content of the 'Live Art Documentation Template' (2016). To uncover this

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[121]In keeping with Sehgal's requirements for the re-enactment of his works, his work was presented at Tate Modern for six weeks in total, extending for three weeks beyond the rest of the live programme.

knowledge, I discussed the needs of the conservators with Lawson and the curators with Isabella Maidment, Assistant Curator, Performance. Thinking specifically about the re-enactments taking place during the Blavatnik Building's opening programme, we discussed what they would like to see in the documentation practice, what they felt was missing in existing documentation around the artworks, and what a focused documentation strategy might be able to offer which a more generic one might neglect. The conversations and my own preliminary research into previous documentation practices alerted me to key issue of access, and it also highlighted knowledge gaps around the artworks and what may have been neglected through more generic documentation strategies used previously at Tate. The neglected information tended to be that which focused on the audience, logistical details about health and safety and legal concerns, and the specifics of the artists' continued involvement in the work. This preliminary research allowed me to consider what current documentation practices achieved, but also to reflect critically on how this could inform the content captured by a new documentation practice.

From this initial research, and continued conversations with both Laurenson and Lawson, I began to create an adaptation of 'The Live List' (2014) format, mirroring its framework in creating a series of headings including conceptual characteristics such as 'Time' and 'Space'. I also employed more practical characteristics, such as 'Future Enactments' and 'Existing Documentation' which tackled the continued existence of the work in the museum, rather than just its point of entry. Under each of these, I created a series of interrogative questions which were related to the heading and interrelated to one another, and would allow for a deeper understanding of each characteristic of the artwork. These questions were designed specifically to capture information which could be used to re-enact the artwork, understanding what was fixed within the work and which elements could be varied to some extent. Under 'Space', for example, the questions featured included 'Who chooses which space the work is presented in?' and 'What is the impact of the space on the work?', questions which get both to the heart of the practical work done by the museum in terms of the presentation of the work, and which interrogate the relationship between the artwork and the museum as its site of enactment.

The intention of these questions was to be both practical in providing information which would allow for efficient and effective future re-enactments, while at the same time capturing information about the inherent nature of the work in relation to the museum, which would help those reflecting on practices around the works in the future. The 'Live Art Documentation Template' (2016) also acknowledged the history of the work, intending to capture information about where and when the work had been performed previously, and make notes on the ways in which the work had altered over time. This eventually led to the decision taken by Lawson and myself to also develop an 'Iteration Report' for each of these works, drawing on their repeatable nature. As well as drawing on what would be useful for those concerned with conservation and curatorial practices in the museum, who might be accessing these information-rich documents in the future, I also considered my own perspective as a researcher working on institutional practice, and took into account what information might help in understanding the work, and what its essential elements were, in keeping with my tendency to access a performance through its documentation. While undertaking this reshaping of 'The Live List' (2014) template, I also kept note of where the information and knowledge necessary to answer these questions might be situated within the museum, creating a rough map of existing spaces and types of documentation at Tate. This issue of dispersed documentation was one raised by several people invested in the development of performance documentation strategies at Tate.

Ultimately the shape of the 'Live Art Documentation Template' (2016) in its first iteration was driven by an understanding of the specific needs of the departments within Tate, generated by continual discussion with those engaging with the practices of re-enacting live art works, in a similar manner to the network developed in 'Collecting the Performative'. I was increasingly aware that not only did an institutional documentation practice need to provide rich, deep information, but it needed to present this in a way which would be easily accessible and readable, and therefore useful. The organisation of the 'Live Art Documentation Template' (2016), with its ten overarching characteristics, and their subsequent related questions presented in a list form, was intended to make it possible to pick out key information about single aspects of practice in re-enacting a work – the duration, how much space it needed, what

documentation restrictions there are – but also give a deeper, richer understanding of the intricacies of the artwork to anyone engaging with the information. The template aimed to draw together information which already existed in a dispersed form, into a single, central document which would be accessible to anyone within the museum, as well as being understandable to anyone being loaned the work outside of the scope of Tate, and without the guidance of those who had experience with it. As with any documentation, as this thesis has argued, the process of documenting always has a future audience in mind. It considered both those curators and conservators in the immediate future at Tate and those who might engage with the work after a significant passing of time and potentially outside of Tate's scope, where those who had previously re-enacted the work might not be available to support its repetition. The 'Live Art Documentation Template' (2016) therefore became a means of engaging with, collating, and making accessible previously intrinsic, or individual-specific information and knowledge which existed throughout those people engaging with live art in the museum. Understanding, through my own research, the significant differences in valuations and value perspectives across the departments of the museum, allowed me to understand both how different users might value it as a form of documentation, but also what other characteristics – mobility, accessibility, shareability – might be able to feed into this centralised documentation practice. Therefore, both existing value perspectives, and my own understanding and speculation about future value perspectives, shaped the format and content of the initial 'Live Art Documentation Template' (2016) at Tate.

Testing the 'Live Art Documentation Template'

Following these early stages of development, drawing together information gleaned from conversations and from current practices, I used the presentation of four of the live works – *Strangers, Tatlin's Whisper #5, Time,* and *Good Feelings in Good Times* – to test the ease of populating the 'Live Art Documentation Template' (2016) with information, and then to reflect on what it would provide to a user after completion. The first stage of this was to use the existing documents which I had already identified during the development process. From these, I could draw out information which had already been collected about these artworks, and which helped to establish the fixed points

within the work and the artist's expectations. For example, the artist's instructions for Tania Bruguera's *Tatlin's Whisper #5* noted that the artist requested all documentation of the work when it was re-performed be sent to her, to create a centralised archive of the artwork, something confirmed by Tate's curator of performance, Catherine Wood, in an interview about Tate's live collection (Wood and Laurenson, in Giannachi and Westerman, 2017). This information could be fed into the interrogative questioning under the title 'Existing Documentation', including the specific question: 'What documentation already exists?' It could also help to complete elements of the 'Conditions' section, by noting the specific documentation conditions of the work. While a significant portion of this information was pulled from the existing artwork files kept by the Time-Based Media Conservation team in their offices, other information was also collated from catalogues, gallery record files, and broader inter-institutional searches which indicated where the works had been performed before, and when. The broader searches often helped me to establish the history of the work, especially where its creation pre-dated its entry into Tate's collection. Although the information I could access with relative ease – the most complex being the gallery records, which had to be vetted for sensitive information before I could see them, due to data protection laws – allowed me to begin to populate the 'Live Art Documentation Template' (2016), it did not yet allow for the full and rich complete document I had intended. This largely confirmed my understanding that a lot of vital information around performance re-enactments remains intrinsic and situated within the knowledge of individuals, resonating with other research projects considering documentation projects, such as Vivian van Saaze and Annet Dekker's creation of a dance documentation model for the work *Extra Dry* at NIMk in the Netherlands (van Saaze and Dekker, 2013) and Corina MacDonald's variable media documentation research, explored in chapters one and four (MacDonald, 2009). From this primary stage of completion, it became clear that there remained a lack of access to that information kept within specific departments, so certain information risked being lost, or not acted upon by those engaged in re-enacting the works.

In order to begin countering this potentially significant problem, I contacted specific people within those departments I knew to have a direct hand in re-

enacting the work: specifically, the performance team within the curatorial department based at Tate Modern. As well as Catherine Wood and Isabella Maidment, who curated the live programme in the Blavatnik Building, in 2016 this team also included Roanne Hathaway, Administrator, and Judith Bowdler, Production Co-ordinator, who I contacted for more information about the logistics around the staging of the live artworks. Although to date it has still not been possible to gather all the information necessary for the full completion of the 'Live Art Documentation Template' (2016), particularly around sensitive issues of budgets and legal considerations, the information provided by Hathaway and Bowdler began to allow a much fuller document to be created, with specifics around the roles of the artist and the curators in re-enacting the works. Primarily, this allowed for an integration of information drawn from Conservation, usually concerned with previous iterations of the work, with information drawn from the Curatorial team, which was focused more on the current enactment. Again, this began to emphasise the potential for an iterative way of documenting the live art works.

Using this approach of accessing documentation through the people who were creating or using it also brought up issues of whose responsibility the 'Live Art Documentation Template' (2016) would be once implemented as an institutional strategy; given the time and energy dedicated to the re-staging of the work, little could be expended in completing it in its entirety during the production period. While the 'Live Art Documentation Template' (2016) might have a tangible value to both curators and conservators, among many others in the museum, its completion required a significant amount of time and research effort. There was also a period after the live programme where budgets and other logistics documents were still being completed, meaning that their use in terms of the template would have only been fully realised sometime after the end of the re-enactment. While I would anticipate that a completed 'Live Art Documentation Template' (2016) might help to support these logistical issues in future re-enactments, giving an indication of previous allocations of budgets or drawing attention to legal issues which had previously affected the re-enactment to allow these to be avoided, or at least anticipated at the earliest possible point, I also recognise that there is a significant amount of effort necessitated by the creation and update of the document with every re-enactment. Whose responsibility the

completion of the 'Live Art Documentation Template' (2016) might be in future remains an issue to be considered. While someone acting outside of all the departments directly engaged with re-enacting the work might be able to best collate the variety of viewpoints without being influenced by specific value perceptions, the fact that much of the necessary information was, for want of a better term, 'hidden' within those departments adds a level of complexity to the process which has not yet been overcome. This will need to be a key consideration for future development, which will include a communicable strategy and further cross-departmental reflexive workshops.

While I drew on existing documents around the four live art works, a significant amount of the information which was filtered into the 'Live Art Documentation Template' (2016) came from my own observation of the works as they were performed over the three-week period. While performance schedules, conservation reports on related objects, and artist instructions allowed me to capture certain information about the intention for the re-enactment of the work, observation of these in practice allowed me to understand how far the actual re-enactments were influenced by the space of the Tate Modern building, the visitors who also occupied the space, and other context-specific factors. It also allowed me to participate in the Lamelas work *Time,* which could only be fulfilled by visitors to the museum enacting the work, and to observe the works from different vantage points within the building, therefore being able to gain a better understanding of the relationship between the audience, the space, and the artwork, an element which had previously largely been overlooked by documentation practices. Again, observing day-to-day changes in the artwork allowed me to add nuance to the information collated. For example, I noted that Amalia Pica's *Strangers* 2008 moved on one day from its previous performance space along a wall in the 'Between Object and Architecture' collection display to a corner in the adjacent room, which altered the movement of visitors past and around it, and dislocated it from its wall text, which explained it as an artwork and provided context. Again, the significance of these observations in allowing the population of the 'Live Art Documentation Template' (2016) emphasised the potential value of an iterative version in capturing change within the live collection works, even during short programmes such as this. Ultimately, observation as a means of creating documentation, while time consuming and

subjective, did allow me to capture more of the nuance of the practice of re-staging live art works at Tate, and to begin to unpack which elements of the work might be changeable in future re-enactments.

Reflecting on the 'Live Art Documentation Template'

The most significant development which has come out of reflecting on this first use of the 'Live Art Documentation Template' (2016) as a practice of documenting Tate's performance works, has been the creation of the 'Iteration Report' template. This was driven by Tate's needs, and by an awareness of the Guggenheim's practices of documenting iterations of time-based media works, introduced by Joanna Phillips, Senior Conservator, Time-Based Media, in 2015.[122] Having studied the previous Tate-based iterations of three of the works – *Time, Tatlin's Whisper #5,* and *Good Feelings in Good Times* - for the case studies of the 'Performance at Tate' project, I was aware of the prevalence of change within the process of re-enactment, both significant – the lengthening of the performances of *Tatlin's Whisper #5* – and subtle – the movement of *Time* from the Turbine Bridge at Tate Modern into the Turbine Hall. Although the 'Live Art Documentation Template' (2016) itself had some capacity for recording change, it was primarily intended to get to the essentials of the artwork and support re-enactments of the work which would adhere to the artist's expectations of the work, and therefore did not have the full scope to be able to compare versions of the work over time. As a result, Lawson and I decided that a next stage for the project was to create an 'Iteration Report' (2017) for the four works, which will form part of the overarching documentation strategy. The 'Iteration Report' (2017) took the same format as the 'Live Art Documentation Template' (2016), with headings and a series of interrogative questions, but notably shifted its tense from considering the work in the present tense – an ongoing and continuous work - to considering it as being a singular, completed iteration of the expanded artwork. Rather than asking 'Where is the work performed', under the 'Space' heading, the answer to which had been 'An open, public space within the museum – large enough for the free movement of large groups of people' in the 'Live Art Documentation Template' (2016), the 'Iteration Report' (2017) asked 'Where was the work performed', the answer to

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[122] https://www.guggenheim.org/wp-content/uploads/2015/11/guggenheim-conservation-iteration-report-2012.pdf

which was much more specific: 'The work was performed on the Turbine Hall Bridge, at Tate Modern'. The 'Iteration Report' (2017) was intended to get to the specifics of a single re-enactment, giving precise information about context and influencing factors, rather than supplying more general information which could be used to determine how the work could be re-enacted in the future. Although I anticipate that the 'Iteration Report' (2017) will be used to support re-enactments in the future, by giving an indication of how works have been staged previously at Tate, its function was envisioned as being as a complete record of a single iteration, giving information about the decisions made within one specific temporal, spatial, institutional context. While I endeavoured to test this comparative aspect by creating an iteration record for a previous enactment of *Tatlin's Whisper #5* at Tate Modern in 2008, the lack of accounts of first hand observation meant that the necessary detail was not available. However, some differences could be discerned, such as the variation between the times of the performances – 20 minutes in 2008, and around 40 in 2016 – which begins to demonstrate the potential value of the 'Iteration Report' (2017) to acknowledge and record change within these performance artworks. This brings to the surface the challenges of documenting performance works – a need to wait for their re-enactment before certain information can be gathered – and at the same time emphasises the value of processes such as an iteration report which ensure that these challenges are anticipated and dealt with.

This process of reflecting on the documenting practice of the 'Live Art Documentation Template' (2016) was also extended to involve other members of the departmental teams at Tate. On the 23 February 2017, Lawson and I hosted a reflective workshop for members of the conservation teams, including those from Time-Based Media, Sculpture, and other areas of conservation and collection care research. There were also attendees from the curatorial department, including Catherine Wood and Andrea Lissoni, Senior Curator, International Art (Film) at Tate, the latter having been involved in the creation of 'The Live List' (2014) during the 'Collecting the Performative' project. In this workshop, the 'Live Art Documentation Template' was introduced as an initial phase of the documentation strategy, and those present were invited to suggest additional questions for the template, and to discuss the definitions of certain terms, 'objects' and 'conditions' being two which were discussed at length.

These conversations were generative, allowing for an expansion and a clarification of the 'Live Art Documentation Template' as a practice, but also reiterated the necessity for a centralised documentation strategy. Those participating also reached a consensus that information prescient to the re-enactment of live artworks was often isolated to certain departments, and was therefore often inaccessible to others within the museum. The sharing of knowledge between departments was a topic of extensive discussion between those present at the workshop, with Catherine Wood particularly noting that the curatorial team had called on specific knowledge from the Visitor Experiences team in re-enacting works which required shift patterns for the performers. Wood explained that the Visitor Experience team had a greater understanding of visitor flow patterns within the galleries certain live art works were due to be performed within, and therefore could make suggestions about how often performers might need to rotate on the shift pattern, to avoid fatigue. My own research into *If Tate Modern was Musée de la danse?* outlined in chapter four, also drew on observations made by Visitor Experience team members and similarly suggests that they may be an as-yet untapped source of important observational information which could be collected through a nuanced documentation strategy.

These observations within the reflective workshop, coupled with my own observations of the dispersed nature of information relating to the live art works, emphasised the need for information and existing documentation to be more widely shared or to be more readily accessible to anyone involved in the re-enactment of live artworks. The suggestion that other departments not usually called on to provide documentation of or support for live art works might also hold significant information, also made it clear that the reach of the 'Live Art Documentation Template' (2016) may need to be expanded from its primary consideration of the Conservation and Curatorial departments. My own research, as explored in chapter two, has also noted that performance documentation often falls outside of the scope of these core artwork-focused departments, and that useful information might be situated with the Human Resources, Visitor Experiences, or other logistics-focused departments who are not usually included in documentation practices. While this perhaps further complicates the still unresolved notion of whose responsibility the 'Live Art

Documentation Template' (2016) would be to complete, it does emphasise its potential value as a centralised performance documentation practice which can draw together the information kept in these disparate departments, and could be a model for easy accessibility to key information around live art works. Its use value has the potential to be significant to a variety of people within the museum. Continued processes of reflection, such as this workshop, and critical analysis, which this thesis emphasises as strengthening an understanding of the value of a document, has the observable potential to clarify the usefulness and usability of the document process in future, and to allow it to adapt to changing requirements, both from the artworks and from those engaging with them.

The Implications of the 'Live Art Documentation Template'

As well as creating a useable working template of a documentation practice for the present, the process of creating the 'Live Art Documentation Template' (2016) has also been an exercise in considering what documentation might need to do for the museum in the future. The recording of a performance as a singular event, to circulate visual documentation, to provide institutional 'proof' of the work having occurred, or to enable the marketing of future live artworks, is no longer the only motivation of documenting practices within the museum, as performance works have shifted their relationship to the museum. Equally, there has been an increasing sense of both the use value of certain documents, in allowing a continued understanding and experience of a live artwork whose performance moment is no longer present, and a clarified sense of artistic value in the shifting of a significant number of performance documents to the status of artwork within the museum. In the contemporary period, with the increasing prevalence of repeatable, re-enactable live artworks within the museum collection, performance documentation needs to be able to support the artwork not by representing it, or by providing an enduring art object for display, but by containing sufficient information and knowledge necessary for the re-enactment of the artworks.

The need for cross-departmental documentation strategies has also become increasingly apparent from an understanding of the strengths of 'Collecting the Performative' as a research practice, and throughout the process of developing, testing, and reflecting on the 'Live Art Documentation Template' (2016) at Tate.

Where previously single departments would create individual performance documents, and where those documents might move between the spaces of the museum, the changing needs of the museum in undertaking re-enactments, which draw on contributions from multiple departments, necessitates a documentation practice which draws together these different perspectives and makes them accessible.[123] The development of the template was driven, at least partially, by my own understanding of the different value perspectives held by the different departments within Tate who might use it: information value in providing art historical context or logistical information, use value in communicating clearly how iterations of the work have been enacted previously at Tate, access value in allowing a user the ability to view information drawn from multiple sources which may not be directly available to them. The difficulties of previous documentation practices and the perceived needs of departments for future strategies drove the form the 'Live Art Documentation Template' (2016) eventually took, and how it was (partially) completed during its use.

It has also provided a working example of the importance of self-critical, reflective practice when considering documentation processes and broader strategies. I did not intend to draw solely on my own theoretical knowledge around issues of performance documentation, as outlined in chapter one, and my observations of Tate's historical documentation practices, seen throughout chapters two to five, but rather to combine these with direct observations and valuations made by those within the museum who would be using this documentation strategy: members of the Curatorial and Conservation teams involved in re-enactment practices, and beginning, in mid-2017, to use them to reflect on newer acquisitions. In keeping with Dewey's theory of valuation (1939), I tried to allow the behaviours of those undertaking the valuations to shape the eventual document, through conversation and workshops. This remains an ongoing process, as the development of the 'Live Art Documentation Template' (2016) goes forward: it is not, nor was it intended to be, a 'finished product' which will be used indefinitely within Tate. Instead, like the live artworks it is concerned with, it is intended to be a part of a strategy

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[123] Interestingly, SFMoMA have begun using MediaWiki, to draw together their disparate collection of documents around complex media artworks: https://blog.wikimedia.org/2016/07/07/sfmoma-mediawiki/

which can undergo constant change in relation to developments within the museum and in performance practices. Already the process has demonstrated this in the observation of the potential value of an 'Iteration Report' (2017): this was not originally outlined as part of the project developing the 'Live Art Documentation Template' but was an additional undertaking driven by ongoing reflection on the practices we were developing. The template simply reflects, at this specific point in time, the needs of those departments within the museum which are primarily concerned with the re-enactment of live artworks within the spaces of the museum. It is, I believe, at this moment the most appropriate method of cross-departmental performance documentation, formed out of extensive conversation, workshopping, and observation of current practices. This does not, however, mean that it will continue to be the 'most appropriate method' indefinitely. Rather, the exercise of creating the 'Live Art Documentation Template' (2016) has indicated the importance of reflecting on, and changing appropriately, institution processes of documentation, and this will be built into the broader strategy as this continues to develop.

Conclusions on the 'Live Art Documentation Template'

Overall, the 'Live Art Documentation Template' (2016) development project at Tate has been an opportunity to consider how to put into practices the observations made in this thesis, and to build on the work of previous research projects tackling the issues of performance, documentation, and the museum. This has included a focus on the changing valuations of performance documents, the observed differences between institutional departments in the type of value a performance document is perceived to have, and uncovering the importance of critical, reflexive analysis of documents and documentation strategies in determining their value in a specific context. It has also demonstrated the speed at which documentation processes can alter to be able to fulfil the needs of new forms of performance, again emphasising the importance of reflection on whether documents support the model of relationship between artwork and museum: understanding the value perspectives of those acting within the museum and the drivers behind these has been one key way which this thesis has explored of undertaking that reflective analysis. It has indicated that the change within documentation strategies is driven both by the changing specialisms of those within the

museum – the development of a Time-Based Media Conservation team, for example, necessitates documents which are different to those needed by other material-specific conservation teams – and by the changing shape performance and live art take within the museum – changing from programmed singular events to repeatable collection works. It is only by understanding the intersection of people and objects that it is possible to create a documentation practice which supports both. Finally, the 'Live Art Documentation Template' (2016) development has emphasised the need to avoid considering any performance documentation practice as finalised or fixed, and instead accepting changing valuations of the document, and incorporate this into performance documentation strategies. While the 'Live Art Documentation Template' (2016) does stand as an example of an institutional performance documentation practice, it has also brought to the surface the process which underpins the development of that practice, considering artistic context, the integration of differing institutional perspectives, and the need to be flexible, adaptive, and responsive to discoveries throughout the journey of the development.

Overall, the 'Live Art Documentation Template' (2016) has provided a usable documentation practice which suits the museum's current needs, and has also provided an insight into the importance of reflexive, critical analysis of processes and strategies of documentation as they are being developed and used within the museum. Although it is not possible to ascertain what value this specific performance documentation practice will have in the future, it is important to acknowledge that, at this point in time, it has a strong access and information value. By drawing together, in a single space, key information about a performance artwork, making that accessible and shareable, and more importantly especially usable in terms of future re-enactments and iterations, the emphasis at this point of creation has been on the information value it is possible for this kind of knowledge-rich documentation practice might have. Whether that access and information value will endure into the future will be another consideration, to be reflected on at a later date, but it is the potential for access and information value at this point in time which have been consciously into the form and content of the template, while also acknowledging in the flexibility of these, the need for the template to be responsive to change.

Conclusion

Throughout this thesis, in both its discussion of interdisciplinary theory and in the analysis of practical activities within the museum, it has been demonstrated that performance documentation is valued. 'Valued' is a deliberate framing used here to acknowledge that value is not an intrinsic part of the performance document's identity. Instead, what has also been made apparent is that the value of the performance document cannot be easily determined: it is dependent, relational, and contextual, and it is by no means fixed. Using the museum as a focal frame, a specific kind of space within which to consider the broader practices of performance documentation, it has been possible to expose the subjective, changeable nature of value within a significant institutional context: it has been possible to understand *how* and *why* performance is valued and to consider how this understanding might feed back into museum practices.

In centring valuation as the key approach to value, this thesis has moved beyond theoretical discussions around the ontologies of performance and documentation, to expose the need for new analytical approaches which embrace the prevalence of performance documentation in the contemporary art museum. It has demanded analysis and critique which builds on theory, but against a background of established or emerging practices, embracing the reflexive input of theory into practice and vice versa. As such, while chapter one of this thesis determined whether performance documentation *could* have a value, chapters two to five rapidly moved beyond this to establish what kinds of value the performance document can and does have, and where these valuations stem from, and chapter six then considered what the implications of these variable values might be for future-facing performance documents created in, by, and for the museum. Ultimately, this thesis has found that while it is not possible to pinpoint the exact, enduring value of a performance document, documents which are shareable, mobile, and accessible are best situated to have multiple values manifest across their lifetime within the museum.

The key difference between the research of this thesis, and that which it has built upon, is its definitive situation within the space and context of the museum, as a site in which performance documentation has a significant resonance.

Where other theories have analysed and critiqued performance documentation, they have often done so in relative isolation, removing the documents considered from a contextualising frame which comes with its own expectation for practices and objects. Types of performance document have been analysed, as part of a material practice (Melzer, 1995; Varney and Fensham, 2000; Reason, 2006) which is not grounded in a specific practical or institutional frame. Even those such as Schneider (2011), who has had an observable impact on the approach in this thesis, considers performance documentation as part of a theatrical, archival tradition, rather than in a museum context. This thesis has chosen to place performance documentation into a frame in which value perspectives are developed and acted upon. It is also a frame in which performance documentation can be understood alongside an accepted importance of the performance moment as an artistic practice; within the museum, to consider one without acknowledging the role of the other gives only a partial picture. There is an active engagement with both performance moment and performance document, where neither is seen as having reached a resting point, but rather are in constant motion, moving into new relationships and contexts.

This thesis has sought to engage with a contemporary understanding of the relationship between performance, documentation and the museum. It has acknowledged the history of criticism of documentation within numerous approaches from both art history and performance studies (Phelan, 1993; Goldberg, 1998; Auslander, 2006, 2008), but has also chosen to consider, as far as is possible, how performance documentation might now move into the future. Given the rapidly shifting relationship between museums and performance, which increasingly sees the presence of both live art performance moments *and* performance documents exhibited (Groys, 2012; Bishop, 2014; Wood, 2014; Laurenson and van Saaze, 2014), criticisms of performance documentation which have traditionally been linked to ephemerality, liveness, authenticity, and originality begin to feel outdated; this is particularly true with the rise of digital platforms and expansions to the museum, and the use of these to facilitate performance moments and performance documents, as with *Performance Rooms* at Tate. These criticisms often take a view point outside of the museum, or indeed any other institutional frame, which allows

considerations of ontology to dominate the approach, rather than acknowledging the influence of practicalities and necessities on documentation as a practice. This thesis has problematised those terms often tied into these criticisms – ephemerality, immateriality, originality – either by exploring the lack of proper consideration given to the definition of these terms, or by suggesting that these terms can be applied as much to performance documents, as to performance moments, as Auslander does in returning the possibility of disappearance to the document (2008). As such, their use as ways to de-value performance documentation, while valuing performance moments is seen to be flawed, and in need of reconsideration. A reconsideration which has been, to a certain degree, undertaken in this thesis.

Ultimately, this thesis has exposed a closer relationship between performance moment and performance document than has previously been considered, and in doing so has sought to encourage a continued critique of documentation practices. Despite numerous critics of documentation emphasising the performance moment as the pinnacle of the artist's work, this thesis has demonstrated a fifty-year history of performance documentation tied closely into a variety of artist's practice, from its centrality to the work of Lynn Hershman Leeson and Rebecca Horn, to being a facilitator of interconnected, temporally distant artistic practices like those of Dennis Oppeheim and Carey Young. This thesis began from a positive position around performance documentation, acknowledging its existence within the space of the museum as being as historically valid as the presence of performance in the institutional context. Therefore, this research has considered ontological debates as, to some extent, secondary to the practical assertions of both existing artistic practices, and the needs and demands of the museum. This thesis has not sought to theoretically assert that performance documentation has a value, but to consider the complexity and nuances of how that value is determined and manifested within the museum.

Contribution to the Field: Performance Studies and the Museum

Although, as emphasised in the introduction to this thesis, this research has been the result of a very focused approach to the practices and products of performance documentation at Tate, I believe that it does have broader implications, as briefly outlined above. It has offered a reflection on performance

studies approaches to performance documentation, as a practice and as a product, through examining these within the context of Tate. Perhaps most notably this research has expanded on many of the key theories about the complex relationship between performance and document, particularly around extended artworks and interconnectivity. Through Rebecca Horn's *Body Sculptures* and Dennis Oppenheim and Carey Young's interrelated artworks it has demonstrated the interconnectivity of different documents networked through or around a performance moment, building on Christopher Bedford's 'Viral Ontology' (2012) and Rebecca Schneider's cross-temporal collaborations (2011). My exploration of *If Tate Modern was Musée de la danse?* 2015 and *Live Culture* 2003 and their careful documentation with a non-present audience in mind – through live stream, or through published images – position Auslander's claims that performance documentation is material for a future audience (2006) and Warr's multiple layers of audience (2003) in the scope of the museum's relationship to its visitors. My research has taken these theorists' ideas which return a potential for value to performance documentation, has explored them within a specific context and has demonstrated how the actual practices of performance documentation at Tate realise and expand these ideas.

In some ways, this research has also gone beyond those theorists who are concerned with instances where the document might come to 'stand in' for the performance moment (Oliver, 2014) by exploring, through the work of Lynn Hershman Leeson, Keith Arnatt and Joseph Beuys how and why the performance document might come to be identified as an artwork. However, rather than echoing these concerns of 'replacement' this research has looked at the potential opportunities for access and encounter with the artist's work that this process provides. It has explored, but ultimately moved beyond those threads within performance studies which continue to use the difference between the performance moment and the performance document to suggest a disparity in value, and instead has considered why that difference might be generative for the museum, and how an analysis of this difference might allow a deeper understanding of the performance/document relationship.

This thesis, then, has advanced into new ground within performance studies by considering a framework within which performance documentation is both a

historical and contemporary practice which has developed under specific institutional conditions, and can be analysed and critiqued as such. It has reflected on what happens when performance documentation is not considered in the 'abstract' but as a practice which is integral to the existence of performance within a certain context: in this case, in a visual-art-centric museum context as part of a collection or an archive, and as part of the construction of art historical narratives. It has considered what happens when we move beyond the debates around disappearance and duration, ephemerality and materiality, originality and repetition, which treat 'performance' to some extent as an ontologically fixed practice, and instead suggests how performance might exist through performance moments *and* performance documents within an institution by engaging with the artwork as an ongoing process rather than a complete, discrete, and ultimately disappeared 'object'. It has questioned what happens to the value of performance documentation when those same debates around the relationship between performance moment and performance document are also being framed within museum studies, conservation theory, and art history.

This thesis does not dismiss the theories of Auslander, Schneider, Jones (2012b), Warr (2003), Bedford, or the others explored here who unpack the complex relationship between the performance moment and the performance document in a more abstract way, but rather questions what the practical implications of those theories might be within the museum for curators, archivists, conservators, researchers, learning practitioners, and so on. Equally, it considers how the valuative actions undertaken by those within the museum might push beyond the limits of those performance studies theories and by doing so create new scope for analysis of and reflection on practice. As this thesis has repeatedly concluded, within the museum there is a strong indication that performance documentation is perceived as 'different to' rather than 'of more or less value than' the performance moment in the ways it has been created and utilised over the past forty-plus years at Tate. This may potentially have significant implications for how performance studies as a field now addresses the nature of that relationship and the analysis of performance documentation as a practice and as a product related to, but intrinsically different from the performance moment. In this way, this research accepts

Phelan's assertion that performance documentation is not the same as performance, but moves beyond the negative connotations of that observation to assert that this difference is itself a legitimate focus for analysis which can help to shape the practices of performance documentation.

Placing performance documentation into this institutional framework not only explores the theories of Schneider et al in a practical setting, but also emphasises that this is a scenario in which performance documentation does not simply exist, but is made deliberately with some purpose in mind even if the specificity of that purpose is not yet determined. Within the contemporary art museum setting performance documentation is not simply a complex object related to the performance moment which requires ontological reflection, it is a complex object which *does things* for those who engage with it, whether that be museum staff or visitors. By engaging with those performance studies-based approaches to performance documentation which establish its potential for value, this research looks explicitly at how that value might be realised and what needs of museum practitioners it might fulfil in order for that value potential to be fulfilled. In short, this research moves from considering performance documentation as an untethered practice in the abstract which might have a value, to a practice deeply rooted in an institutional history and in contemporary institutional needs and practices in visual arts organisations whereby that value potential becomes realised.

Alongside this shift from theory towards practice, this thesis has also traced an institutional history of performance documentation, demonstrating the practice not as a recent addition to the museum but one which has existed alongside the presence of performance in the institution, in some cases predating some of the tensions vocalised in performance studies between the performance moment and the performance document. In doing so, it addresses the debated notion of longevity and durability within the document, both establishing that performance documentation persists within the museum but also that its own status shifts, particularly – as seen through the work of Joseph Beuys and Keith Arnatt – towards becoming an artwork. It suggests a potential for the reassessment of certain performance-based artworks to consider in what way performance documentation might expand the boundaries of the work, or even suggest an alternative 'location' of the work itself. In bringing this potential for endurance to

the surface this research has addressed what this means for the sense of the 'artwork' within performance studies: it challenges the supremacy of the performance moment while also showing the scope of potential for the indefinite expansion of the life of the artwork. It does not diminish the significance of the live performance moment overall but rather suggests myriad ways in which the effect of that live moment might expand through time and space, particularly through its inclusion within the systems and processes of the museum in the form of the document.

Overall, the implications of this thesis for the discipline of performance studies are in moving beyond the often repetitive and abstract ontological debates of the relationship between the live moment and the 'fixed' document, and into the realm of how those relationships might manifest in a practical context, and what that means for the location of the artwork in performance-based visual arts practices. Beyond these ontological debates this thesis has explored what the presence of performance documentation means for the position of performance as a practice and as a medium within the visual arts setting of the contemporary art museum. It has drawn on interdisciplinary theories and the variety of departmental practices seen at Tate and in many large museums, to consider what it means if we interrogate this practice within a setting where what the performance documentation *does* might be as important as what it, on a theoretical and ontological level, *is.*

Analysing Characteristics of the Performance Document

The case studies within this thesis dealt with three key characteristics common to performance documentation: temporality, materiality, and authorship. These were drawn from the theories in chapter one, as direct responses to criticisms of performance documentation and because of their resonance with concerns of the museum. These became common ground upon which to consider value, valuation, and motivations behind value perceptions, by understanding the museum's responses to and manipulations of these characteristics. As such, a constellation of models was presented: no singular experience of 'time' in the museum or in the document was settled on, shifts between the forms the museum could facilitate and the form the document took were traced, and multiple formulations of authorship were demonstrated and their impact on control and circulation in the museum was considered. These characteristics

were also approached in their specific relationship to performance documentation, rather than 'performance' as a larger medium; this thesis necessitated a separation of the value of 'performance' from the value of 'performance documentation'. By analysing the appearance of these characteristics within a range of performance documents, that precise focus was enabled.

What these case studies have demonstrated, through this consideration of the impact of temporality, form, and authorship on their value, is that value is not predictable within the performance document, and can oscillate between being potential and being realised. While we can understand what potential value a performance document might have at its point of creation, in part by tracing how the artist has engaged with one or all of these characteristics of the document, and we can expose which types of value are perceived at certain points within its journey, we cannot categorically indicate what value a performance document created now will be perceived to have in the future. Therefore, it is not possible to tie a singular value type to the specific appearance of any of these characteristics. Rather, the case studies have repeatedly indicated that where the performance document maintains a flexibility – in its temporality, its form, or its authorship – it can fulfil its potential to attain value past its point of creation. Its mobility, accessibility, and shareability – facilitated by manipulations of these characteristics – then increase its potential for attaining a multitude of values as its expanded journey continues. It is, therefore, most significant for performance documents created within the museum today to adhere to a flexibility, rather than to be created with a fixed temporality, materiality, or author. Reflection on these characteristics and how they impact on the formation of valuations will continue to be important, but in terms of ensuring flexibility, accessibility, mobility, and shareability, rather than in terms of determining a specific future value.

The Value of Difference

Many of the criticisms of documentation as a practice have grounded their reasoning in the inherent different between performance as a live art practice and a visual art medium, and performance documentation as a material-centric practice of representation concerned with solidification and commercialisation (Copeland, 1990; Fischer-Lichte, 2008; Oliver, 2014). This thesis acknowledges

this difference as a legitimate observation from both an ontological and formal viewpoint. However, rather than utilising this observation as a means by which to de-value performance documentation, it has reframed this relationship to find connections across difference. Initially, this was seen in the separation of 'performance' from 'performance moment', allowing an approach which does not consider the live element of performance to be the sole artistic activity contained; instead, performance documentation was framed as an intentional, significant part of the artistic practice, thus framing the 'performance artwork' as a continuing, expanding work. In doing so, difference no longer becomes about one aspect of an artistic practice being valued at the expense of the other. Rather, it becomes the potential of what each element – moment and document – can offer to the expanded artistic work, particularly when we trace its continuing existence within the frame of the museum and those engaging with it.

This thesis has indicated that very little is constructively gained from considering what performance documentation lacks in relation to either performance practice, or the performance moment. Within the museum, this thesis has demonstrated, the activity of paying attention to performance documentation is as legitimate as paying attention to performance as a medium, or to performance moments as artworks (or aspects thereof). Therefore, the two key notions of this thesis – that something can be different but still *of value*, and that value is dependent, contextual, and relational – have been central to the analysis of the performance documents in the case studies. The performance document has been considered for its difference to the performance moment, but has also been considered for what it can do for the museum in relation to the performance moment because of that difference. It can be valued as an object or process, but that valuation is always in some way made in relation to the performance moment, meaning it draws aspects of its value from that comparison; it can be valued because of that difference, rather than in spite of it. What is key, this thesis has demonstrated, is that understanding difference allows us to understand the multiple types of value assigned to performance documents, and to acknowledge that there will be continual alterations in these valuations as the performance moment and the performance document shift in relation to one another, and to the museum.

Subjectivity in Valuation

Closely linked with the notion of difference as positive in value terms is the acknowledgement that subjectivity is central to valuation. In the case of this thesis, the breadth of practice outlined in chapter two and the case studies in chapters three, four, and five, have indicated that valuations depend on context and experience, as much as they do on the characteristics of the document itself. Therefore, there is the potential for the performance document to be valued differently, even within the same spatial and temporal context, thanks to the range of practices active within the scope of the museum. What this indicates, is that motivation is core to the analysis undertaken here: why document performances, and why do anything with performance documents? Within the museum, the motivations are multiple and non-hierarchical, but rather horizontally organised across the institution: to aid acquisition, as proof of an event, to support conservation, to facilitate re-enactment, and so on. In understanding this, as demonstrated in chapter six, it is possible to create documentation strategies which don't seek to reiterate one value perception, but rather remain flexible in order to allow multiple motivations to be fulfilled and simultaneous valuations to occur. Value is subjective, and that subjectivity is strongly influenced by where the person valuing and the object of value are situated.

It is in this area that there is potentially significant future research to be done. While this thesis has considered a range of individuals, their motivations for valuing performance documentation – as shaped by the broader institution – and the consequences of this for existing documents or for documentation strategies, this has thus far been an insular perspective. Although the perspective of the artist on creating potential value within documentation was considered around Dennis Oppenheim's practices, and there was some analysis of visitors as documenters during *If Tate Modern was Musée de la danse?,* this was peripheral to the central consideration of the museum as the ultimate valuing body. Even where experience value was considered in relation to performance documents and their presentation in public exhibitions, this thesis has not strayed into the territory of considering audience engagement, interaction, or response. There is, perhaps, more to be said in future research around the value of performance documentation to the museum visitor, which

may offer a deeper insight into the actualisation of potential value into realised value. Given the importance of accessibility to the value of the performance document, as seen throughout this thesis, the broader implications of the museum's engagement with that accessibility would be a next logical step to expanding this research and feeding back into the development of performance documentation strategies.

Space and Value

An additional finding of this thesis has been the close relationship between space and value. Rather than focusing on this as one of the three core characteristics in the case studies, it has instead been allowed to permeate throughout, emphasising space both as having an impact on valuations and being a manifestation of those valuations. This is, primarily, because performance documentation is instrumentalised within the museum. It does not simply exist within the museum, rather things are done to it and things are done with it to varying degrees; even documents which occupy the space of the artwork are included in certain art historical narratives in exhibitions and displays in order to communicate or facilitate something for the museum visitor. There are no neutral spaces within the museum, and therefore the very existence of a performance document within any space of the museum imbues it with meaning, purpose, and potential. Placement within certain spaces, however temporarily, make strong indications for the perceived value of the document in that moment. The case studies throughout this thesis have reiterated the earlier assertion of the museum as resonant with Foucualt's theory of the heterotopia (1986), and the specification of the museum as a space of spaces. In all cases, the specific department within which a document is created, collected, altered, or used in any way has been indicated, and the history of practice within this space – both specifically to Tate and in a wider disciplinary sense – has been considered as key to the valuations occurring. There has been within this research no singular 'Tate' performance documentation process which has occurred, or which is occurring, and so the specificity of the department as a spatial facet to the valuation process remains core. Space in the museum is fractured and each space is imbued with implications for valuations.

Space, then, is one of the key points of the intersection between theory and practice which has recurred throughout this thesis. Where Foucault lays out the theoretical groundwork for the implications of fractured spaces, Tate is a manifestation of this with observable implications. Here, we see not only space as a key facet of value, but also activities relating to space – placement and movement – as central to the realisation and alteration of value perceptions. Space is, ultimately, about action: there is sense of the deliberate in the positioning of a performance document within a specific space in the museum. By reading these spaces, it is possible to add another dimension to the complexity of the value of the performance document which engages deeply with the specificity of the context in which it exists. This has implications for the continued analysis of past valuations of performance documents, but also has resonance with the development of future performance documentation strategies. While centrality was advocated for in creating accessible performance documents in chapter six, there is still a need for criticality in *where* that central positioning is within the museum; how accessible the collated documentation is must continue to be a consideration in these flexible strategies. This, then, indicates an importance not only to continuing to analyse performance documentation strategies as processes in themselves, but also of continuing to analyse, in parallel, the spatial structures of the museum itself.

The Continuity of Valuation

A significant result of the perceived subjectivity and multiplicity within valuation within this thesis is providing evidence for valuation as a continuous process. Because value, this thesis asserts, is not fixed within the performance document, the act of valuation is always an ongoing process responding to each new context that the performance document is observed within or from. The case studies presented have demonstrated valuations at certain points in time, or from certain positions within the museum, and this has uncovered both a pluralism and a continuity within this process of developing value perspectives in the museum. This has allowed an understanding of how valuation in the past has differed from valuation in the contemporary art museum in 2017, but has also strongly suggested that future valuations may also differ. Therefore, the analysis of the value of the performance document in the museum will also be a continuous process, and when this is incorporated into strategies of

performance documentation, it can be generative, as has been seen in chapter six.

In this sense, the research within this thesis is not 'complete'. It has taken a small sample of performance documents and performance documentation processes, from within a single – though significant – contemporary art museum, and has undertaken analysis over a three-year period. My own position, to acknowledge the context which shades my own reading of value, is tied into a precise spatial, institutional, and temporal context. There is a significant scope for a much broader range of museums to be considered within this analysis, and there is also a notable potential for a longevity within this kind of research. As our contemporary practices become 'historical', critique from a future perspective may present new readings of the valuations underpinning these strategies and the creation of certain documents, which would not be clear to those analysing the processes within the present moment. This thesis has been grounded in observations of change and alteration, as well as multiplicity and reflection, and although it has noted where specific values have applied to certain documents, it has always acknowledged that these are time and space dependent, and are liable to shift again in the present and future. The performance documentation process outlined in chapter six also acknowledged this continuity in the reflection process and the strategy around it has built-in periods of reflection to account for the inevitable shifts in value. This will, it is hoped, allow those documents created to remain flexible as to their future format, content, and use, in order to continue fulfilling their potential for value. Being able to reflect again in the future on how far that potential has been fulfilled will allow these processes and strategies to be altered accordingly.

Unknown Future Value

The continuous nature of valuation has, throughout this research, presented itself as resonant with the notion of unknown future value as outlined in chapter one, building on observations by Auslander (2006), Jones (2012b), Roms (2013) and Warr (2003). This has often been caught up with the issue of what it means for the process of documentation if we cannot, in the moment of its creation, determine the specific value of a performance document, extrapolating similar concerns and questions raised more broadly in humanities research by Howells (2011). However, the continuous collection and creation of

performance documentation in the museum seen throughout this thesis suggests that the museum has successfully learnt to navigate this uncertainty by engaging with the potential for value within the document. The potential for the performance document to have a value in the future seems to be a greater driving force for these processes of creation and collection of documents than being able to determine which type of value this will be.

Part of this, I would argue, is that in observing performance documents as being used and serving a future-focused purpose there is less of a necessity for the museum to approach documentation as being a risk, and to instead consider its potential. By analysing in depth both the potential for value, and those values as perceived and manifest, this thesis has reinforced this position. In cases where the processes of creating performance documents is a reflexive, critical one, this potential is then in greater focus, as the museum is able to draw on understandings of how certain characteristics – flexibility, mobility, accessibility – will enhance the potential of the performance document to attain value in the future. These characteristics, as has been seen, aid in positioning the performance document across different contexts, rather than allowing it to become fixed. The museum cannot necessarily determine which type of value someone encountering the document in the future will perceive it to have, but they can enable those encounters to happen in the first place.

It is also possible that, in the future, alternative values will also be applied to the performance documents which already exists within the museum. These will be linked to the work the contemporary museum now does, in relation to artistic practices, public collections, and its visitors. Those applied throughout these case studies were drawn from other criticisms of performance-focused artworks and performance documentation, and from considerations of the museum as a framework in its current institutional form, but they had generally been applied uncritically to certain objects or practices. This thesis has taken a small selection and more closely interrogated their position within the museum; future research into the value of the performance document may identify alternative value terms as being significant, particularly with shifts in the relationship between performance and the museum.

Doubt and uncertainty around the value of an object or a process may, superficially, seem like negative facets of a practice, particularly in a museum

such as Tate where activities are subject to public scrutiny. However, this thesis has suggested that this does not necessarily have to be the case. When reframed, the 'unknown' can instead be linked to opportunity and possibility. The language used around the process of documenting can also be linked closely to value perceptions, and there may be greater scope in the future to focus on the language and rhetoric used around performance documentation before it is created, at the point at which this potential is being considered. Ultimately, this research has suggested that understanding how to read and critique valuations where they are occurring is more important for the museum than being able to predict the specificity of the value the performance document might come to gain in the future. Analysing the realisation of potential for value, and acknowledging the manifestation of this as a type of value, will provide the museum with a greater understanding of the continuing process of valuation into the future of the institution.

Moving Forward: Shaping Performance Documentation Practices in the Museum

A key practical outcome of this thesis has been the provision and testing of a critical tool for the analysis of value-driven behaviours around performance documentation in the museum. It has repeatedly advocated for a critical approach to existing theory and practice, and the use of this to understand the reality of performance documentation as both a product and process within the museum. Most importantly, it has encouraged the questioning of activities and decisions around performance documentation, to get to the heart of what happens to performance documentation within the museum, and why. It advocates for a continuous process of reflection, analysis, and critique of existing and developing practice so as to understand shifts within the valuing of performance documentation, allowing the museum to engage with these and feed observations back into their practices in order to best facilitate the realisation of the potential value in performance documents.

This thesis has also, while focusing primarily on performance documentation, traced the shifts within performance and live art as a visual art medium, especially in its altering relationship to the museum. This altering relationship, and the notable differences in the spaces occupied by performance-focused artworks, has been seen to have significant implications for the value of the

performance document. The form, content, and placement of the performance document has altered in response to what is needed by the museum to support the extended life of the artwork; what is of value to the museum, in terms of what the performance documentation does, is directly affected by where performance and live art is situated. Therefore, it will be key for the museum to also continue to reflect on the positioning of live art works in the museum, whether as events or artworks, in order to best respond to the perceived value of performance documents, particularly those being created by the museum in order to support repeatable performance moments.

The practical applications of this reframing of performance documentation's significance within the museum have been seen clearly in chapter six, where the analysis of historic and contemporary documentation practices have fed into a future-facing documentation process and strategy. The 'Live Art Documentation Template' (2016) is the tangible outcome of the application of this critical analytical tool. It is a direct response to the movement of performance from peripheral, temporary programming, to being part of Tate's collection, and being subject to activities around re-enactment. It is also a process which engages with other observations made throughout the thesis: the importance of space within the positioning of performance documents, the need for continuity within the process of valuing performance documents, and the necessity of networks and interconnectivity within the performance moment/performance document relationship. It also speaks directly to the theory of the expanded performance artwork in which this thesis is grounded, in that it is a performance documentation processes designed specifically to support repetition and iteration of performance moments, each of which will need to be documented.

The positioning of the 'Live Art Documentation Template' (2016) towards the end of this research period allowed for the testing of many of the conclusions drawn from the previous five chapters, and has allowed for the creation of a clearer picture of the museum's future documentation practices. This is manifest not only in the creation of the template as a new documenting process for Tate, but also in the broader strategy which is now developing alongside it, which is concerned with documenting live artworks at Tate. Primarily, it has suggested there must be two approaches to documenting live artworks in the museum:

considering what it can do for the museum in the present moment, in terms of immediate and urgent needs, and then also considering what the longer-term potential value for that same documenting process might be for the museum in the future. Given that the thesis has indicated that value is unfixed, and is dependent on who is valuing it, from which departmental context, and for what purpose relating to performance more widely, the 'Live Art Documentation Template' was not developed as an absolute process. Instead, it is a response to the analysis of current valuations and a reflection on the changing value of the performance document in the museum. Rather than trying to develop a process which will create performance documents with an absolute, pre-determined value, the museum will benefit more from a documentation strategy which engages with continuous reflection and which provides documents which are flexible in form, content, temporality, and use, and which are accessible, mobile, and shareable, allowing value to become manifest.

The 'Live Art Documentation Template' and consequent strategy for documentation were not developed in order to prove the ability of the model of valuation used in this thesis to categorically determine the value of a performance document. Rather, they were intended to indicate *why* tracing valuations can be of importance to the museum as an analytical and critical tool which allows for reflection on practice, and response to the change and fluidity inherent to value due to its multiplicity and subjectivity. Rather than being a final consequence of this research, the process and strategies developed and outlined in chapter six are, instead, another step within a cyclical process which will then feed back into future analysis of these performance documents as they are created and collected through the 'Live Art Documentation Template'. This analysis can then allow for the alteration of the documentation process, and the creation of new performance documents which have a potential for value. The performance documents created through the 'Live Art Documentation Template' are not an endpoint, but another stage in an ongoing process inherent to the nature of performance documentation being a continuous facet of the expanded performance artwork.

To Conclude

Ultimately, performance documentation exists within the frame of the museum, and it has a history as long and rich as performance as a visual art medium.

Therefore, the key question around it is not whether it can have a value at all, but rather what that value might be. This thesis has demonstrated that the determination of that value is dependent on the characteristics of the document, and on who is valuing it, from where, when, and why. This thesis has offered a critical analysis of performance documentation and its value at Tate, in order to address these key questions. In doing so, it has indicated that value is fluid and multiple within the museum, and that this is compounded around the complex artistic product and process of performance documentation. This research marks a starting point, demonstrating the legitimacy of a value-based approach to analysing performance documentation in the museum, and perhaps laying the ground for a geographically and temporally broader survey. This has the potential to allow for a continued response to changing relationships between performance, documentation, and the museum, and for the development of performance documentation strategies which better respond to these changes. They can do so by creating performance documents whose flexible form, content, and use, and their inherent mobility, accessibility, and shareability, allows them to respond to the range of contexts they come into contact with in the museum, both in the present and the future.

Appendix

Live Art Documentation Template
Developed by Acatia Finbow and Louise Lawson

Display Specification *for Performance Based Artworks*	
Artist:	**Title:**
Acc. No:	**Year:**
Medium:	
Dimensions:	
Description of Work (include image)	
Artwork Requirements: *Questions to consider across a range of thematic headings*	
Space	

1. Where is the piece performed?
2. Who chooses which space is used, and how?
3. How flexible is the space in which the work can be performed?
4. What are the necessary dimensions of the space and what might the implications of limitations in the space be? How flexible does the space need to be?
5. What are the environmental conditions and needs necessary for the space?
6. What access is needed within the space?
7. What are the health and safety implications of the space?
8. What legal issues might there be around the space?
9. What is the impact of the space on the work?
10. What other works might the performance share the space with, and what are the implications of these?
11. What is the layout of the audience in the space?
12. What considerations need to be made around the audience's comfort in the space?
13. Where has the work been performed before?

Time

1. What is the duration of the piece?
2. How flexible is the duration?
3. How dependent is the duration of the work on the participation and presence of the audience?
4. How often, if at all, does the work repeat?
5. How is the end of the performance signalled?
6. Is there a rehearsal period?
7. What is the schedule for a performance day?
8. What is the schedule for the lead up to the performance?
9. What needs to happen before the work can be enacted?
10. Is the work done in shifts and how are these formatted?
11. What is the relationship between the work and the museum's opening hours?
12. How can the experience of the work be maintained if the 'official' duration is not achievable?

13. How can we influence the time spent engaging with a performance, without being prescriptive?
14. What are the implications in terms of manging change across the life span of this artwork? Does the artist always need to be involved?
15. How much time is needed to install or de-install the artwork?
16. How is the end of the performance signalled? Is this not a requirement?

Physical Components

1. Are there any physical components of the work?
2. What objects are needed for the work?
3. What status do the objects have?
4. What are the specifics of the objects?
5. How are these objects sourced?
6. What objects does the work produce and what happens to these after the performance?
7. What costs do the objects incur, both in their creation and in their storage or destruction?
8. Can the objects be 'remade' for future performances?
9. How do we manage wear and tear, and issues of replacement and repair on the objects?
10. How perishable are the objects and how/why might they become obsolete?
11. What health and safety issues might the objects present?
12. Are they packed suitably for transportation?

Documentation

1. What documentation already exists?
2. Where can this documentation be found?
3. Who can access this documentation?
4. Where will documentation generated be stored?
5. What documentation conditions are there?
6. What is the status of this documentation?
7. What are the issues of 'accuracy' within the documents?

Performers

1. How many performers are needed for a single iteration of the work?
2. How many performers are needed for the full duration of the work?
3. How flexible is the number of performers?
4. What kind of performer is needed and what skills should they have?
5. What physical requirements are there for the performer?
6. What previous experience does the performer need of the artwork?
7. What physical or mental support should be offered to performers?
8. What health and safety issues might there be for the performers?
9. What permissions are needed for the performers' participation?
10. What are the time commitments and requirements for the performers before, during, and after the performance?
11. Are the performers remunerated for their time, and what other legal considerations are there around their employment?
12. How do the performers engage with the audience?
13. Who instructs the performers in the work?
14. What production roles are there around performer support?
15. Who has previously performed the work?

Audience/Viewers

1. What is the demographic of the audience, and is this relevant to the artwork?
2. How do we deal with audiences beyond the museum visitor?
3. What happens to the work if there is no audience present?
4. How does the audience interact with the work?
5. Where should the viewers be located spatially?
6. What needs to happen in terms of audience engagement and managing audience knowledge around the work?
7. What are the rules of engagement for the performance?
8. How are visitors who also begin to perform approached?
9. What information are visitor assistants given regarding the work?
10. Do the audience behave in unexpected ways during the performance?
11. How flexible is the audience's ability to leave the performance?
12. How does the audience's reaction differ depending on location or situation?
13. Is there a limit to the number of people who can watch the performance at any one time?
14. What health and safety issues might there be around the audience?
15. Is it important that the visitor know what to expect of the artwork or is this not required?
16. What is the demographic of the audience, and is it relevant?
17. What are the expectations for participation by audience members?

Logistics

1. Who is responsible for each aspect of the performance?
2. Does the artist need to be involved in the re-enactment of the work and to what extent?
3. How much time is needed to prepare for the presentation of the work?
4. What are the costs of presenting the work?
5. What are the legal issues around presenting the work?

Conditions

1. What specific artist conditions are there around the enactment of the performance?
2. What are the overarching principles of the artwork?
3. How flexible are these overarching principles?
4. What are the fixed 'rules' of the performance?
5. What physical and temporal dimensions – if any – does the artist require?
6. What decisions must the artist be consulted on?
7. What documentation conditions are there and what is considered 'accurate' documentation?
8. What are the necessary environmental conditions for the presentation of the work?
9. What are the legal conditions of presenting the work?
10. What are the health and safety conditions of presenting the work?

Previous Enactments

1. Where and when was the work performed previously?
2. Who has performed the work previously?
3. What was the artist's involvement with previous enactments?
4. What is the relationship between the performance and documents of previous enactments?
5. Is each enactment the same work, or one of an edition?

Future Enactments

1. How has the work changed over time?
2. What causes the changes in the work?
3. What are the essential elements of the work, which cannot be changed?
4. How might the work change in the future?
5. What knowledge needs to be passed on between re-enactments?
6. How is historical context and contemporary relevance negotiated?
7. How adaptable is the score for future re-enactments?
8. How complex is the direction of a re-enactment and who should undertake this?
9. What are the casting needs for future enactments of the performance?
10. What logistics need to be considered for re-enactments?

Display Costs:

Note any other operational information for the artwork:

Report Created:

By: **Date:**

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