

Avant-garde, theatre and everything else.
Invited by prof. Ryszard W. Kluszczynski – 20 min

Who I am:

biology M2 1981
art school painting 1986
computer use from 1993
online from 1996 bram.org.

BramTV <http://www.bram.org/bramtv/>

mood mutators – hypertext – user behaviour more important than formal multimedia qualities – performance in the public space of lonely togetherness (1998 interview avec Bertrand Gauguet)

In 2007 first online webperformance with Nicolas Frespech. *One the puppet of the other.* 2007
<http://www.bram.org/confront/sphere/indexeng.html>

Special interface development for *Huis Clos / No Exit* performance series in 2009. (development Clément Charmet, Estelle Senay, Ivan Chabanaud) <http://www.bram.org/huisclos/indexang.html>

*Several performers, each in his,her own webcam station, execute a performance protocol. Their images and sounds are combined into a single video projection. From their isolated positions, scattered in space, **they share a space of expression and responsibility**, a playground, a laboratory.*

Sometimes in mixed real and « virtual » spaces. For instance *Huis Clos / No Exit - Entraînement* in the Paris-Villette theater and *Huis Clos / No Exit - Training for a Better World* in the Centre d'Art Contemporain in Sète <http://www.bram.org/huisclos/training/CRAC/indexang.html>
<https://www.flickr.com/photos/bramorg/sets/72157628514083331/>

Trapped to Reveal – On webcam mediated communication and collaboration : *An exposition concerning my collaborative webcam performance projects, focussing on / trying to determine the special aspects of machine mediated communication and collaboration.* 2012

Article published in the Journal for Artistic Research; An online, peer-reviewed journal for the publication and discussion of artistic research. <http://www.jar-online.net/index.php/issues/view/484>
Direct link: <https://www.researchcatalogue.net/view/18236/18237>

Process based not controled – an apparatus which reveals behaviour

<http://www.bram.org/angry/women/>

Angry women 4 – first 2.30 min ou 5 min ? Ou 9 min <https://vimeo.com/33498082>

Angry Men <https://vimeo.com/40534607> start

My performances are meeting places / places of social learning. - one **sees oneself doing, while doing – to be double.**

Agency Art : *Agency Art is art that makes it clear to the receiver via his or her body what is at stake, where opportunities for action lie, and which virtual* behaviours he or she can actualize. It*

demonstrates how choices work, and how to create patterns that retain their coherence while you remain part of them and transform when you move within their field of action. (virtual understood as potentiality, not as a quality or in a re-presentable way) Arjen Mulder 2012. THE BEAUTY OF AGENCY ART <https://aabraahams.wordpress.com/2017/01/26/agency-art/>*

Agency Art doesn't take any technology or medium as it's starting point, but puts what these make possible in the foreground. It is art that has behavioural choices, gestures as it's anchor points. Its meaning is the acts made possible.

My artistic work uses behaviour as it's material and builds on **an aesthetic of trust and attention**. What do I mean by that?

In *Being Human / Etant Humain* (1997 / 2007) I was more interested in creating the field, the network of choices in the html page, than in the multimedia side of it. I saw the works as low-tech mood mutators and interrogations on communication. I didn't want the work to be immersive. In my later online performance art projects (*Huis Clos / No Exit*, *Angry Women*, *besides*, *Distant Feeling(s)*) I use strict protocols, which strangely leave a lot of freedom to the performers, so we – and they also – can reflect on their behaviour.

So, this is risk taking, fragile technically as well as emotionally. Performances are never rehearsed.

Agency Art as formulated by Mulder uses a concept called "virtual behavioural space". This concept is an extension of the concept of "virtual feeling" that Susanne K. Langer in «Feeling and Form» (1953) introduced. Each individual art medium evokes, manipulates and investigates "virtual feelings" in its own way. «A painting calls forth virtual depth with lines and colours; a sculpture constructs a virtual volume around itself; a novel constitutes virtual memory, tracked through virtual time. Dance follows virtual forces of attraction and repulsion. All the experiences that are part of this "feeling" are spaces of possibility, virtual feelings waiting for actualization; their nature, allurements and dangers must be studied, and art is where this investigation takes place.»

Keywords:

collectively made, refusing hierarchy, a knitting together of artists and performers in the moment of the event, erasure of the artistic ego, practice, changing rules, choices, connecting, accepting the unexpected, responsive, shared, collaboratively authored, open to all, working with temporal behavioral phenomena, healing, enactment, improvised, including environmental conditions, attentional strategies, instructions, protocols, apparatus, meeting, embracing the ordinary, rehearsing alternatives, re-hijacking therapy, exercising our relations to others, our social (in)capacities, exploring rituals, being together, participatory, concerns individuals and politics

Extracted from: Deufert&Plischke's work, LaBeouf, Rönkkö & Turner's *HEWILLNOTDIVIDE.US*, *Building Conversation* by Lotte van den Berg, *Deep listening* by Pauline Oliveros, *Poietic Generator* by Olivier Auber, *Lingua Ignota* by Samantha Gorman and *Walking Practices* by lenke Kastelein. <https://aabraahams.wordpress.com/2017/02/23/agency-art-ii/>

(Sometimes the audience can participate, but always they can observe the negotiations of gestures between the performers – a very intimate view of relational processes.)

Distant Feeling(s) with Daniel Pinheiro and Lisa Parra <http://bram.org/distantF/index.html> How does it feel to share an interface with eyes closed and no talking? <https://vimeo.com/193158145> (from 12 min?)

<https://aabraahams.wordpress.com/2017/01/17/an-organic-acceptance-of-silence/>

(I will probably won't have time to talk about what follows, but it is an interesting way to continue thinking and change discourses)

inter - intra - action

It is all about interaction and communication. But, it is not always clear what is causing what, where the agency is – it's not between clearly distinguishable entities, but coming from within a whole, where server conditions, individual computers, webcam and sound devices, as well as the voices and images of the co-performers, local light conditions and family situations are all entangled in what Karen Barad would call the phenomenon.

Interaction might be a too straightforward term to understand and develop thinking these complex art works where behaviour plays an important role. Barad's concept of inraction might help.

<https://youtu.be/v0SnstJoEec>

<https://aabraahams.wordpress.com/2017/02/06/inter-intra-action-eng/>

“For Barad, things or objects do not precede their interaction, rather, ‘objects’ emerge through particular intra-actions. Thus, apparatuses, which produce phenomena, are not assemblages of humans and nonhumans (as in actor-network theory). Rather, they are the condition of possibility of ‘humans’ and ‘non-humans’, not merely as ideational concepts, but in their materiality.”

besides, - on agency A project with Martina Ruhsam. (choreographer, dancer and theoricien)

<http://bram.org/besides/>