Preparation Interview Third Space Network with Randall Packer 13 mai

Online performance series *Breaking Solitude* (solo performances by among others 1 : Annie Abrahams, thirtytwobit, Pascale Gustin, Antoine Moreau , Anne Laforet, Luc Bouzat, Lucille Calmel et POUN, 2: Helen Varley Jamieson, Igor Stromajer, Anne-James Chaton, Florian Fernandez, Aya Karpinska, MTAA http://www.poptronics.fr/Breaking-Solitude-dernier-salon-du) and *Double Blind* (2006 - 2009) where there were two streams http://aaaliasing.net/2008.panoplie.org/#/DoubleBind/

The following was true for both series : « Some features, such as time limits (between 5 and 20 minutes) and a refusal to pod cast the performances related these events to traditional contemporary art performances. Others like the participation of the public using a chat window made them to a new experience for both the artist and the public.
The **performing artist was confronted to the brute and often emotional reactions of his public**, which were not always as respectful as in art centres, museums and galleries.
The **participating audience had the privilege to assist in a performance, to see and hear a person during an act of creation without having to subject to the social rites of the art world**. The only thing that remains from the performance is its immediate feedback, the text written by the audience. » https://aabrahams.wordpress.com/2009/05/13/removal-double-bind/

L'un la poupée de l'autre / One the puppet of the other 26/05/2007, https://vimeo.com/2825201 (subtitles in English) Centre Pompidou, Paris. with Nicolas Frespech. 26 min. basic work for me (the Big Kiss came from this one, was prefigured here) – in fact if one analyses this, it turns out it contains almost all of what I did later.
Information : http://www.bram.org/confront/sphere/indexeng.html (with links to texts written on this – nice one by Cyril Thomas) (images in map puppet)

I did a follow-up : A video : *A fragmented relation* Mars 2009.
https://aabrahams.wordpress.com/2009/05/25/video-a-fragmented-relation-on-line/ *During machine mediated communication, is **the other most present when nothing happens**, when at least I think of him, her, this other?* (this was what we felt during the first performance)

The Big Kiss http://www.bram.org/toucher/TBK.html October 10 2008 7pm to 10 pm (**precursors you don't know about**: Nam June Paik and Shirley Clarke.
https://aabrahams.wordpress.com/2015/07/29/precursor-of-the-big-kiss/ Others are the work of Galloway and Rabinowitz – when in 2012 I tried to find info about their satellite arts and ecafe there was hardly anything online)

I don't do Hd etc. I do **domestic streaming** for all and I started to research collaboration - shared responsability in a performance

Huis Clos / No Exit 2008 - …. 8 Performances, 4 workshops, 1 demo, texts, protocols, videos, photos, reactions: http://bram.org/huisclos/indexang.html Networked performance series **investigating and staging the limits and possibilities of machine mediated collaboration**.
On the sidelines the project also researches combinations of online and real live performance in theatrical and contemporary art situations.
On translation NimK Amsterdam (images in map with Ruth Catlow, Igor Stromajer, paolo Cirio, Nicolas Frespech, Ursula Endlicher)
collaborative live cinema = *Tout va bien* Rietveld Amsterdam)
Mixed : *Training for a Better World* CRAC Sète :
https://www.flickr.com/photos/bramorg/sets/72157628514083331/
Mutant video : https://vimeo.com/16666157

Double Blind (love) with Curt Cloninger 29/11/2009, Living Room Art Space Montpellier / Black Mountain College Museum + Arts Center, Asheville, US. 3 hours http://www.livingroom-art.com/portfolio/double-blind/
https://aabrahams.wordpress.com/2009/12/09/double-blind-love-documentation/
 https://www.flickr.com/photos/bramorg/albums/72157664004218489
(exchange with Roger Mills: « I am in my space all the time, connected to someone else in his/her space. But my bodily experiences change, my body learns to function differently, because it doesn't recieve the usual signs, or knows it can't interprete these the way it always did. (some of these factual things I tried to descibe in my JAR#2 article). It's about learning, adapting to changing environments, trying to understand what they extend and what they limit.
The space of interaction: is in my imagination, in the plasticity of my brain, but for someone who is percieving such a project from the outside, who actually is interested in the result (a video or sound projection somewhere else on a screen) it might be different - for them there might be a third space - **this third space might be necessary for them to "word" the where.** » « David Bioules in a reaction to Double Blind(love) says : "we are in the device and yet one doesn't know where one is, neither far nor near," and "the feeling to be here with something which occurs live but which is not here, or the opposite," David wrote a beautiful text after this, for me very important, performance ; one A4:
https://livingroomart.files.wordpress.com/2009/09/doubleblindlove_textedavidbioulesen.pdf »
 (*Distant Feeling(s)* is working further on this)
 ?(Third Space = Fuse (objective) physical and (subjective) mental space into SOCIAL SPACE. Edward Soja/ The third space represents the fusion of the physical (first space) and the remote (second space) into a third space that can be inhabited by remote users simultaneously or asynchronously.) ?

Shared Still Life 2010 is a telematic still life installation for mixed media and LED message board. Visitors to HTTP Gallery are invited to communicate with those at Kawenga – territoires numériques a media arts space in Montpellier, France by arranging objects in the still life and sending messages to one another, with the results visible in a projection in both galleries.
https://www.flickr.com/photos/bramorg/albums/72157664168086646
https://aabrahams.wordpress.com/2010/02/17/ssl

Conversations between Antye Greie (aka AGF) and Annie Abrahams. (2010 – 2012) – developing a relation … http://bram.org/9meetings/index.html 9 x 5 minutes Domestic Streaming performance sessions - 9 short tracks - in the frame of an exhibition about Misunderstanding
http://bram.org/meeting/AGF/ Turn turn turn https://vimeo.com/14153000 (**excessive mouvement to counter constraints in front of the screen?**)

Theme Song Revisited (After Acconci) 30 04 2011 https://vimeo.com/24044226
Call me, show me you are real, make me real
Low lives festival https://aabrahams.wordpress.com/2011/04/25/after-acconci/
Here I write about this performance and the video :
https://aabrahams.wordpress.com/2012/09/20/live-or-faked/

I started to see my work as a «mix» of performance and research (carefully scripted environments to reveal human behaviour)
I am not a performer, I use performance to do research.
I am not a researcher, I use research in my performance pieces.
I am a performer who uses research as a medium.
I am a performer researching encounters.

aesthetics of attention and trust – revealing ordinary messy behaviour.

Angry Women (2011 – ….): An ongoing networked performance project experimenting with collaboration and group dynamics around female anger.
5 Takes, Angry Men, Angry 1&2, On Love : videos, analyses: http://bram.org/angry/women/
Take 4 https://vimeo.com/33498082 from 5 min.
Waiting https://vimeo.com/30231967 first 3 min
Victory https://vimeo.com/26424100 1min06

"*Trapped to Reveal – On webcam mediated communication and collaboration*" 2012 An exposition concerning my collaborative webcam performance projects, focussing on / trying to determine the special aspects of machine mediated communication and collaboration, published in the Journal for Artistic Research. http://www.jar-online.net/index.php/issues/view/484 ISSN 2235-0225 – (**about the apparatus**)

First "CyPosium" [CyPosium, 12/10/2012 *http://www.cyposium.net/* Retrieved 2 April 2017.] – an online symposium on cyberperformance – free pdf version *http://www.linkartcenter.eu/public/editions/Abrahams_Jamieson_Cyposium_the_book_Link_Editions_2014.pdf* working in a "niche" … Page 160:
"**Online performance is about behaviour as an aesthetic material within a carefully constructed performance field.**" The best way to experience behaviour is to take part in it. And so, in order to be able to experience online performance the audience has to have agency. Would this mean that we should abandon the concept of audience altogether? I am not sure, but I am sure we will have to become more radical in our experimentations and start to be more critical towards our own work. (Too often, for instance, while assisting in an online performance I felt manipulated, guided in my actions under the pretext of giving me agency.)
We shouldn't be afraid to operate a 'niche', where we are 'just' our own audience. It might be a prerequisite for new discoveries, for the creation of a situation where we learn together what it means to be connected. »

Mission FCTA 23 03 2013 CNES Paris, Centre national d'études spatiales, (mixed form)
https://aabrahams.wordpress.com/2013/06/04/documentation-mission-fcta/
http://bram.org/mission/FCTA/index.html#english Screencaptures and photos:
https://www.flickr.com/photos/bramorg/sets/72157633082864947/

Beyond (spectacle) II with Igor Stromajer http://bram.org/beyond 21/02/2014 **public/assistence agency** via text writing – performers as puppets (there is a very nice gif image in the imagemap of this project) https://www.flickr.com/photos/bramorg/albums/72157641398983653

Readingclub - online reading and writing performances, with Emmanuel Guez since 2013 *http://readingclub.fr/info* (English see choice top right) *http://bram.org/readingclub/index.html*

besides, - with Martina Ruhsam
https://www.flickr.com/photos/bramorg/albums/72157669139955765
http://bram.org/besides On Object Agency.
(The object, the voice and the text – We perform experimenting thinking together using words and things and the affects transferred via our voices. We experiment performing thinking together using words and things and the affects transferred via our voices. We thinkperforming experiments together, We experiment thinking performance together, We experiment performing thought .)

Distant feeling(s) https://www.flickr.com/photos/bramorg/albums/72157672168515445 Daniel Pinheiro in Porto, Annie Abrahams in Montpellier and Lisa Parra in New York try to experience the others presence online with eyes closed. (no talking) http://bram.org/distantF **Silently wrapped in**

the telematic embrace. A séance.
vimeo.com/193158145 (from 12 min)

Agency Art
https://aabrahams.wordpress.com/2017/01/26/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) Mulder 2012.

it 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.

https://aabrahams.wordpress.com/2017/02/23/agency-art-ii/
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

Agency Art is made of interaction, but should be constructed, looked at with intra-active glasses.