

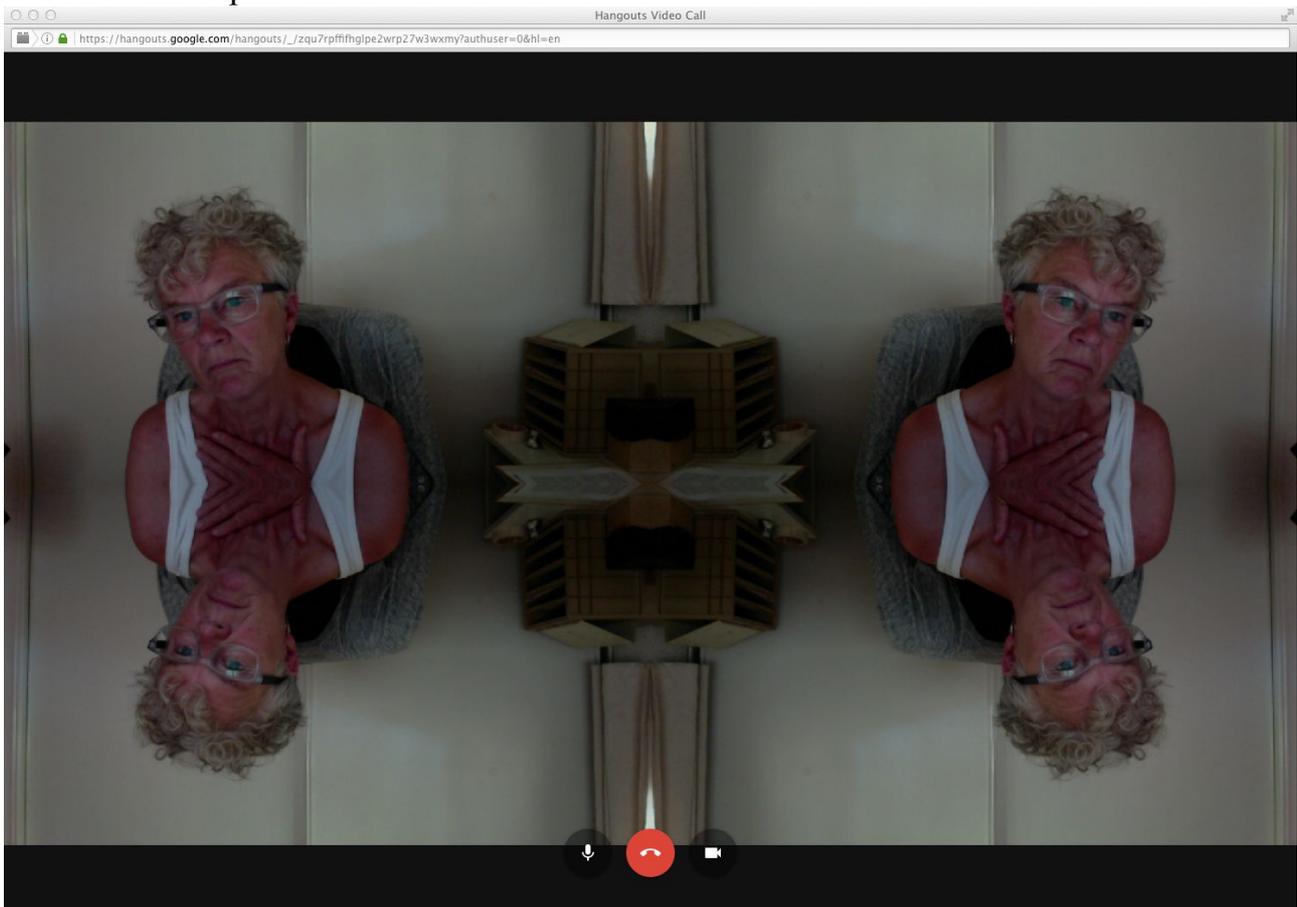
18/06 2017 11h. **Networked performance art and engagement – What is and Why Agency Art?** *Internet, Arte y Compromiso*, Centre Culturel Puertas de Castilla (Murcia).
internetartecompromiso.blogspot.fr/p/ponentes-invitados.html

90 minutes

30 min questions

25 persons

using google hangout – two computers (one in Montpellier using manycam, one in Murcia) and two mobile phones.



off line remarks - if possible I'll use the work on my computer, so not to use too much bandwidth and keep it free for the streaming

When people come in before I am connected please show *BramTV* bram.org/bramtv/ : a robot wandering through “all” the pages of my net art.

Who I am: (if possible <http://www.bram.org/beinghuman/alone/allfr.htm> at the same time)

I'm invisible, exotic, unidentifiable, blurry, fuzzy, shifty, rude, vulgar, uncouth, rough, crude, insolent, naive, alienated,

I am queer, hybrid, complex, malleable, pliable, often alone, silent, lonely, distorted, deformed, subversive,

I am sometimes abject, offensive, often incomprehensible, impolite.

I speak a broken tongue, my tongue is bastard, wobbly, twisted, turned, tortoise, torte, tortuous.

An (e)stranger lives between cultures, is nowhere and everywhere et the same time.

We are complex, translated women, we know a silent period, our literature is a minor literature, we like the post-monolingual, we practice a third language, we are een vreemde in eigen land, we are the fractured, the disrupted, the in-betweens but,

We are harder and more fragile at the same time, we do not have a single language, we are more resilient, more inventive, we know how to protect ourselves, are good observers, ... we belong to nothing and no one, nobody can demand anything from us,

Our language is free.

You have to accept (a FEW times). A few times. New language.

Turning my face to the webcam

Who I am:

Herstory:

- biology M2 1981 (the world around me? - discrepancies between general politics and individual behavior)

- art school painting MA2 1986 (what to do in this world?, who am I?)

- computer use from 1993 (multiple constructions / profiles of chaos – from management of paintings => creation)

- online from 1996 bram.org. (working for and with the unknown other - observing them – communication, relations are difficult, understanding the other is not easy at all)

bram.org/beinghuman/underst.htm - needs pop-up to function or use

bram.org/beinghuman/conver/conver1.htm (off line is possible)

The web as a space of lonely togetherness – public space of solitude.

- “performance” from 2004 First : *Solitudes* collection – voice of the multitude from screen to flesh, Friche Belle de Mai Marseille bram.org/solitude/index.htm

Language is an issue, a big issue:

personally,

because of immigration,

and online where we all «speak» English ... (new colonialism – multilingualism <=> monolingualism)

The internet is my language mother. I speak with a voice that's not my own, I speak in other voices, not my voice. We are all e-strangers, all nomads that use globish bastard languages. We are the alienated translated (wo)men in-between code and emotion, in-between our wish to be visible and our longing for intimacy. L'entre-deux = void. Can't we be “with” instead?

Translation is a joy as long as you can accept the imperfections of the result, are willing to learn, to spend time, to pay attention, to take risks and to accept your own incompleteness and glitches. Translation is always failing, faulty, it's a source for confusion ... and

discovery. It opens a third language; another in-between, and then a fourth and ... Better take nothing for granted and play with it. Be the one not looking at what something is, but at what something can do.

You have to accept (a FEW times). A few times. New language. Let's try to be "with".

Book *from estranger to e-stranger* : read some fragments. Page 9, 35, 46, 49, 61.
aabraahams.wordpress.com/2014/09/22/from-estranger-to-e-stranger-the-book/

L'exemple Suisse, Hito Steyerl *International Disko Latin*, globish bastard – let's take a lesson.

vimeo.com/19089488 (offline) *2-3-1 Assimil* – on/offline performance 9 min
Stuttgarter Filmwinter Festival / Wand 5 Saturday, 22 January 2011 at 5:30 PM

Huis Clos / No Exit - On Translation – 8min, Nink Amsterdam, vimeo.com/12736847
(offline) 6 artists only using their mothertongue and code to communicate.

Follow up is vimeo.com/55626795 (offline) *Huis Clos / No Exit Beyond (spectacle)*
I - Exposition on the New Aesthetic.

II - Newer Aesthetic.

III - The internet is not as good as it was yesterday. , Edinburg university. Elo project.

Akward, messy behavior, school yard – learn how to “behave” together.
No HD. I do **domestic streaming** for all.

It's not good not to move every hour. 5 minutes Exercise : “Close your eyes : follow me” ...

What Why agency art? (see page 5 of this document) - where can agency art be online nowadays in the time of social media, in the time of not choosing, but consuming, scrolling, being fed and harvested? In conversations, building trust and attention – Third Space Network, Furtherfield.

In 2007 first online web performance with Nicolas Frespech, Centre Pompidou, Paris. *One the puppet of the other.* bram.org/confront/sphere/indexeng.html We played “a game”. (the use of the tents was a reference to the tents of the homeless people just outside)

*As in a virtual world (a video game, Second Life) the artists will give orders to their avatar played by the other. But contrary to what happens in the virtual world, here the alter ego is well alive. It has its own capacities and it can agree or not **to give flesh to the projections of the other.***

*In this series of performances Annie Abrahams and Nicolas Frespech comment on the present situation where **we tend more and more to live in our own bubble, our own sphere, without need for the other, by forming a couple with our virtual doubles.***

Each performance can be seen as a gesture that will reveal the play, and the perversities that result from it, between proximity and distance in Internet relations in a rather literal way.

"For the contact to be established, for the dialogue to begin, for the exchange to occur, they have to invent a new contact surface, a new skin. This epidermis that makes touch possible is sequentially and then simultaneously materialized by the tent tissue, by technological tools, by the fluxes of

images and words. Finally, this skin that both of them seek to touch, this contact, will be neither a covering nor a support, but a construction, or to lend the terminology of D. Anzieu, an "apparatus". The dialogue as well as the images leads the spectator to the ontology of the gesture that exists before contact. Annie Abrahams and Nicolas Frespech focus on the birth itself of this gesture and on the resulting iconography. They propose a new trajectory of understanding contact, inciting the public to reflect upon all the possible interferences on the realization of gesture. The puppet in this work is incarnated by their own bodies and in their constraint movements offering a contemporary version of the puppet of Heinrich von Kleist, crushing definitely the mythology of the Cyborg in order to return to being". "One the puppet of the other", unpublished article, Cyril Thomas, Art historian, Paris.

The Big Kiss from 2007 bram.org/toucher/TBK.html video (offline)

Huis Clos / No Exit 2008 - 8 Performances, 4 workshops, 1 demo, texts, protocols, videos, photos, reactions (theatre, live cinema, performance, new media)
bram.org/huisclos/indexang.html Networked performance series **investigating and staging the limits and possibilities of machine mediated collaboration**.
(Special interface developed three times Clément Charmet, Estelle Senay, Ivan Chabanaud)

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.

After four years, because “no one” seriously wrote about the project I decided to write an article myself:

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. jar-online.net/trapped-to-reveal-on-webcam-mediated-communication-and-collaboration/

(framed, gridded, sound = one dimensional, mirror – effect is troubling, no overview – continuous scanning of the screen, no peripheral view, no details in the view, blurry often, the close-up of the faces is a reference to childhood, mother,lover – intimacy, connecting cables as umbilical chords, restrained movement field, so much to do, so little control, exist as an image and a body at the same time – being double, troubled by narcissistic tendency to look at one's own face and by the will to do “good”/ to follow the score, delay, glitches – **about the apparatus**)

On the sidelines *Huis Clos / No Exit* also researches combinations of online and real live performance in theatrical and contemporary art situations. 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
bram.org/huisclos/training/CRAC/indexang.html

[flickr.com/photos/bramorg/sets/72157628514083331/](https://www.flickr.com/photos/bramorg/sets/72157628514083331/)

Mission FCTA Faire Confiance à la Technique des Autres at the CNES Paris.

bram.org/mission/FCTA

[flickr.com/photos/bramorg/sets/72157633082864947/](https://www.flickr.com/photos/bramorg/sets/72157633082864947/)

It's not good not to move every hour. 5 minutes Exercice : Close your eyes : follow me

Distant Feeling(s) with Daniel Pinheiro and Lisa Parra Silently wrapped in the telematic embrace. A séance. bram.org/distantF/index.html *How does it feel to share an interface with eyes closed and no talking?* vimeo.com/193158145
aabraahams.wordpress.com/2017/01/17/an-organic-acceptance-of-silence/

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: bram.org/angry/women/

Take 4 vimeo.com/33498082 from 5 min. (offline)

Waiting vimeo.com/30231967 first 3 min (offline)

Victory/joye vimeo.com/26424100 1min06 (offline)

Angry Men vimeo.com/40534607 (offline)

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 behavior plays an important role. Barad's concept of inraction might help.

youtu.be/v0SnstJoEec (offline)

aabraahams.wordpress.com/2017/02/06/inter-intra-action-eng/

Double Blind (love) with Curt Cloninger 29/11/2009, Living Room Art Space Montpellier / Black Mountain College Museum + Arts Center, Asheville, US. 3 hours

livingroom-art.com/portfolio/double-blind/

aabraahams.wordpress.com/2009/12/09/double-blind-love-documentation/

[flickr.com/photos/bramorg/albums/72157664004218489](https://www.flickr.com/photos/bramorg/albums/72157664004218489)

Here, There, Where? The space of interaction: is in my imagination, in the plasticity of my brain, but for someone who is perceiving 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 (he means the spectators) 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," From:

livingroomart.files.wordpress.com/2009/09/doubleblindlove_textedavidbioulesen.pdf

Curt in an email : "it occurs to me that what you and i constructed with our collaborative performance was like a Bohrian apparatus. Barad writes: "*Apparatuses are not mere instruments or devices that can be deployed as neutral probes of the natural world, or determining structures of a social nature, but neither are they merely laboratory instruments or social forces that function in a performative mode... Rather, apparatuses are specific material reconfigurings of the world that do not merely emerge in time but iteratively reconfigure spacetime matter as part of the ongoing dynamism of becoming.*"

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* behaviors 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

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 behavioral choices, gestures as it's anchor points. Its meaning is the acts made possible.

My artistic work uses behavior 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 behavior.

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" (virtual reads as potential) in its own way. *«A painting calls forth virtual depth with lines and colors; 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.»*

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

Queering the language. aabraahams.wordpress.com/2017/02/23/agency-art-ii/

Diffraction reading and writing

Diffraction is meant to disrupt linear and fixed causalities, and to work toward “more promising interference patterns”. This can be practiced by reading texts through one another, and rewriting. It disrupts the temporality of a piece of writing, transverses boundaries such as discipline, and can change meanings in different contexts opening up meaning. Iris van der Tuin on wikispaces.com.

What Why agency art?

Extra material / discover more :

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

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.

flickr.com/photos/bramorg/albums/72157664168086646

aabraahams.wordpress.com/2010/02/17/ssl

Maria Chatzichristodoulou Article *If not you not me. Annie Abrahams and life in networks* digicult.it/digimag/issue-054/if-not-you-not-me-annie-abrahams-and-life-in-networks/

Interview *Allergic to Utopias* : digicult.it/digimag/issue-058/annie-abrahams-allergic-to-utopias/

My work as a «mix» of performance and research

(carefully scripted environments to reveal human behavior)

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.*

A laboratory Randall Packer 2017 randallpacker.com/the-laboratory-of-networked-behavior/

Conversations between Antye Greie (aka AGF) and Annie Abrahams. (2010 – 2012) – developing a relation ...

bram.org/9meetings/index.html 9 x 5 minutes Domestic Streaming performance sessions - 9 short tracks - in the frame of an exhibition about Misunderstanding

bram.org/meeting/AGF/ Turn turn turn vimeo.com/14153000 (?excessive mouvement to counter constraints in front of the screen?)

MutantII vimeo.com/16666157 4 min

Why do we have difficulties to open a computer and change its hard disk? With Eliza Fantozzi vimeo.com/21229275

Newsseries - Tout va bien bram.org/press/newsseries/index.htm Dans mes collections, où je laisse le texte "brut", je respecte la voix de l'individu, la voix de la multitude (ne pas ma voix) <=> ici c'est la voix de l'autorité (du pouvoir) qui se présente, surtout par l'image et du texte que peu de personnes lisent vraiment, l'autorité se déroule, me manipule.

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

Deufert & Plischke's reformulation and transmission - horizontal working, making a script collectively bram.org/besides/ppp/workshop.html

“our work processes are circular processes of continuously passing on and transmitting materials without discussion. We clearly position these practices as an aesthetic and political alternative to processes based on discussion and consensus.”

“It is a way of working together that is not based on consensus, but on passing on material, spending time with it individually, making the necessary decisions with it, transforming and reformulating it without the need of immediate negotiation or justification. This is when a plurality of voices comes into the work and personal competences for an activity can transform into shared responsibilities for the material: handing over material, taking it seriously, spending time with it, contributing to it.” deufert-und-plischke.tumblr.com