

Performance Art Collaborations (with Notes on Video, Installation and Conceptual Art)

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Performance art has its genesis in the late 1950s. Although there are historical precedents in Futurism and Dada in the early twentieth-century,¹ the performance art genre as we understand it today emerged within a general movement to democratise and dematerialise the arts.² It was often associated with issue-based politics – feminism, ecological and anti-nuclear issues – and time-based and process art practised by some of the Conceptualists.

Video and performance art developed side by side and interacted from the late 1960s onwards. Although these two mediums can be seen as separate, the relationship between them is integral if any history of an ephemeral medium such as performance art is to enter art history. Performance art in the 1970s often stressed its “liveness” and immediacy but it was almost always mediated for a wider audience via photography and video. The “real time” aspects of video were often considered to better represent the immediacy of the event.

Collaboration between artists could be said to take various forms. I am interested in the borders of collaboration and how documents of ephemeral art enter the world. Much contemporary performance art, performative photography and video art is collaborative by degrees and much of it is entangled in the politics of production. Performance photographs directed by the

artist as *auteur* have on occasion opened up a dialogue about authorship. I am thinking particularly of the ways in which artists such as Jill Orr have consistently hired professional colleagues to document their work. Orr's case stands out but it is probably not unique. In fact she is one of the few performance artists to consistently acknowledge her photographers. Elizabeth Campbell's photographs of *Bleeding Trees* (1979) have become iconic images, one might say signature works, in Orr's *oeuvre*. However, like many of Orr's performance photographs, they are not strictly speaking photographs of the performance. In *Bleeding Trees* they are photographs shot in the natural environment and used as projections in the performance, but they are also the images which represent the performance.³ Interviewed in 1987, Orr said that her performances appear to her as images she has imagined, glimpses of pre-conscious thoughts, and it is in the photographs that we see these images captured.⁴ In this case, the work is assisted by others but not conceptually driven by them.

A more recent example of such collaboration is the work of Patricia Piccinini, who collaborates with her partner Peter Hennessey and his multi-media design team Drome. To make many of her large scale sculptures and installations, she employs the skills of fellow artist Sam Jinks. When Linda Williams wrote a paper criticising Piccinini's approach in 2004, there was quite a lot of debate in the editorial process and clarifications on the part of the artist who is very clear that she uses the skills of various people to physically make her work, but that she is the conceptual creator.⁵ Despite measures put in place by the artist, the controversies experienced by Piccinini erupt around creative ownership, where the lines drawn between conceiver and maker are blurred and/or not properly contracted or understood by all parties, including art critics and historians.⁶



Figure 1: Jill Orr, Bleeding Trees, performed during European Dialogues, Third Biennale of Sydney, Art Gallery of New South Wales, 1979. Photographer Elizabeth Campbell. Printed with permission.

Another model that impinges on collaboration is participation. Directed photographs, fabricated works and participatory events are driven by a particular ethos and, sometimes, ideology. All question the established role of

the artist as individual, the voice of the *auteur*, in contemporary art and the status of the original work of art. They do this by making the borders between making processes more fluid. In the Happenings of the late 1950s, 1960s and early 1970s, the artist often worked in collaboration with other artists and with an audience who participated in the work. Hermann Nitsch's ritual events with the Orgy Mystery Theatre in Austria are some of the most sensational examples. Although Nitsch takes on the role of a shaman, the events themselves revolve around the participants who act out the bloody and sacrificial orgiastic rituals, conjuring up the image of a tribe involved in cathartic actions.⁷

Allan Kaprow, considered to be the "father" of the Happenings, said that these events "would be measured by the stories that multiply ... [a kind of] calculated rumor, the purpose of which is to stimulate as much fantasy as possible."⁸ Kaprow's statement stresses the merger between art and life that inspired his generation. Like John Cage, and, in Australia, David Ahern, he was concerned with the concept of "real time." Ahern said: "One walks into a set of situations (art) just as one walks down the street (life)."⁹ The examples of the Happenings and performance rituals that involve numerous participants, together with the art and life ethos that drove much of this early performance practice, clearly show that there are many forms of collaboration and that each has a different power structure. In the case of the Orgy Mystery Theatre, the participants collaborate in works which are set up by the shaman-artist Herman Nitsch. But they are nevertheless collaborators, since it is through them that the performance is activated. They participate in order to experience the catharsis of the event, and, no doubt, the sexual activity and political revolt that seemed to propel much of the work of the Vienna Action Artists.¹⁰ In the case of David Ahern and his contemporaries, life and art merged so that one could easily become part of an event – as participant or collaborator – simply by being at the right place at the right time. Neil Evans famously invited an audience to a performance at the corner of Market and George Streets in Sydney in 1972 where nothing happened. The audience arrived carrying cameras to document the event, only to find that they were the event. The artist did not turn up, although rumor has it that he was watching "the event" from the opposite side of the street.

The actions of Flash Mobs such as Improv Everywhere could be seen as current day examples of this kind of participatory event. In January 2008, over two hundred Improv Agents froze at exactly the same time, and remained in stasis for a full five minutes, at New York's Grand Central Station. This is one of many participatory events which are mobilised through social networking sites such as Facebook, YouTube, and text messaging

on mobile phones. People sign up and then get activated to enable performative interventions. Although some in the art world may dismiss these events as popular and therefore not worthy of serious consideration, it is evident that such interventions, enacted by “ordinary people” as opposed to professional artists, do tap into the cultural imaginary. Spenser Tunick’s *Nude 4000* on Princess Bridge in Melbourne in 2001, like numerous other events staged by the photographer, is another example of a mass spectacle. In these events thousands of people volunteer to take off their clothes and be photographed together as a teaming hub of human flesh. Although these works are participatory and obviously coordinated by the photographer, they cannot be made without willing collaborators who make the event. Tunick, like Hermann Nitsch, taps into peoples’ desires for shared corporeal experiences. Tunick’s people do not engage in sexual activity, but I suspect that if a call for a public orgy in the name of art went out over social networking sites, there would be hundreds of people wanting to join in.

There appears to be a conceptual link between the Happenings and present day mass participatory events. To participate in a Happening in the 1960s one would need to have been in the inner circle of the art world, on a university campus or connected by community (probably through hippie communes, share households and alternative life style groups). Now, all you need is an Internet connection, a mobile phone and a desire to participate. This may not be “collaboration” in a conventional art world sense, but it is certainly part of a collaborative process and an ideological cousin of the Happenings. My point is to underline a return to the ephemeral and the everyday in the twenty-first century, a return which looks back to the Happenings but at the same time embraces the future. We could argue that these events close the gap between art and life – so much so that the art world would prefer not to treat such events as art, surely they are popular/mass culture.

This return to ephemeral performative and participatory work came after much anxiety. The 1980s (and the early 1990s) are generally and retrospectively seen as a period of theory, dubbed the textual/linguistic turn. There was a cultural amnesia about the 1970s during this time. More recently in the 2000s we see a return or a reinvigoration of the ephemeral (and perhaps the experimental). This can be seen as a retort to theory overload and/or textual fatigue and, perhaps, a turning away from or critique of the spectacular art practices of the 1990s, enabled in no small part by digital enhancements which allowed for better production levels and a booming art market which prioritises the “original” (even if it is a photograph) and the *auteur* artist/photographer. However, the turn away from the

auteur artist could also be part of a related critical reassessment of the artist's role in society. After a decade or more of the celebration of the *auteur* – the German neo-expressionist's heroic painting, the Hollywood-style photo shoots of Jeff Wall, Gregory Crewdson, Andreas Gursky, to name only a few, and the cultish productions of video/film artists such as Matthew Barney – we saw a turn towards the ordinary and mundane, a renewed interest in installation sculpture and a ubiquitous engagement with relational aesthetics. Most of the spectacle approaches to art require big production budgets and wealthy patronage, and they contribute to markets for art as commodity.

The return to the ordinary and everyday is supported by Nicolas Bourriaud's thesis on relational aesthetics, as well as Michel de Certeau's earlier tract on everyday life, but it is also driven by the "slow movement": slow food, slow communities and now slow art.¹¹ This ethos compels us to think locally in a global world and underlines a widespread desire for more sustainable practices. In the art world this can be seen as a reaction against the carnival of biennales which contributes to global warming as artists, curators, critics and patrons clock up frequent flier points.

The movement to close the gap between art and life was initially inspired by the Zen philosophy of waking up to the life we are living. There is a shifting ethos apparent in recent work which draws on some of these legacies. I do not think this is nostalgia for the past, despite the fact that such everyday practices may draw equally on the legacy of Fluxus or the ideologies of Art & Language. It seems there is an imperative – at least in some quarters – to seek out a different role for the artist. Collaborations are part of this ethos. There seem to me to be more collaborations in recent art than there have been in the (canonised) history of art, however, this may have more to do with the interpretation of art historians and/or the desire of the markets. Although it is often assumed that the Renaissance was the beginning of the celebration of the artist as hero, and popular TV art history still supports this, acute observers know that Renaissance artists and their predecessors often worked in guilds and ateliers where many were responsible for the final work.

Performative collaborations

Collaborative performance art has been around since the inception of performance actions, dating back to the Futurists and the antics of the Dadaists. Contemporary work duos, such as Gilbert and George, and Marina Abramović and her partner Ulay, have created significant works which stress relations in various ways. Gilbert and George approach collaboration

as a way of unsettling and sending up the *auteur* artist using high camp gesturing to parody the art world and its systems. Abramović and Ulay's work is more serious and intense as it directly engages with their relationship as a heterosexual couple, and makes gender a challenge for the audience.

Although the art market is one of the cleverest markets in the corporate world – where else could we sell cans of human shit, holes in the ground and events that did not happen? – artists still challenge the market. Unfortunately (or not) the market is extremely robust and thrives on radical gestures – in fact, they are what keeps it pumped up.

Cool collaborations

Conceptual art, idea art, body art and video art shared certain ideological precepts. They all reacted, in various ways, to the then-institutionalised mainstream – Pop, Minimalism and Abstract Expressionism – by embracing the idea of the de-materialisation of the art object.¹² At the time, artists and activists working with video operated on the margins of the art world. They embraced the idea that art should not be a commodity, that it should be free, and that it should be idea and event-based. As Ian Burn notes, much of this enterprise failed, not least of all because it neglected to realise that “one does not need to have an object in order to have a commodity.”¹³ In short, capitalism can and does sell anything, including ideas, gestures, electronic bandwidths and nothing at all. In fact it is at its most dynamic when it creates desires for things we do not need or want.

The legacy of conceptual art is evident in Fiona Macdonald's distance collaboration with Thérèse Mastroiacovo, an artist from Montreal, and an Australian artist, Alex Martinis Roe, who currently resides in Berlin. Titled *Access Restricted*, the print-based installation relied on a textual exchange and critique which focussed on the concept and materiality of the re-make as an art process. Mastroiacovo, in conceptual collaboration with Macdonald, redraws a page from a little-known book about alternative art in New York, which includes an illustration of a photograph of Lynda Benglis used as a poster to advertise one of her exhibitions.¹⁴ The image itself was an engagement with Robert Morris, her then partner, who had appeared on the front cover of an earlier edition of *Artforum*.

Posing nude apart from a pair of sunglasses, Benglis holds a large double-headed dildo between her legs. Originally published as a centrefold advertisement in *Artforum* in 1974, the image caused considerable controversy at the time, as the editors of the magazine reviled over the indecency of the image. The essential issue for Macdonald and others is that Rosalind

Krauss and Annette Michelson joined five of the six associated editors and published a letter to the editor in chief, John Coplans, saying they were offended by the “extreme vulgarity” of the picture. It was said to have “made a shabby mockery” of “the movement for women’s liberation.”¹⁵ Krauss and Michelson subsequently went on to found the journal *October* and in 2009, in response to an article in the *New York Times* by Roberta Smith, which detailed the Benglis incident in *Artforum*, they tried to distance themselves from the furore.¹⁶

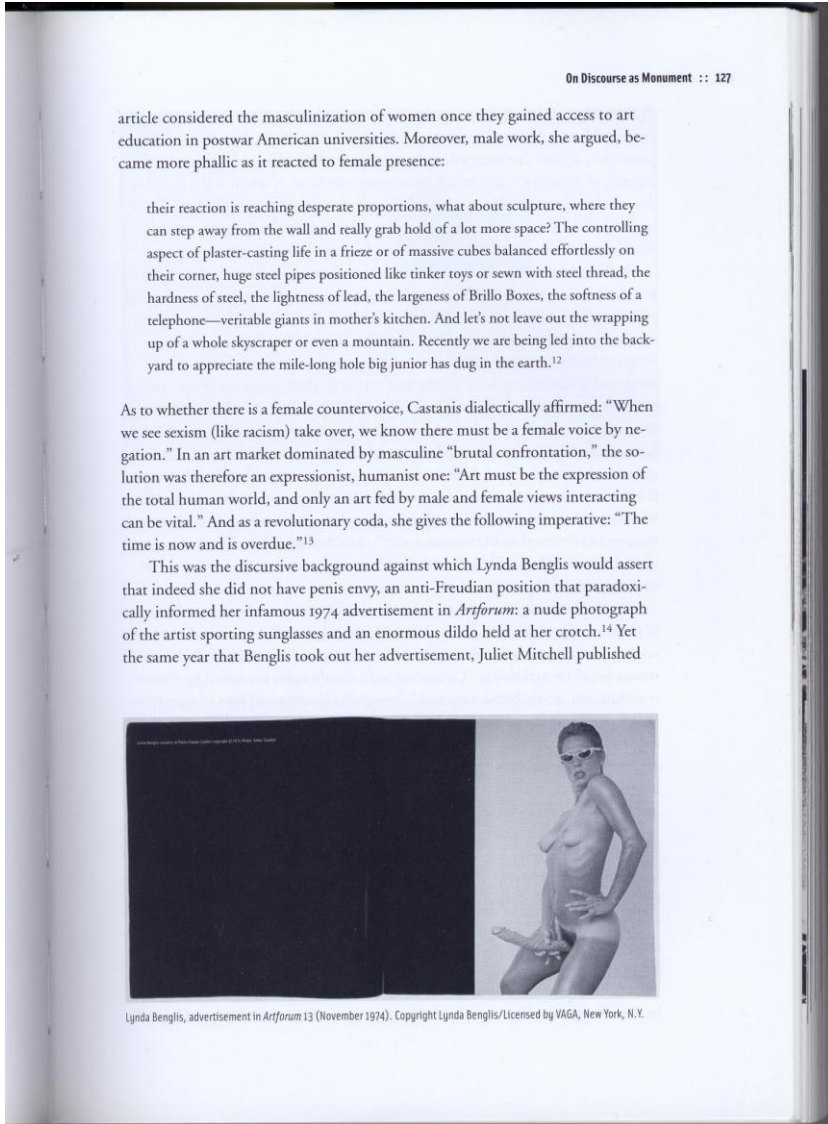


Figure 2: Fiona Macdonald and Thérèse Mastroiacovo, *Access Restricted*, drawing, *Light Projects*, Melbourne, May 2010. Printed with permission.

Benglis's centrefold advert has become a complex signature work for gender studies and feminism but also, importantly, the political makeup of the art world. On one level it is an iconic statement – a retort to the phallogocentric canon of modern art; on another it created a critical and at times hysterical reaction within the art world that has provided rich source material to enable revisionist critics to uncover the ideologies in place amongst the reigning taste-makers of the time. In its re-make form, Macdonald, Mastroiacovo and Martinis Roe, mine the textual analysis of this work to present a witty but intensive deconstruction of art history. The collaborative re-make is part of an on-going collaboration between Macdonald and Mastroiacovo titled the *Redrawing Project* (circa 2008-10). Both the artists are well versed in deconstructivist theory, which they use to interrogate the spectacular in modern/postmodern art, and both artists work around the border of popular and/or printed culture.

Access Restricted is, in installation form, a double-sided poster. The front, seen by the viewer, is a redrawing of the Benglis centrefold as it appeared in a 2002 book. The title, "*Discourse as Monument*," quotes the title of the essay in the book.¹⁷ Mastroiacovo literally draws the whole page of the book, every single letter and the photograph. This is a re-make which addresses representation, repetition and reproduction. The "original" advert, the *Artforum* page, as it is reproduced in another book, is now copied again by hand and the reproduction becomes an original. On the back of the poster is a hand-written text by Macdonald titled "*access restricted (poster children for conceptual art), note to thérèse (redrawing policy: to think we are other than/to policy is to be doubly policed), The Phallus of Rosalind Krauss, dear alex.*" The reverse side of the poster is not visible, although it is apparent that there is a text written there, but that it cannot be read. This textual exchange is analysed and quoted in the essay in the room brochure.

The image, text and discourse between the artists is an interrogation of the radical gestures of 1970s conceptual art practices. Taking the gesture by Benglis and re-staging it as a deconstructivist representational process – sealing the content of the text from the viewer's gaze – creates a neutralisation which refers to the "original" gesture and questions its efficacy. Macdonald calls her text an *aporia* – a contradiction – of the gesture itself, a silencing as a way of addressing the phallic. We might see this as a twenty-first century intervention which references the processes of Art & Language. Alex Martinis Roe, in response to Macdonald, writes in the room brochure: "I would say that the collapsed narrative of the work's generation, including so many remediations (photocopying, drawing, scanning, printing,

handwriting) generates this sense of impossibility that you describe when addressing the *aporia*.”¹⁸

Accessed Restricted is a clever and detailed collaborative practice which addresses the process of art making, the art world as critical scene and the canon of art history. As indicated above, it is a conceptual art practice that intervenes in the conventions of representation by un-picking the language of art. In doing so it labours its point through the labour of the work itself. Thérèse Mastroiacovo’s painstaking re-production of the page of an art history book, complete with the photographic illustration of the “original” performative-photo gesture by Benglis, exists only to be destroyed, to be peeled off the wall, as if an ephemeral mass-produced wall poster. The destruction of the “work” troubles the values of an art world predicated on the originality of such hand-made art.

Hot collaborations

Fiona McGregor and AñA Wojak collaborated as a performance art duo under the name of senVoodoo from 1999 until 2008. Initially they performed at parties and cabarets in Sydney’s club scene and then moved into theatre and gallery-based work. In 2005, as part of the Residency Program at Performance Space in Sydney, senVoodoo conceived *Arterial* as a three channel video. In 2006 they developed the work as a live performance which they toured throughout Poland (Wojak’s homeland). In 2008 the work was performed live at the Experimental Art Foundation in Adelaide where the video installation was also shown. In Poland the duo met like-minded artists committed to experimental performance work which stretches the limits of the body. Subsequently, McGregor wrote *Strange Museums: A Journey Through Poland*, which is a personal narrative about exclusion, an artist’s travelogue, and a compelling story about performance art.¹⁹

Arterial (2008) presents two women shrouded in white, their faces and bodies covered in a translucent material; they walk slowly towards one another, their arms extended. It is a Butoh-like walk – each step is almost imperceptible, a measured shuffle, the soundtrack is ethereal, comprised of the sounds of the inside of the body: blood pulse, breathing, and heartbeat.²⁰ They walk on a long white scroll of photographic paper; both have cannulas in the veins of their wrists. As they spill their blood it splashes onto the photographic emulsion where it binds together and congeals, allowing the scroll to be exhibited as a residue of the ritual.²¹ McGregor says that the performance is about loss and mourning, but she also refers to herself as a secular Catholic and notes that Wojak brought Catholic iconography to their collaborative works.²² There is certainly a redemptive quality

to the ritual that situates it within a long history, more recently within the context of ritual in performance art. However there is also a very private aspect to this collaboration, a pact or contract between the two women who were once lovers. McGregor is hep C positive, the blood she spills is “bad blood,” contaminated and diseased: as the two women come together at the climax of the performance they do not touch. Wary of contamination, they turn away from each other, facing into the path of their own blood. Writing about this moment, McGregor says:

There is a moment in *Arterial* towards the end, where the figures meet in the centre of the bloodpath. They stand face to face, their hands bleeding side by side in a trompe l’oeil of blood mixing, this deep and disallowed intimacy. Every performance of mine involving the breach of skin has referred to this desire – no matter how indirectly – of breaking out of quarantine, conquering my fear and shame, and making something beautiful from the noxious. *Arterial* is a literal alchemy.²³



Figure 3: *senVoodoo* (Fiona McGregor and AñA Wojak), *Arterial*, performance, Experimental Art Foundation, Adelaide, June 2008. Printed with permission.

The shrouds worn by the female figures conjure up images of virgin brides and oppressed victims. The full-length garment could be seen as a white burka, but the translucent material reveals the bodies beneath, refusing to conceal the female body. The mix of codes presents a powerful dichotomy. On one hand the blood-letting for McGregor is redemptive, a quasi-religious absolution for her past sins, but the spilling of blood from the female body conjures up, in this instance, the draining of life from the

bride(s) who traditionally promise to bring life into the world. The ultra-feminine, burka-like robes, which clearly show the sexualised bodies beneath, liberate the female bodies from their cultural confinements. The failure to conceal the bodies of the veiled women was particularly pertinent in Poland, which McGregor describes as a profoundly homophobic society – the women literally bare themselves and yet they are not seen, their homosexuality is invisible.

Fiona McGregor performed *You Have The Body* to an audience of one in Melbourne and Newcastle in 2009; in this event the viewer becomes a collaborator and brings the work to fruition. Without the viewer/participant, there is no performance. The viewer is complicit and is placed in an uncomfortable yet compelling position. The visitor has to book to see the performance and is told that it is a performance for one person at a time. On arrival, the visitor is hooded and has her hands bound behind her back. She is lead by an attendant through a space: “turn left, turn right, walk ahead”. She arrives at a destination; she is unbound and told she can take the hood off as the attendant leaves the room. I take off my hood. McGregor sits before me in her underwear, her legs are bound to a chair, her hands are free and her lips sewn shut. Her eyes penetrate my gaze. Do I speak? She cannot. I am the judge: there is no jury.



Figure 4: Fiona McGregor, *You Have The Body*, performance. From the TiNA Festival, Newcastle. Photo, Amy Spiers. Printed with permission.

Monika Tichacek's video *The Shadows* (2004) won the Anne Landa

Award for Video and New Media Arts from the Art Gallery of New South Wales in 2007. It is a powerful and provocative work that stretches the boundaries between body art, ritual and sado-masochism by assaulting the senses and transgressing the social realm. In psychoanalytic terms, it tears at the screen of the real and immerses the viewer into the object world of instinctual response where language has no authority.²⁴

Viewing the video from the beginning, we are lured into an exotic environment by the slow panning of the camera and bird sounds off screen. At first the viewer is presented with a relatively safe and alluring visual scan of nature, but all is not well in the natural environment. We are quickly engulfed by a rapid sequence of unforgiving images that present a disjunctive narrative. Close ups and fast cuts destabilise the viewer's equilibrium. The narrative is disturbing and verges on the obscene.

Three women make up this story. At first one appears to dominate the other, but it soon becomes apparent that there is a contract between all three women. Each seems to alternate between oppressor and victim – the role-playing is carefully orchestrated and the ritual that unfolds is dramatic, abject and difficult to watch. As viewers we are voyeurs looking into a ritual that is hardly fathomable. Here the social order is defunct. It has been consumed by something other – it is primordial, instinctual, cathartic. Tichacek trespasses into the dangerous zone of the pre-Oedipal, a stage before language where the barbarity of the unconscious holds sway: a realm in which we are all murderers.²⁵

The relations between the protagonists are complex and unresolved. Each scene is punctuated by a fade to black – a visual void. In the first scene a female is seen lying in the roots of a large tree, she seems asleep or unconscious. She lies amidst nature. Birds sing. She could be dreaming. This quiet moment is disrupted by the image of another woman advancing in the undergrowth; she appears sinister, her hair matted and decorated with bits of the forest floor. She could be a witch doctor or a shaman. A tone of terror ensues. Our prone female becomes both an object of seduction and a victim as she is dragged violently by her hair into the woods. The abusing woman is older, perhaps a mother figure, but a bad mother – a torturer.

Things get worse. The torturer impales the tongue of her victim on an old tree stump with a hypodermic needle, which she produces from her hair. She pierces the organ of speech and renders her subject mute. The scene is excruciating to watch (although it is obviously simulated as the tongue has already been pierced). Harrowing animalistic screams assault the viewer but they appear to be coming from the torturer who wails to the forces of nature as if summoning up demons. The bad mother then nails

the long white fingernails of the younger woman to the stump so that she is immobile (like the tongue, the nails have been prepared beforehand, they already have small holes drilled in them).

In the next scene, the witch doctor/bad mother figure threads wires from the tacks impaling her victims fingernails to the mouth of another woman. It is unclear exactly where the wires are attached in the mouth; perhaps they are wound around the base of the teeth rubbing against the gums. A horrible tug of war unfolds which wounds both women. The first victim – Tichacek – is now in excruciating pain, her tongue has turned black, her eyes roll in her head, and she quivers. The second victim engaged in this abject struggle has injured her mouth – this is a self-inflicted wound. At this stage the witch doctor removes the needle from the tongue of the first victim and, ungagged, she attempts to pull the tacks from her fingernails with her mouth so as to release the other woman.

The contract between these women is not the conventional contract between sadomasochists, where there is a mutual understanding and a sign which is agreed upon so as to release the other from pain on the other's command. In Tichacek's relations, the power structure seems more perverse and it is clearly in the realm of the female as masochistic seductress, victim and powerful mother. It is the mother/shaman who first offers her saliva, which dribbles down the wires into the bruised and bloodied mouth of both her victims. This is a poignant moment in the enfolding terror, and it sheds light on the torturer's psychopathology. It tells us of the disorder in the house of power. Here, the abuser, after maiming her victim, attempts to restore her to health, stressing a love/hate relationship in this scene of oppressive violence.

The wounded mouths take on a horrible kind of sumptuousness at this stage. The camera zooms into the simulated rotting flesh, which is glistening with what appear to be pomegranate seeds. Thus the wound becomes inviting. This motif is repeated later on the simulated cadaver of one of the women, who becomes a feast for another who appears to feed on the human flesh.

This performance of ritual violence and psychological terror is followed by a second act which again begins at the tree in the forest. This time, Tichacek's thighs have been surgically stitched together up to the pubis. In the second scene of the second act a tango between two women reveals Tichacek's legs sewn from thigh to ankle with elastic wires which allow movement. The tango originated in brothels and was devised so that the male pimp could present his whores to his clients in a sexually provocative way. In Tichacek's dance, two women dance the dance of whores after undergoing a ritualised assault on one another.

In the final scenes, Tichacek returns to the sacrificial altar in the woods. This time she sits cross-legged and seemingly in perfect control. The camera zooms into what appears to be the slain body of her sado-masochistic accomplice, the flesh is gorged and rotting with the sumptuous fruit upon which she feeds. This gorging on dead flesh simulates a seductive necrophilia. In the final scene, she returns to the tree where she finds the bad mother lying, seemingly dead, her flesh rotting. Tichacek kisses her hand. The camera pans back to nature, closing in on leaves and foliage which appear to be dripping blood. A haunting soundtrack fades to black.

The Shadows is clearly a collaborative performance between three female protagonists who have entered into a contract with one another. Although the work may have been scripted by Tichacek, she relies on the willingness of her partners to enter the shamanistic ritual. *The Shadows* is part of a new wave of performance art work that is mediated through video and presented on screen for the audience. Although some critics have insisted that such remediation forecloses on the real time aspects of performance, *The Shadows* clearly demonstrates that the visceral elements of body-centred performance can be transposed to the video medium without compromising the body art genre.²⁶

Conclusion

In this paper I have attempted to consider various approaches to collaboration where participation in the event brings the work into being, into its materiality. Without this sort of collaboration, I argue that the work would not exist. Such processes are driven by questions concerning originality, authorship and remediation, which, in turn, challenge the conventional codes of the art world and the canon of art history which has privileged *auteur* artists as solo, and often heroic, individual makers. The making of work and/or its realisation through multiple voices and actions presents new models for consideration. Attempting to think through some of these things in terms of collaborative and participatory processes across various art forms has, perhaps, opened up more questions, but these are questions that will continue to be tabled as artists address the role of the artist in twenty-first century society.

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NOTES

- ¹ RoseLee Goldberg, *Performance Art from Futurism to the Present* (London: Thames & Hudson, 1988).
- ² *Six Years: The Dematerialization of the Art Object*, ed. Lucy Lippard (London: Studio Vista, 1973).
- ³ In correspondence with the author (26 July 2011) Orr said that *Bleeding Trees* was exceptional in this dual use of the photographs, they were used both in performance, as projections, and then used to represent the performance after the fact. She went on to say that most of her other staged (performative) images were made explicitly as photographs or as documentary images of live work.
- ⁴ Anne Marsh, *Body and Self: Performance Art In Australia, 1969-1992* (Melbourne: Oxford University Press, 1993), 124.
- ⁵ Daniel Palmer, "Piccinini + Hennessey: Sincerely Artificial", *Realtime* 43 (2001), date of access 25 July 2011 <http://www.realtimearts.net/article/issue43/5862>. Linda Willams, "Spectacle or Critique? Reconsidering the Meaning of Reproduction in the Work of Patricia Piccinini", *Southern Review: Communication, Politics & Culture*, 37.1 (2004), 76-93.
- ⁶ Of course the fabrication of work has a long and respectable history within modernism as does the finding and reappropriation of objects and images, indeed appropriation of "original" works of art was a genre within postmodernism for many years. Orr sets up an official "photographer's agreement" where it is agreed that the photographic images are contracted and Orr retains the copyright. Piccinini is also careful to protect her copyright.
- ⁷ Stephen Barber, *The Art of Destruction: The Films of the Vienna Action Group* (New York: Creation Books, 2004).
- ⁸ Allan Kaprow, "The Happenings are Dead: Long Live the Happenings", *Artforum*, 4.7 March (1966), 37-9.
- ⁹ David Ahern, "Notes on Expansion", *Other Voices*, Aug/Sept (1970), 34-5.
- ¹⁰ Barber stresses that Vienna embraced Hitler and his annexation of Austria to Nazi Germany in 1938 and many of the Nazis structures and attitudes were still current in the 1960s. The Vienna Action Artists rallied against this profoundly conservative society and many were persecuted and imprisoned. Barber (2004), 7-8.
- ¹¹ Nicolas Bourriaud, *Relational Aesthetics* (France: Les Presses du Réel, 2002). Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984).
- ¹² Lippard (1973).
- ¹³ Ian Burn, "The Sixties: Crisis and Aftermath (Or The Memories of an Ex-Conceptual Artist)", *Art & Text* 1 (1981), 61.
- ¹⁴ *Alternative Art New York 1965-1985*, ed. Julie Ault (Minneapolis: University of

Minneapolis Press in collaboration with The Drawing Centre, New York, 2002).

- ¹⁵ Lawrence Alloway, Max Kozloff, Rosalind Krauss, Joseph Masheck and Annette Michelson, "To the Editor", *Artforum*, 13.4 (December 1974), 9.
- ¹⁶ Annette Michelson and Rosalind Krauss, "Plain Choice", *Artform* 48.3 (2009) 40-41. See also Carter Ratcliff, "The Fate of a Gesture: Lynda Benglis", *Artnet Magazine*, date of access: 18 March 2011, http://www.artnet.com/magazine_pre2000/index/ratcliff/ratcliff6-13-97.asp.
- ¹⁷ Julie Carson "On Discourse as Monument: Institutional Spaces and Feminist Problematics", in *Museums after Modernism: Strategies of Engagement*, ed. Griselda Pollock, (New York: Blackwell Press, 2005), 121-160.
- ¹⁸ *Access Restricted*, Light Projects 16 April – 8 May, room brochure, no pagination.
- ¹⁹ Fiona McGregor, *Strange Museums: A Journey Through Poland* (Crawley, WA: University of Western Australia Press, 2008).
- ²⁰ McGregor (2008), 14.
- ²¹ *Arterial – Scroll* (blood on photographic paper, 3000x150) was a finalist in the Blake Prize in 2007.
- ²² McGregor (2008), 175.
- ²³ McGregor (2008), 83.
- ²⁴ Hal Foster, "Obscene, Abject, Traumatic", *October* 78 (Fall 1996), 113-114.
- ²⁵ Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture* (Cambridge, Massachusetts: MIT Press, 1991), 16.
- ²⁶ For a discussion of the various critical positions see Philip Auslander, *Liveness: Performance in a Mediated Culture* (London and New York: Routledge, 1999).