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Dve podpoglavji k Drugim mitologijam Jasmine Cibic

Two sub-chapters to Other Mythologies by Jasmina Cibic

Nataša Petrešin-Bachelez

“Niso le objekti tisti, ki jih ustvarjamo in konzumiramo, enako velja za doživetja in subjektivitete. Logično je torej predpostaviti, da je v dobi spektakla teatralnost postala ključna strukturalna lastnost naše kulture, ki preizprašuje dobljene ideje ter vpliva na način našega ohranjanja in konstruiranja spomina [...] kako zbiramo doživetja, ki so hkrati neponovljiva in neskončna? Kako napravimo vidno in prenesemo tekstualno delo, ki ima več skupnega z arhivom in dokumentacijo kot pa s čimerkoli drugim?”¹

Paradoksalnost sodobne umetnosti in uprizarjanja angažirane izkušnje

Umetniško delo ali projekt, ki nastaja v obdobju, v katerem živimo, je skorajda avtomatično – od trenutka, ko ga začnemo obravnavati ali o njem razmišljati – razpeto na več branj. Izkušnja in vpliv radikalne prenovitve umetniškega ustvarjanja in diskurza o njem, ki so se pojavile od konca 50-ih let dalje povsod po Evropi in drugih kontinentih, so ga oddaljile od avtoreferencialne namembnosti, tako opevane s strani visokega modernizma, in našo “atletiko očesa”² ali raje atletiko percepcije obogatile z več postavkami, ki so dandanes kot splošno sprejeto dejstvo vsebovane že v prvi besedi, prvi misli o kateremkoli obravnavanem projektu. Gre za neke vrste družbeno pogodbo o ontologiji umetniškega dela, ki je sklenjena z umetnostnim sistemom in od njega neločljiva, ki nas obvešča, da je osebno danes razumljeno skoraj brez izjeme kot politično in da postaja tudi izrazita apolitična poza ali poziv k neproduktivnosti in “deprodukciji”³ umetniško-politična angažiranost drugačne vrste⁴, da so institucionalni okvirji in njegovi zastopniki tisti relevantni preverjevalci, ki odločajo o legitimnosti in legalnosti njegove vrednosti, ter da je vsa produkcija na umetniškem trgu plod sočasne ekonomske, družbene in politične dinamike.

Ta vseobsegajoči okvir, kateremu kot da je vse podrejeno, v svojih ne tako maloštevilnih žepih odpora goji kritiko lastne podobe, drugačne distribucijske in produkcijske modele ter vzpodbuja razmišljanja o učinkovitosti umetniških projektov, njihovih gest ali predlogov, v širšem družbeno-političnem kontekstu. O alternativah, radikalizacijah ali možnih spremembah sedanjega stanja razglabljajo na eni strani umetniki skozi svojo prakso ali diskurz ter na drugi strani avtorji, kot so Boris Groys, Brian Holmes, Geert Lovink, Chantal Mouffe ali Jacques Rancière, kuratorji in kritiki. S slednjimi je tudi tesno povezan tako imenovani novi val institucionalne kritike⁵, ki ga izvajajo predvsem kuratorji znotraj jasno vzpostavljenih institucionalnih branikov s samokritičnimi in

“Not only are objects now generated and consumed, so are experiences and subjectivities. It is logical to assume, then, in the era of the spectacle, that theatricality has become one of the essential structural features of our culture, that it questions received ideas and has implications for our way of preserving recollections and of constructing memory [...] how are experiences, which are at once unrepeatable and infinite, collected? How does one render visible and transmit a work of a textual sort that has more to do with the archive and the document than anything else?”¹

The paradox of contemporary art and of the staging of the engaged experience

The artwork or project, which is taking shape within the period in which we live, almost automatically from the moment we start to conceive of it, sits between various readings. The experience and influence of the radical renewal of artistic creation and its discourse, throughout Europe and other continents from the end of the 1950s onwards, distanced art from aspirations towards autonomy so highly regarded by high modernism. It is now a commonly accepted fact that we apply an “athletics of the eye”² or rather an athletics of perception, bringing a broad range of references that are embedded within our first perception, first word, first thought about an artwork. Here, we are speaking about a type of social consensus on the ontology of the artwork, which is made within the art system and inseparable from it. This consensus is multifaceted. We understand that, today, the personal is understood almost without exception as political and that contemporary art’s relationship with the political appears to now have an apolitical pose, often identifying non-production and “de-production”³ as a legitimate politically engaged aesthetic.⁴ We know that the legitimacy and value of contemporary art are ratified within an institutional framework and that all art production simultaneously carries an economic, social and political dynamic.

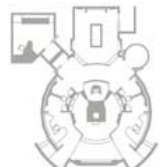
This all-encompassing framework, which everything appears subordinated to, is in many of its own pockets of resistance breeding a critique of its own image and encouraging different distribution and production models. It also advocates the consideration of the effectiveness of artistic projects, their gestures or suggestions, within a broader socio-political context. Further discourses regarding the alternatives, radicalisation or possible changes to the current condition are being explored by artists through their practices, and by philosophers, curators and critics such as Boris Groys, and



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Airport Art (Untitled III), 2007,
 računalniška skica, 47 x 49 cm
Airport Art (Untitled III), 2007,
 computer sketch, 47 x 49 cm

avtorefleksivnimi projekti, kar, paradoksalno, dodatno utrjuje prevladujoči model institucionalne totalitarnosti. O tej paradoksalnosti sta se v zadnjem času razpisala dva avtorja, Boris Groys in Jacques Rancière. Medtem ko je za prvega politična učinkovitost umetnosti možna le izven umetnostnega trga – kjer izgubi svoj status komoditete, saj se nahaja v kontekstu neposredne politične propagande in kjer postane “paradoks-objekt”, ker “vsako umetniško delo, ki predstavlja vizijo, katero vodi določena religiozna ali politična ideologija, to vizijo naredijo profano”⁶ – pa Rancière vztrajno sledi svojim preteklim mislim glede estetike in politike, njune fikcije in realnosti. V svoji najnovejši knjigi tako, v poglavju o paradokskih politične umetnosti, med drugim piše: “Če se estetska izkušnja dotika politične, je to tudi zaradi njenega lastnega definiranja kot izkušnje disenza, ki nasprotuje mimetičnim ali etičnim adaptacijam umetniških produkcij zaradi doseganja družbenih ciljev. V tej izkušnji umetniške produkcije izgubijo svojo funkcionalnost, izstopijo iz mreže povezav, ki jim dajejo smer glede na pričakovane učinke; ponujene so v nevtraliziranem prostoru-času ... Rezultat tega ni utelesitev nekega védenja, neke vrednote ali habitusa. Nasprotno, je disociacija določenega skupka izkušenj.” Kot da bi polemiziral z Groysom, Rancière glede na svojo lastno analizo konceptov realnosti in fikcije ne pristaja na idejo, da bi lahko politična umetnost poravnala račune s svojimi paradoksi v obliki intervencije zunaj prostorov umetnosti, v realnem svetu, kajti po njegovem mnenju realnega, samega na sebi, ni: “... obstajajo konfiguracije tega, kar je dano kot naše realno, kot objekt naših zaznav, misli in intervencij. Realno je vedno objekt fikcije, to se pravi konstrukcije prostora, kjer se oblikujejo vidno, izgovorljivo in izvedljivo. Prevladujoča fikcija, fikcija konsenza, je ta, ki zanika svoj fiktivni karakter in se izdaja za realno ... Delo politike, ki izumlja nove subjekte, vpeljuje nove objekte in drugačno percepcijo skupnih podatkov, je prav tako delo fikcije. Odnos med umetnostjo in politiko ni prehod iz fikcije v realno, temveč odnos med dvema

Brian Holmes, Geert Lovink, Chantal Mouffe or Jacques Rancière. The work of curators and critics in this area is closely connected to the so-called new wave of institutional critique.⁵ This is being executed particularly by curators within clearly established institutional strongholds, with self-critical and self-reflexive projects, that paradoxically also consolidate the model of institutional dominance. Lately, two authors have written about this paradox: Boris Groys and Jacques Rancière. For Groys, the political effect of art is only possible outside of the art market – when the artwork is present within the context of direct political propaganda it loses its status as a commodity and becomes a “paradox-object” as: “every art work, presenting a vision that is guided by a specific religious or political ideology, makes this vision profane”⁶; Rancière on the other hand, persistently develops his past thoughts regarding aesthetics and politics, their fiction and reality. In his latest book, in the chapter on the paradoxes of political art, he writes: “If the aesthetic experience touches upon the political one, this is also due to its own definition as an experience of dissensus, which contradicts the mimetic or ethical adaptations of artistic production due to the attainment of social goals. Within this experience, artistic production loses its functionality and leaves the network of connections that gave it direction according to the expected effects behind; they are offered within a neutralised space-time ... The result is not the embodiment of certain knowledge, certain value or of habitus. On the contrary, it is a dissociation of a specific set of experiences.” As if debating with Groys, Rancière with regards to his own analyses of concepts of reality and fiction, does not stand for the idea that political art could settle the accounts with its own paradoxes in the form of an intervention outside the spaces for art within the real world, as in his opinion, the real as a thing in itself doesn't exist: “... there are configurations of that, what is given as our reality, as the object of our perception, thought



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Airport Art (Untitled IV), 2007,
 računalniška skica, 48 x 42 cm
Airport Art (Untitled IV), 2007,
 computer sketch, 48 x 42 cm

načinoma proizvodnje fikcije.”⁷ Jasmina Cibic je v razstavnem projektu *Druge mitologije* prvič znotraj konteksta umetnostne institucije izvedla predstavitev intervencij v javnem prostoru. Več njenih umetniških del je vezanih na akcije, izvedene na specifični lokaciji, na Letališču Ljubljana. Ta vmesni, prehodni in hibridni prostor, ki ga opredeljuje migracija teles in strojev, umetnica, ko sledi pisanju Marca Augéja, v svojih teoretičnih pisanjih razloži kot tisti prostor, ki mu manjka kakršno koli izkustvo in katerega ne moremo opredeliti niti kot javni prostor. Angažiranost Cibiceve se ne odraža le v naravi njenega poseganja v te hibride, temveč toliko bolj v pozicioniranju teh del glede na njihov pomen v kontekstu umetnosti in na izkušnjo, ki jo doživijo ‘nič hudega sluteči’ anonimneži ob tistem času in na tistem kraju, ko se situacija zgodi. Vnos neobstoječih imen, navedenih v knjigi *Dictionary of Imaginary Places*, v računalniški program prihodov in odhodov letal se tako zaradi splošne fikcionalizacije vsakdana in predvidenih verjetnosti naših izkušenj, s katerimi smo vsakič znova zmanipulirani kot uporabniki, potrošniki ali aktivni subjekti, zdi kot nudenje realno možnih destinacij. Dokumentacija projekta je zaradi nenapisane ‘zakonodaje’ umetnostnega sveta, ki legitimira zunajumetnostno dogajanje le skozi vidljivost in predmetnost, prevedena v fotografije. Ali ta akcija prevajanja v primeru *Dругih mitologij* mobilizira drugačen diskurz od tistega, ki se vzpostavi v različnih načinih dokumentacije, povezanih z akcijami zunaj umetnostnih institucij? Namreč, strategije, ki jih uporablja Cibiceva, se približujejo teatralni kategoriji Philipa Auslanderja in torej performativnemu dokumentu s potencialom vsakokratnega ponovnega uprizorjanja in doživljanja.

Performativni dokument

Ameriški teoretik Philip Auslander se v svojem pomembnem besedilu o performativnosti dokumentacije o performansih⁸ navezuje na izhodišča svoje kolegice, teoretičarke

and intervention. The real is always an object of fiction – that means a construction of space, where the visible, the sayable and the doable take shape. The dominant fiction, that means the fiction of consensus, is the one which denies its fictional character and proposes itself as real ... The work of politics, which invents new subjects, introduces new objects and a different perception of communal data, is a work of fiction as well. The relationship between art and politics is not the transition from fiction into the real, but the relationship between two modes of production of fiction.”⁷ With *Other Mythologies*, Jasmina Cibic for the first time represents a work originally conceived as an intervention in a public space, within the context of an art institution. This new installation re-configures elements from the work *Dictionary of Imaginary Places* that installed specific computer software into the existing information system at Ljubljana Airport, a site where she has realised many art interventions. This in-between, transitory and hybrid space is defined by migration of bodies and machines. Cibic's theoretical writing follows on from the work of Marc Augé, describing this space as devoid of potential experience and indefinable as public space. Cibic's engagement with this is not just reflected by the nature of her interventions into these non-places, but through the dual positioning of these works within the context of art and as a lived experience for the ‘casual passer-by’ at a certain time and in a certain space, when the situation takes place. The fictitious names from *Dictionary of Imaginary Places*, displayed on the airport's arrivals and departures board, present themselves as plausible offerings of real destinations. This reflects the general fictionalisation of the everyday and the expectancy built into forecasts of our future experiences that we are regularly manipulated by as users, consumers or active subjects. *Other Mythologies* translates this particular intervention into a filmed recording of the same information board under the conditions created by *Dictionary of Imaginary Places* and projects the result as a two-channel High Definition video work.

performansa Amelie Jones, ki v svojem pomembnem eseju *Presence in Absentia* raziskuje vzajemni odnos med performansom in dokumentom ter vzpostavi status fotografije kot dostopne točke do realnosti performansa.⁹ Auslander tako klasificira dokumentarno in teatralno kategorijo dokumentacije performansov. Pod slednjo vključuje tiste projekte, kjer so performansi uprizorjeni z edinim namenom, da se jih posname in nimajo sami po sebi nobene predhodne pomenske eksistence: “*Prostor dokumenta, bodisi vizualnega ali avdiovizualnega, tako postane edini prostor, v katerem se performans dogaja.*”¹⁰ Teatralna dokumentarna fotografija postaja tako imenovani performativni dokument, kjer gre ne le za ujeto realnost oziroma situacijo, temveč za njuno produkcijo. S teatralnostjo se manjša tudi verjetje v dokumentovo avtentičnost, v njeno izjavljanje o resnici neke realnosti. Sporočanje gledalcu ni več posredovanje informacije, temveč je njeno uprizorjanje, ki je družbena akcija, katera nadalje vpliva na odnose med vpletenimi subjekti in objekti. Sitotiski risb so plod sodelovanja Cibiceve z risarji policijskih fotorobotov. Opisi neobstoječih krajev, vzeti po referenčni knjigi *Dictionary of Imaginary Places*, dobijo domače in verjetne poteze, domišljija in invencija umetnice se združi z doživetji risarja, ki na papir prenaša podobe v skladu s svojimi predstavami. S samo pooblastitvijo kot ustvarjalno strategijo se Cibiceva ukvarja tudi v eni izmed enot projekta *Airport Art*, kjer so na čipke izvezeni tlorisi plovil, vzeti iz znanstvenofantastične literature. Gre za produkte “pooblaščenih izvedbe dela”, protokola natančne inštrukcije o izvajanju dela, kot ga v okviru poenotenega koncepta “pooblaščenega performansa” razume angleška kritičarka Claire Bishop in vanj umešča različne relacijske in konceptualne prakse od 90-ih let dalje iz Vzhodne in Zahodne Evrope ter obeh Amerik.¹¹ Po mnenju Bishopove se, v primerjavi s konceptualnimi in umetniki body arta iz 60-ih in 70-ih let prejšnjega stoletja, današnja generacija umetnikov veliko bolj zanima za strategije prenosa, pooblaščenja in soudeleževanja. Avtoriteta in avtentičnost umetnikove pozicije izjavljanja in ustvarjanja je tako namenoma postavljena pod vprašaj, obenem pa umetniki vzpodbujajo nepredvidenost, tveganje in, v nekaterih primerih, radikalno problematiziranje etičnosti takšnega početja. Risbe v primeru Cibiceve so tako dokumenti, ki vzpostavljajo performativno situacijo kot ontološko osnovo projekta in ustvarjajo novo realnost, na katero se nadalje navezuje domišljija in podatkovna baza doživetij vsakega posameznika, ki se z risbami sreča.

The documentation of an ‘off-site’ project is necessary within the unwritten ‘legislation’ of the art world, which legitimises activities happening outside the space of art only through visibility and objectivity such as a translation into photographs. Does this action of translation in the case of *Other Mythologies* mobilise an alternative discourse to ones posited by the employment of other modes of documentation associated with actions outside of the institution? We can namely look at Cibic’s strategy as an approach to the theatrical category of the ‘performative document’, described by Philip Auslander, with the potential of re-enactment and experience.

The performative document

The American theoretician Philip Auslander in his seminal text about the performative embedded in the performance documentation⁹, references his colleague, performance theoretician Amelia Jones, who in her seminal essay *Presence in Absentia* explores the relationship between performance and document, reinstating photography’s position as an access point to the reality of performance.⁹ Following on from this argument, Auslander classifies documentary and theatrical strand of performance documentation. Under the latter he includes projects where the performance is totally staged with the sole purpose of being recorded as the event bears no preceding meaningful existence whatsoever: “*The space of a document, be it visual or audiovisual, becomes the only space in which the performance takes place.*”¹⁰ Theatrical documentary photography can be understood as performance documentation, as we are not only presented with a captured reality or situation, but its production. With theatricality comes the diminished credibility of the document’s authenticity and its ability to reflect reality. The effect is that the spectator does not see it as communication of information but the staging of information, which can be understood as a social action that influences the relations between the involved subject and objects. Framing the projection space in *Other Mythologies* are walls covered in silk-screened black ceramic tiles showing images that are a product of Cibic’s collaboration with a police sketcher. Her descriptions of non-existing places, adopted from the reference book *Dictionary of Imaginary Places*, receive domestic and probable traits, which combined with her imagination and invention, are deciphered by the skill of the police sketcher in order to render the vision of the artist as a true experience. Cibic also uses this type of self-authorisation as a creative strategy as part of her project *Airport Art*. Here,



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Airport Art (Untitled II), 2007, čipka, premer 87 cm
Airport Art (Untitled II), 2007, lace, diameter 87 cm

the works are visual translations of plan views of spacecrafts based on descriptions from science fiction novels that have been crafted in traditional lace by women workers in Idrija, Slovenia.

These are products of a "delegated execution of work", a protocol of detailed instructions for executing work, as is understood within the framework of the unified concept of "delegated performance" by the English art critic Claire Bishop, positing different relational and conceptual practices from 1990s onwards from Eastern and Western Europe and both Americas within it.¹¹ In Bishop's opinion, compared to the conceptual and body art that arose in the 1960s and 1970s, today's generation of artists are much more interested in strategies of transfer, authorisation and participation. In this way, the authority and the authenticity of the artist's position of declaration and creation are purposefully questioned. At the same time, these artists encourage unpredictability, risk, and in some cases, radical problematisation of the ethics of doing so. In the case of Cibic, the police sketcher drawings are documents which firmly instate this performative situation as the ontological basis of the project, creating a new reality onto which the imagination and the data base of experiences of each individual who confronts these works is bound.

Nataša Petrešin-Bachelez je samostojna kustosinja in kritičarka, ki živi in dela v Parizu in Ljubljani. Trenutno je doktorantka na Šoli EHESS v Parizu, kjer je magistrirala iz teorije umetnosti in jezika, in dela kot kustosinja v muzeju Centre Pompidou v Parizu.

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¹ Manuel Borja-Villel, "A Theater Without Theater: The Place of the Subject", v: Bernard Blistène, Yann Chateigne (ur.), *A Theater Without a Theater*, Barcelona: Museu D'Art Contemporani de Barcelona (MACBA), 2007, str. 21.

² Cf. Eda Čufer, "Atletika očesa. Krst pod Triglavom – vprašanje zapisovanja in branja sodobnih scenskih praks", v: *Maska*, št. 74–75, Ljubljana, 2002.

³ O zanimivi interpretaciji pojma deprodukcija kot možnosti hkratnega ustvarjanja in ne-ustvarjanja namesto ekonomije rasti glej prispevek Tina Griffina "Tino Sehgal: An interview", v: *Artforum International*, letnik XLIII, št. 9, maj 2005.

⁴ To na videz paradoksalno situacijo je omenjal tudi Igor Zabel na primeru Mladena Stilinovića: "Če vzamem za primer delo Mladena Stilinovića, ima dve liniji: ena je bolj eksplicitno politična z referencami na ruski konstruktivizem, na politične slogane in problematiko dela. Potem pa je še druga linija, ki se vedno ukvarja z belino, praznino, praznim časom. Mislim, da je morda Stilinović najbolj političen v trenutku, ko od gledalca zahteva ta prazen čas." Nataša Petrešin, "Potencialnost kulturnega uporištva. Pogovor z Brianom Holmesom, Claire Pentecost, Markom Pejlhanom, Igorjem Zabelom", v: *Maska*, št. 88–89, Ljubljana, 2004.

⁵ Ta pojem je natančno obdelal Simon Sheikh v svojem eseu "Notes on Institutional Critique", Dunaj: eipcp, 2006, <http://eipcp.net/transversal/0106/sheikh/en>.

⁶ Boris Groys, *Art Power*, Cambridge (Massachusetts) in London: The MIT Press, 2008, str. 8.

⁷ Jacques Rancière, *Le Spectateur émancipé*, Paris: La Fabrique éditions, 2008, str. 84.

⁸ Philip Auslander, "On the Performativity of Performance Documentation", v: Barbara Clausen (ur.), *After the Act. The (Re)Presentation of Performance Art*, Dunaj: MUMOK, 2005.

⁹ Amelia Jones piše: "Čeprav spoštujem specifičnost znanj, pridobljenih na soudeležbah pri performansih, izvajanih v živo, pa bom tukaj trdila, da naj ta specifičnost nima privilegijev v primerjavi s specifičnostjo znanj, ki se razvijajo iz odnosa do dokumentarnih sledi omenjenih dogodkov. Medtem ko situacija v živo omogoča fenomenološki odnos 'meso do mesa', pa je dokumentarna izmenjava (gledalec/bralec – dokument) enako intersubjektivna". Cf. Amelia Jones, "Presence" in absence: experiencing performance as documentation – performance art focusing on the human body in the early 1960s through the 1970s", *Art Journal*, Winter, 1997, http://findarticles.com/p/articles/mi_m0425/is_n4_v56/ai_20544717/pg_1?tag=contentcol1.

¹⁰ Cf. op. št. 8, str. 24.

¹¹ <http://www.interregnum.dk/Pdfpanel/Bishop,%20Claire%20.pdf>

¹ Manuel Borja-Villel, "A Theater Without Theater: The Place of the Subject", in: Bernard Blistène, Yann Chateigne (ed.), *A Theater Without a Theater*, Barcelona: Museu D'Art Contemporani de Barcelona (MACBA), 2007, p. 21.

² Cf. Eda Čufer, "Athletics of the Eye", in: *Maska*, No. 74–75, Ljubljana, 2002

³ For an interesting interpretation of the notion of de-production as a possibility of simultaneous creation and non-creation instead of the economy of growth see the contribution by Tim Griffin: "Tino Sehgal: An Interview", in: *Artforum International*, Year XLIII, No. 9, May 2005.

⁴ This apparently paradoxical situation is mentioned also by Igor Zabel on the case of Mladen Stilinović: "If I take as an example the work of Mladen Stilinović, it has two lines: one is more explicitly political with references to Russian constructivism, political slogans and work problematic. And then we have the second line, which always deals with white, emptiness and empty time. I think that Stilinović is perhaps most political at the moment, when he demands this empty time from the viewer." Nataša Petrešin, "Potencialnost kulturnega uporištva. Conversation with Brian Holmes, Claire Pentecost, Marko Pejlhan and Igor Zabel", in: *Maska*, No. 88–89, Ljubljana, 2004.

⁵ This notion was discussed in detail by Simon Sheikh in his essay "Notes on Institutional Critique", Vienna: eipcp, 2006, <http://eipcp.net/transversal/0106/sheikh/en>.

⁶ Boris Groys, *Art Power*, Cambridge (Massachusetts) and London: The MIT Press, 2008, p. 8.

⁷ Jacques Rancière, *Le Spectateur émancipé*, Paris: La Fabrique éditions, 2008, p. 84.

⁸ Philip Auslander, "On the Performativity of Performance Documentation", in: Barbara Clausen (ed.), *After the Act. The (Re)Presentation of Performance Art*, Vienna: MUMOK, 2005.

⁹ Amelia Jones writes: "Although I am respectful of the specificity of knowledges gained from participating in a live performance situation, I will argue here that this specificity should not be privileged over the specificity of knowledges that develop in relation to the documentary traces of such an event. While the live situation may enable the phenomenological relations of flesh-to-flesh engagement, the documentary exchange (viewer/reader – document) is equally intersubjective ...". *Art Journal*, Winter, 1997, http://findarticles.com/p/articles/mi_m0425/is_n4_v56/ai_20544717/pg_1?tag=contentcol1.

¹⁰ Cf. op. No. 8, p. 24.

¹¹ <http://www.interregnum.dk/Pdfpanel/Bishop,%20Claire%20.pdf>