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– Summer 2013

When Form Starts Talking: On Lecture-Performances

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Tags: Andrea Fraser, Hito Steyerl, Robert Smithson, Sabeth Buchmann, Sarah Pierce

You are invited to a new talk piece by American poet David Antin. […] Antin is, in his own words, 'committed to a poetry of thinking — not of thought but of thinking'. This thinking, like a work in progress, taking the shape of language, within the context of the gallery, represents, for us, a highly relevant and contemporary form.[1]

In a photograph relating to the event, a microphone stand is visible to the right, alone in the middle of a brightly lit gallery space, its boom arm swivelled towards the middle of the room, while to the left stands a bulky reel-to-reel tape recorder.[2] Devoid of tables, chairs or any other typical elements of a classic lecture situation, such as a glass of water or a spotlight, the formal and aesthetic language of the setting recalls the tradition of post-Conceptual media installations — a reference further emphasised by the white-cube gallery space. In this way, the arrangement subverts the associations that most frequently spring to mind when we hear or read the term 'lecture-performance', namely an emphasis on the presence of the lecturer, the attendance of an audience and the social gathering that ensues from their encounter. Modes of communication, forms of subjectivity and mediation are nevertheless indubitably at the heart of the event; or, to put it another way, the focus is on processes of 'remembering recording representing' — as David Antin titled one of the chapters of his book *talking at the boundaries* (1976).[3]

Antin has been performing in public since the early 1970s. His talk pieces, or 'talk poems', as he also calls them, generally last one to two hours; are presented in a broad range of contexts, such as poetry clubs, universities, art schools, museums and galleries; and refrain from using any kind of audiovisual material. Concentrated on the act of 'talking', the enormously physical, situational and social form of these works unfolds before the audience, but without deploying any of the means typical of theatre or comedy. Even if the set-up might be reminiscent of stand-up comedy or the Speakers' Corner, and despite the fact that Antin's presence is crucial, his talking does not have any hint of a persona or story about it. Rather, Antin's practice as a poet and critic extends beyond the literary context and is deeply anchored in the realm of contemporary art: he was one of the 'critics' invited bySeth Siegelaub in 1970 to curate a section of his 48-page exhibition in the journal *Studio International*, together with Germano Celant, Michel Claura, Charles Harrison, Lucy R. Lippard and Hans Strelow.[4] Antin's interest in artistic procedures, coupled with his pioneering engagement with language, technology and performance, resonates with several 1960s and 70s artistic practices shaped by the desire to

devise alternative networks of communication, information and distribution in response to established institutional models and forms of knowledge.[5]

This conception of a performative practice as an open system is also manifest in the transposition of the recorded talks into book form, which, as Antin has repeatedly emphasised, is not a straightforward process of transcription. On the contrary, several steps of revising and reworking lie between the talk and the published text; as a result, a series of talks may be combined into a single chapter or may be written down 'anew' from memory. In this respect, Antin's works elude direct quotation — even when published in book form they do not constitute a 'quotation' of the event. Just like the photograph that does not depict the event, the published texts become part of the open system that constitutes the talk pieces. This is also reflected in the forms the final manuscripts take: as translations of linguistic expressions of trains of thought, they feature mid-sentence gaps as well as free, open spaces. By means of displacement and deferral, these marks hint at the interplay of presence and absence characteristic of the activity of talking and thus emphasise the temporal or 'spoken' dimension of the texts. Furthermore, the graphic treatments result in 'spatialisation', evoking the situational dimension of the scripts' delivery, its communicative impetus. Both in the event and in its textual and visual afterlife, production and reception are intimately intermeshed, without merging into one. Writing on Lippard's 'numbers shows' of the late 1960s and early 70s, Sabeth Buchmann describes this feature as defining the art of that period:

This developed into a new cipher crossing (virtually) all genres and media, promoting increasingly project-based, interdisciplinary and situationally mobile exhibition formats, and leading, in avant-garde style, to the collapse of distinctions between the process of production and reception, or exhibition and publication.[6]

This historical context has not only shaped David Antin's talk pieces but also more broadly contemporary approaches to practices of 'exhibiting' — from exhibitions to lectures, projects, discursive programmes and publications. Such blurring of the boundaries between production and reception also appears to be relevant for examining the format of the lecture-performance today insofar as it opens up possibilities to experience knowledge as a reflexive formation that is as much aesthetic as social — in other words, as an open feedback system. In this sense, lecture-performances can be seen as picking up on a historical thread that runs from the formal interpretation of a work, via analysis and deconstruction of the circumstances of its modes of production, to a turn towards reception as part of the work's inherent condition — that is to say, to those time-based aspects that indicate processes of thinking, articulate relationships and ascribe meaning and value. To cite Patricia Milder's description of Jérôme Bel's film *Véronique Doisneau* (2004), 'It attempts to bring to the fore what is happening and how it is working on you and with you; how you as an audience member are complicit in it.'[7]

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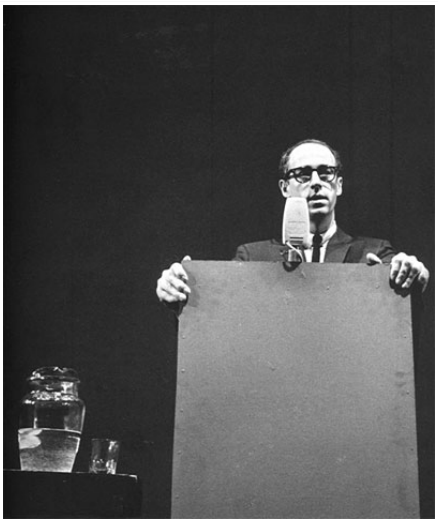
In the literature on this field Robert Morris's 1964 re-enactment of art historian Erwin Panofsky's lecture 'Ikonographie und Ikonologie' ('Studies in Iconology', 1939) is frequently cited as the first lecture-performance, as well as its historical model. Morris's lecture-performance stands out not only as an early example of this format (for example, Robert Smithson's slide-lecture *Hotel Palenque* is from 1969—72)[8] but also for bringing together some of its main principles. In this work, titled 21.3, Morris silently lip-synchs his own reading of the first chapter of Panofsky's well-known essay. Even though Morris makes use of a playback situation, he subverts its logic by inserting a delay in his talking, facial expressions and gestures — folding his arms, stepping to one side, lifting the water glass, etc. — which desynchronises his movements from the recorded sounds. What makes this work so foundational for a reflection on lecture-performances is Morris's self-conscious use of performance as an analytical device that, by means of displacement and deferral, unsettles the 'order of things', such as the relationship between the document and the work, between presentation and mediation.[9] The acting out of a temporal gap — in the performative dramatisation as well as in the interpretation of an art historical essay — addresses the different textures of temporality that are embedded in an artwork, as well as their reciprocal influence.

Taking Morris's lecture as a historical model, it seems only logical that the lecture-performance has been considered — inasmuch as a history of the form has been written — in relation to a tradition of conceptual lectures, in particular artist's lectures, on the one hand, and to the history of performance, on the other. Titles such as 'Teaching as Art: The Contemporary Lecture-Performance' (Milder, 2011), 'Artists Talking at the Doubting Interface' (2011),[10] 'Ars Academica — the Lecture between Artistic and Academic Discourse' (Jenny



Robert Morris, 21.3, 1964, performance. Photograph: Bruce C. Jones. © ARS, NY and DACS, London 2013. Courtesy the artist and Sprüth Magers, London; Leo Castelli Gallery, New York; and Sonnabend, New York

Dirksen, 2009)[11] or 'Doing Lectures: Performative Lectures as a Framework for Artistic Action' (Marianne Wagner, 2009)[12] establish, at times very explicitly, a link to teaching and education. Whilst this may not offer conclusive evidence, it can be seen at least as an indication of affinity with the repeatedly diagnosed 'educational turn' in the field of contemporary art during the last decade. At the same time, it is precisely such educational interpretations that appear to work against the potential of the lectureperformance format, in many cases involuntarily promoting a concept of genre and media specificity, which seeks to keep a tight rein on a method — the lecture-performance — whose primary goal is precisely to work against such containment and frustrate the status of 'information'.

In this vein, artist and film-maker Hito Steyerl — who has long deployed this format in a highly programmatic fashion as a form of critical practice — recently prefaced her lecture at the conference 'The Psychopathologies of Cognitive Capitalism' (2013) with the following statement:

This is not Research. This is not Theory. This is not Art.[13]

Opening a lecture titled 'Withdrawal from Representation' with this assertion might be understood as a strategy of denial and thus as a commentary directed against (neoliberal) approaches of economisation and commoditisation of knowledge production. However, in the light of Steyerl's background in film, this 'insert' also evokes the tradition of the essay-film as a self reflexive and emancipatory form of criticism.[14] As is the case with the lecture-performance, the essay-film functions as an umbrella term for an analytical form that turns attention to the way we experience information as a twofold transaction: as an act of structuring controlled by a subject and as an act of subjectivisation — that is, of becoming structured. Film-makers such as Chantal Akerman, Hartmut Bitomsky, Harun Farocki, Jean-Luc Godard, Alexander Kluge, Chris Marker or Agnès Varda — to name a few — have demonstrated the involvement of the personal voice in the narrative as a reflexive reference and structuring principle. But perhaps most importantly, the form of the essay-film can be seen as precursor to a politicised mode of undermining the authority claim of (mass media) information.

How does the format of the lecture-performance and its intrinsic interrogation of what constitutes 'knowing' then link in to the aforementioned debates from the 1960s and 70s? That is, debates in which filmic, artistic or curatorial practices were deployed as conceptual devices to analyse institutional and institutionalised forms of knowledge, as well as the relationships of power and capital inherent to these forms. In a statement based on her lecture notes for the symposium 'Institutional Critique and After' at the Los Angeles County Museum of Art in 2005, Andrea Fraser writes:

Institutional Critique engages sites above all as social sites, structured sets of relations that are fundamentally social relations. To say that they are social relations is not to oppose them to intersubjective or even intrasubjective relations, but to say that a site is a social field of those relations.

To say that Institutional Critique engages such sites reflexively is to specify that included among the relations that define any site are both our relations to that site and the social conditions of those relations.[15]

Along with the history of the essay-film, Fraser's approach provides an essential reference point for the intersection of performative and discursive formats. Some of the concerns at the core of her work continue to preoccupy current practices, such as the situated dimension of the social field, the specific quality of artistic practice as a set of relations and the use of language to reflect on processes of structuring and being structured. By insisting on the crucial role of both the personal and the systemic, Fraser's texts and in particular her performances — such as *May I Help You?* (1991) or *Official Welcome* (2001/03) — mark what has now become

vigorously disputed terrain in the wake of debates about how we ascribe meaning and value; in other words, how we know.

Fraser's observation that a reflexive engagement with a site implies 'both our relationships to that site and the social conditions of those relations' leads to the question of how the changing social conditions of knowledge production affect artistic and curatorial relations to site — that is, the context in which knowledge is produced. As Tom Holert and Simon Sheikh point out in their respective critical readings of the ongoing reappraisal of knowledge and its placement in a new economy,[16] what is currently at stake is different from the notion of transforming the societal realm with artistic means: what is in process, rather, is the outlining of the specificity of art as a knowledge structure. Following this argument, the popularity of the performative lecture could be seen as a 'defence' of the artistic field within the 'institution' — the public, political and social sphere. How, for example, is the notion of 'our relations to a site' — an essential component of knowing, yet difficult to quantify — articulated in lecture-performances? I am particularly interested in the idea that the affective dimension of the format doesn't lie in the presence of the performer or the audience, but rather consists in introducing other forms of personal affect that complicate and obscure the understanding of the subject as a 'resource' to be capitalised upon; for instance, by making the structural openness of communicative situations physically present, like David Antin does in his talk pieces.[17]

Having been invited to 'reinterpret' the collection of the Generali Foundation in Vienna on the occasion of its 25th anniversary in 2013, the French critic and curator Guillaume Désanges developed an exhibition that took as its point of departure the collection's focus on Conceptual art with the intent to (re-)activate the 'narrative' structure of the movement. Under the title 'Amazing! Clever! Linguistic! An Adventure in Conceptual Art',[18] Désanges presented a selection of works from the collection and added a layer of annotations — handwritten, colourful quotes, section headers and one-word exclamations, as well as a series of framed pinboards, the 'Hall of Fame', with material on well-known intellectuals such as Ludwig Wittgenstein, Walter Benjamin and Karl Marx. By blending scientific, affective and language-oriented vocabularies — in the paratexts within the exhibition as well as in the curatorial statement — Désanges proposed a conceptual approach 'based on love and admiration'.[19] His particular choice of language set a tone that avoided established 'professional' terminology and put an emphasis on the playful, non-administrative, 'subjective' voice. At the same time, both the curatorial texts and the display of the show worked against this affective dimension: moments of informality seemed all the more 'informal' because they were enacted against a highly 'informed' backdrop — that is, the conceptual historical framework and the guiding structure of the exhibition display. When Désanges therefore refers to the notion of 'deskilling' as a central notion of Conceptual art, developing from it the model of 'deskilled curating',[20] one may ask what other skills is he introducing by means of this specific 'way of talking'?

Installation view, 'Amazing! Clever! Linguistic! An Adventure in Conceptual Art', Generali Foundation, Vienna, 2013. Courtesy Generali Foundation

In the context of 'Amazing! Clever! Linguistic! An Adventure in Conceptual Art', Désanges performed the lecture-performance *Signs and Wonders: Theory of Modern Art/ Theorem of Damned Art* (2009), with Alexandra Delage, on 18 January 2013.[21] If Désanges generally coins his performances as 'living exhibitions',[22] here *Signs and Wonders* effectively became an exhibition within the exhibition. Structured as a reflection on the programme of basic geometric forms pursued by modernism, Minimalism and Conceptual art (such as the line, the

square or the grid), the lecture-performance linked art historical references and their historiography to mystic traditions by means of a shadow play and other ludic gestures based on the transformation of forms. Through such work Désanges not only develops a 'speculative' view of art history, but also underlines the 'subjective' aspect of his curatorial undertaking:

So I will be presenting search results that are neither art history, nor science. It's more of a narrative. A paranoid one. A fabricated history of modernity as a mystical saga, with its share of enlightened creators, secret filiations, murders and heretics. For this I hope you will agree to navigate the spheres of speculation, intuition and magic.[23]

The detailed staging of the work, sometimes with a nod to a do-it-yourself aesthetic, adheres in formal and substantive terms to Désanges 's conceptual credo of the 'amateur', the 'non professional' who is motivated by love. Such rhetoric poses the question of whether Désanges 's lecture-performance primarily stages the lecturer (also the curator) or the spectator as an acting protagonist. In other words, it makes one wonder to what extent such an approach does not risk falling into a depoliticisation of the self, thus serving, rather than questioning, the co-option of human creativity and affect.

The ambivalence of Désanges 's 'deskilled curating' notwithstanding, the turn to an affective attachment to objects and ideas that implies more 'personal', less institutionalized relations — a phenomenon that extends far beyond the lecture-performance in the field of contemporary art — can also take up a position directed against forms of fixation, standardization and closure. Writing about conversation in art in relation to Sarah Pierce's practice, Holert turns to philosopher Richard Rorty's sketch of a form that he calls 'edifying philosophy', and which he imagines as a counter-model to a dominant 'systematic philosophy':[24]

...philosophical conversation should be recognised as a realm of edification that is non-purposeful, or rather, freed of the logic of representation. In this realm, through the use of linguistic elements, 'wisdom', as Rorty calls it, comes about, without any supposedly higher aim of usefulness or productivity. 'One way of thinking of wisdom as something of which the love is not the same as that of argument, and of which the achievement does not consist in finding the correct vocabulary for representing essence, is to think of it as the practical wisdom necessary to participate in a conversation. One way to see edifying philosophy as the love of wisdom is to see it as the attempt to prevent conversation from degenerating into inquiry, into a research programme. Edifying philosophers can never end philosophy, but they can help prevent it from attaining the secure path of a science.' [25]

Interestingly, in discussing his talk pieces, Antin demarcates a similar space to define the communicative figure produced by the activity of talking: 'There is a sense in which I consider them as conversational, not in the literal dialogic sense of actual conversation, but in the kind of space within which conversation exists.'[26] Following from Rorty's argument, artistic practices that seek to create a conversational space, such as Antin's or Pierce's, could also be understood as countering the logic of a certain causality internalized in processes of aesthetic experience.

Sarah Pierce, Future Exhibitions, 2010, performance and installation, detail. Installation view, 'Monogamy', CCS Galleries, Bard College, Annandaleon- Hudson, 2013. Courtesy the artist

The exhibition space is occupied by objects: pedestals, planks, cardboard tubes, chairs and tabletops are dotted around the floor space and tucked into the corners. Their arrangement is

not governed by any overarching logic, yet they organise navigation around the room — on both a physical and a visual level. This is the setting for Pierce's performance *Future Exhibitions* (2010), which was presented at Museum moderner Kunst Stiftung Ludwig, Vienna (2010), and Tate Modern, London (2011), as part of the exhibition and performance series 'Push and Pull'.[27] The curatorial project took Allan Kaprow's environment *Push and Pull: A Furniture Comedy for Hans Hofmann* (1963), for which the artist invited visitors to arrange and rearrange furniture across two rooms, as a point of departure to explore the interplay of installation and live performance, and of changing forms of presentation and reception of art. Pierce's Future Exhibitions was conceived as a work-within-a-work, for it took place within Kaprow's installation; it did so literally in its presentation at the mumok, where *Push and Pull* is part of the collection, and in both venues in a more discursive way, reflecting on how artworks wander through time and speak through one another. For this work, Pierce used furniture and objects from around the institution that informed the history of curating, to add another situated layer to the piece. Within this setting of 'props' embodying different textures of temporality, Pierce described a series of scenarios, each based on a document relating to a particular (historical) exhibition. The artist began the performance with a description of a photograph of Kazimir Malevich's paintings as displayed at the exhibition '0.10' in 1915 (also known as 'The Last Futurist Exhibition of Pictures'):

— This is a photograph of an exhibition. In it there are several canvases hanging on the walls with paintings of geometric shapes, circles, squares, crosses and similar compositions. (Gesturing to the walls.)
— The paintings are numbered one through thirty-nine with bits of paper tacked to the wall. The paintings are hung in groups, salon style. The photograph is orientated to the corner of the room. Hung in the upper corner, near the ceiling is a BLACK square on a WHITE canvas. (Gesturing to the corner of the room.)
— On the floor, placed next to the wall is a modest BLACK chair. It is *The Last Futurist Exhibition*.[28]

After each scene, a group of demonstrators changed the arrangement of the props and furniture and the artist took up a new position in the space, followed by the audience who wandered from scenario to scenario, through different times and networked spaces. Pierce's scripted lecture and her reduced gestures in front of the audience evoked a form of exhibiting as an act of 'processing relations', to use Beatrice von Bismarck's characterization of the 'curatorial'. [29] The relations and 'gaps' between the visual elements — the props, the architecture of the exhibition space, the presence of the audience — and Pierce's verbal descriptions enacted moments of displacement and deferral, recalling Morris's 21.3 and his unsettling of representation as a set of causal relations. If in that seminal work Morris used the format of the performative lecture to reflect upon the relationship between form and content, as well as between production and reception, Pierce introduced a broader investigation into an understanding of meaning that, in the artist's words, 'hinges on a certain recognition of the conflicts or contradictions present in knowing'.[30] At the same time, her interest in the 'personal' provides an alternative term for an affective attachment — for 'our relation to a site' — as a place of knowing that emphasises openness but also reflects on its structure: its social and situated conditions. Pushing this idea further, the format of the lecture-performance can be said to hinge on the recognition of the conflicts present in performing, lecturing and exhibiting, and in enabling the creation of a space in which conversation can exist.

Translated from German by Helen Ferguson.

Footnotes

1. 'David Antin: talk piece' [press release], Cabinet, London, 12 November 2009.↑
2. There is no 'documentation' of Antin's talk piece in the traditional sense — registering the talking. But Cabinet gallery provided three documents that survived the event: 'the image of the space where David presented his talk piece, the invite and the press release'. Martin McGeown, Co-director of Cabinet, London, email correspondence with the author, 10 March 2013.↑
3. David Antin, *talking at the boundaries*, New York: New Directions, 1976.↑
4. In the July/August 1970 issue of *Studio International* (vol.180, no.924), each of these six critics was given eight pages to edit as they wished. Among the artists they invited to contribute were Eleanor Antin, Pier Paolo Calzolari, Hanne Darboven, Dan Graham, Stephen Kaltenbach, John Latham, Fred Lonidier, Mario Merz, N.E. Thing Co., Keith Sonnier and Gilberto Zorio. Subsequently, the issue was reproduced in book form: Seth Sieglaub (ed.), *July/August Exhibition Book*, London: Studio International, 1970.↑
5. See, for example, Sabeth Buchmann, 'Introduction: From Conceptualism to Feminism', in Cornelia Butler et al., *From Conceptualism to Feminism: Lucy Lippard's Numbers Shows*

1969—74, London: Afterall Books, 2012, pp.8—15.↑

6. *Ibid.*, p.9.↑
7. Patricia Milder, 'Teaching as Art: The Contemporary Lecture-Performance', *PAJ: Art Journal of Performance and Art*, vol.33, no.1, January 2011, p.19.↑
8. Robert Smithson's *Hotel Palenque* originally took the form of a lecture given to architecture students at the University of Utah to accompany a series of slides he took of a hotel in Mexico in 1969, which, in the context of the work, illustrate and develop his idea of a 'ruin in reverse'. The work exists since as a series of 31 colour slides and the audio recording of the lecture. See 'Robert Smithson: *Hotel Palenque*, 1969—72', Parkett, no.43, 1995, pp.117—32.↑
9. Morris addressed many other important ideas in 21.3, in particular the subversion of Panofsky's argument by 'closing off the very distinction between form and content on which Panofsky's demonstration had depended'. Kimberly Paice, '21.3, 1994', *Robert Morris: The Mind/Body Problem* (exh. cat), New York: Solomon R. Guggenheim Foundation, 1994, p.160. He re-enacted the performance in 1994 with an actor as lecturer, which was filmed by Babette Mangolte.↑
10. Anonymous, 'Artists Talking at the Doubting Interface', *VerySmallKitchen* [online blog], 20 December 2011, available at http://verysmallkitchen.com/2011/12/20/kitchen-essay-artists-talking-at-thedoubting- interface (last accessed on 2 April 2013).↑
11. Jenny Dirksen, 'Ars Academica — the Lecture between Artistic and Academic Discourse', in Kathrin Jentjens et al. (ed.), *Lecture Performance* (exh. cat.), Berlin: Revolver Publishing, 2009, pp.9 16. The publication accompanied an eponymous exhibition at the K.lnischer Kunstverein in Cologne (24 October—20 December 2009), and then travelled to the Salon of the Museum of Contemporary Art (24 January—28 February 2010) and the Kuća legata (Heritage House, 24 January—24 February 2010), both in Belgrade.↑
12. Marianne Wagner, 'Doing Lectures: Performative Lectures as a Framework for Artistic Action', in K. Jentjens et al., *Lecture Performance*, op. cit., pp.17—30.↑
13. Hito Steyerl, 'Withdrawal from Representation', paper presented at the conference 'The Psychopathologies of Cognitive Capitalism, Part 2', Berlin Institute for Cultural Inquiry (ici), Berlin, 7—9 March 2013. See http://www.ici-berlin.org/event/476 (last accessed on 2 April 2013).↑
14. In this context, Jean-Luc Godard's *Histoire(s) du cinema* (1988—98) can also be read as a filmed lecture-performance.↑
15. Andrea Fraser, 'What Is Institutional Critique', in John C. Welchman (ed.), *Institutional Critique and After*, Zürich: JRP|Ringier, 2006, p.306. Emphasis in the original. The essay first appeared in German as A. Fraser, 'Was ist Institutionskritik?', *Texte zur Kunst*, no.59, September 2005, pp.87—88.↑
16. See Tom Holert, 'Art in the Knowledge-based Polis', *e-flux journal*, no.3, 2009, available at http:// www.e-flux.com/journal/art-in-the-knowledge-based-polis (last accessed on 2 April 2013); and Simon Sheikh, 'Talk Value: Cultural Industry and Knowledge Economy', in Binna Choi, Maria Hlavajova and Jill Winder (ed.), *On Knowledge Production: A Critical Reader in Contemporary Art*, Utrecht: basis voor actuele kunst, 2008, pp.182—97.↑
17. Likewise, McGeown has said, 'What interests me is the narrative structures that become physically apparent during the course of an Antin piece...'. Email correspondence with the author, 13 March 2013.↑
18. 'Amazing! Clever! Linguistic! An Adventure in Conceptual Art', Generali Foundation, Vienna (18 January—28 April 2013).↑
19. Guillaume Désanges, 'Amazing! Clever! Linguistic! An Adventure in Conceptual Art' [curatorial statement], Generali Foundation, Vienna, 2013, available at http://foundation.generali.at/en/info/press (last accessed on 2 April 2013).↑
20. In his curatorial statement, Désanges defines 'deskilled curating' as 'avoiding reflexes and the temptations of virtuosity, with the goal of reconnecting with the spirit of freedom and risk-taking that animated the pioneers of Conceptual art.' *Ibid.*↑
21. The performance was co-produced by Halles de Schaerbeek, Brussels; Centre Georges Pompidou, Paris; and FRAC Lorraine, Metz. An excerpt of the performance at the Generali Foundation is available at http://vimeo.com/58377603. Video footage of its presentation at Tate Modern, London (February 2009), is available at http://www.tate.org.uk/context-comment/video/ubs-openings-saturday-livecharacters- figures-and-signs-free-daytime-events (both last accessed on 2 April 2013).↑
22. For example, Désanges has used this term to define his performance *A History of Performance in 20 Minutes* (2004). See 'A history of performance in 20 minutes',

available at http://guillaumedesanges.com/ IMG/pdf/Dossierhistoireperfenglish7.doc.pdf (last accessed on 2 April 2013).↑

23. G. Désanges, Signs and Wonders (Théorie de l'art moderne/ Théorème de l'art maudit) (trans. Matthew Cunningham), Vitry-Sur-Seine: MAC-VAL, 2010, p.63.↑
24. See Richard Rorty, *Philosophy and the Mirror of Nature*, Princeton, NJ: Princeton University Press, 1979.↑
25. T. Holert, 'Invitation to the Interval', in Rike Frank (ed.), *Sketches of Universal History Compiled from Several Authors by Sarah Pierce*, London: Book Works, 2013, p.164. On the role of conversation within contemporary art, see also Monika Szewczyk, 'Art of Conversation: Part I', *e-flux journal*, no.3, February 2009, available at http://www.e-flux.com/journal/art-of-conversation-part-i; and M. Szewczyk, 'Art of Conversation: Part II', *e-flux journal,* no.7, June 2009, available at http://www.e-flux.com/journal/art-of-conversation-part-ii (both last accessed on 2 April 2013).↑
26. D. Antin and Charles Bernstein, *A Conversation with David Antin*, New York: Granary Books, 2002, p.59.↑
27. The exhibition 'Push and Pull' took place at the Museum moderner Kunst Stiftung Ludwig, Vienna (mumok, 6—31 October 2010); the eponymous performance programme took place at mumok and Tanzquartier, Vienna (1—31 October 2010) and, as a two-day programme, at Tate Modern, London (18—19 March 2011). See Barbara Clausen, 'Parallel Times — Whether One's Own or That of Others. On Curating Performance Art', in Beatrice von Bismarck et al. (ed.), *Timing — On the Temporal Dimension of Exhibiting*, Berlin: Sternberg Press, 2013 (forthcoming); and R. Frank (ed.), *Sketches of Universal History Compiled from Several Authors by Sarah Pierce,* op. cit.↑
28. Sarah Pierce, 'Future Exhibitions', in *ibid.*, pp.136—57. The exhibition '0.10' was held at Dobychina Gallery, Petrograd (19 December 1915—19 January 1916).↑
29. See, for example, B. von Bismarck, 'Making Exhibitions — Processing Relations', in Peter Pakesch et al. (ed.), Protections. Das ist keine Ausstellung / *Protections. This Is Not an Exhibition* (exh. cat.), Cologne: Verlag der Buchhandlung Walter K.nig, 2006, pp.40—60.↑
30. R. Frank, 'On Affinities', in R. Frank (ed.), *Sketches of Universal History*, *op. cit.*, p.7.↑