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From intangibility to materiality and back again: preserving Portuguese performance artworks from the 1970s

Dissertação para obtenção do Grau de Doutor em
Conservação e Restauro do Património

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FACULDADE DE CIÊNCIAS E TECNOLOGIA
UNIVERSIDADE NOVA DE LISBOA

Dezembro 2018

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To Afonso

To Marcos

To my father

Acknowledgements

Writing this dissertation was the most frustrating and cathartic process in my academic life so far. The present document is a testament of a valuable learning process, always partial and liminar. In this process I was not alone.

First and foremost, I present sincere thanks to my supervisors, Dr Rita Macedo (FCT-UNL and IHA), for the precious advice, support and inspiration she has given me. I also have to thank Dr Vivian van Saaze, whose advice and support during my time at Maastricht University changed the ways I was thinking about this theme and this dissertation. My time at Maastricht University was of utmost importance for the development of this work, and for that I have to thank to Prof. Dr Renée van de Vall, Dr Louis van den Hengel, and Dr Christoph Rausch, for the important discussions, and to Dr Annet Dekker for allowing me to participate in the documentation of JODI, which highlighted some issues that were unknown to me at that time. Thank you to Dr Jonathan Kemp for the revision of the present manuscript and to the Advisory Committee, Prof. Dr Renée van de Vall – Maastricht University, and Dr Leslie Carlyle – FCT-UNL for their extensive time reading this work and the invaluable comments they made in the final writing stages. In this sense, I have also to thank the anonymous reviewers that critically read submitted articles, which now encompass early versions of excerpts of the present manuscript.

This work would not be possible without the availability of all the interviewees: Vasco Araújo, Ana Borralho e João Galante, Cildo Meireles, Carlos Nogueira, Manoel Barbosa, Vânia Rovisco, Isabel Alves, Ana Candeias, and Raquel Henriques da Silva. I have also to thank Vasco Araújo, Carlos Nogueira, Manoel Barbosa, Vânia Rovisco, and Isabel Alves for the photographic credits and for allowing me into their homes or studios (or sometimes both), showing me their personal archives, and welcoming me in ways that did not go unnoticed. Thank you also to Centro de Artes Plásticas de Coimbra (CAPC), to Fundação Calouste Gulbenkian (FCG), and to Fundação Serralves for the availability these institutions have shown every time I contacted them or consulted their archives and libraries. To the ICOM-CC team for all the insights provided in every meeting, and to ICON for awarding this dissertation with the Taylor & Francis and ICON 2017 prize.

I am also the most thankful to all the people who contributed to making this dissertation what it is: to Andreia Nogueira, for the discussions, the friendship, and companionship; to Daniela Salazar, for the honesty, for never saying no to a new adventure; to Susana Coentro for all the readings and discussions and for being who she is in my World; to Cláudia Madeira, for the creativity and generosity that deeply inspired me throughout the way; to Fernando Matos de Oliveira, for allowing me to be part of the brilliant things he is planning; to Mariana Brandão, for the generosity shown throughout this dissertation; to Isabelle Brajer, for inviting me to be part of ICOM-CC as Assistant

Coordinator of the Theory and History of Conservation Working Group; to Rose Cull, for insisting that I should apply to become the Coordinator of ICOM-CC's Theory and History of Conservation Working Group, and helping me when I did; to Louise Lawson, Anna Buelow, Emily Williams, Renata Peters, Joan Reifsnyder, and Kate Seymour for all the support they provided in the last months of finishing this dissertation; to Gunnar Heindereich, Julia Giebeler, and Andrea Sartorius, for inviting me to be part of the Workshop on the Decision-making model for the Conservation of Contemporary Art; to Brian Castriota for all the talks and discussions; to Joana Lia Ferreira and José António Pereira da Silva for all the comments provided; to Isabel Costa for all the support; to Merete Sanderhoff for showing me new perspectives regarding colonial heritage in Denmark; to Cristina Oliveira and Sofia Gomes, for the conversations over coffee; to Ana Maria Ramos for all that she does every day; to Ana Paula Louro, for being available to talk and discuss new ideas.

To my colleagues and friends Alexandra Rodrigues, Ana Bigotte Vieira, Andreia Machado, Francisca Pulido Valente, Inês Coutinho, Juliana Remy de Oliveira, for the solidarity. To Bruno Sampaio and Vasco Cachatra, may the force be with us.

To my colleagues at the Institute for Contemporary History (IHC), for all the support during the last year of finishing this dissertation. And to Pedro Aires Oliveira for the opportunity.

My deepest thanks go to my beloved friends and family, for their love, understanding and support. Thank you to Marcos for making me believe all was possible and for showing me how to love, and to Afonso, my greatest companion, for teaching me all about resilience and kindness, for showing me how to love unconditionally. And finally, thank you to the Portuguese government, who supported this research project through a Portuguese Foundation for Science and Technology PhD grant (SFRH/BD/90040/2012).

Abstract

Performance art has seen growing incorporation in museum collections in the last decade, and yet Conservation is still struggling to find methods to conserve these artworks, which resist acts of containement. In the context of the present research, three problems hampering progress in the conservation of performance art were identified: (1) Conservation's scope is often seen in opposition to the nature of performance artworks, (2) there is a lack of an epistemological analysis of Conservation's documentation methodologies, and (3) there are difficulties in managing the artwork's networks in institutional contexts. The third problem is beyond the scope of this thesis, as this project was undertaken outside an institutional setting. This thesis therefore sheds light on the first two issues by drawing on agential realism (Karen Barad 2007), an epistemological lens which considers that every act of knowing implies material and discursive entanglements within every agent involved.

To answer the first problem, a relational ontology of Conservation, which considers that Conservation practice, instead of being associated only with tangible objects, constitutes and is co-constituted by material-discursive practices, is proposed. Following this reasoning the act of conservation is then presented as a set of decisions, which vary in scale and produce materialisations of artistic manifestations. This thesis argues that cultural heritage works, including performance art, are thus always intangible until being materialised by heritage practices, which are characterised by specific ways of seeing, or measurements. In this sense it will be demonstrated that performance art, instead of existing only in the present, exists in various material ways, which are recursively disseminated over time through practices of memorialisation.

To understand the second problem, two performance artworks created in the 1970s by Portuguese artists have been documented for the first time in this thesis. The case study analyses demonstrate how current methodologies are focused on perfomance-based art's materials instead of its materiality and how that process increases the number of exclusions in the documentation process. Exclusions are then explained as acts of affirmation of the dominant cultural and political discourse and, in that sense, contribute to the invisibility of counter-narratives which not only co-constitute but are an intentional part of the fabric of performance artworks. Aside from implying a constant delimitation in the materialisation of these works, exclusions also immortalise social injustices in the form of, for example, community misrecognition. Participation, understood in the broad sense as an act of yielding authority, is proposed as a way to materialise performance artworks while reducing the exclusions that occur in every documentation process. This thesis argues that a dislocation of authority to peripheral stakeholders is not a loss of authorial power, but a way to multiply the instances of the work in multiple body-archives. An outcome of this dissertation, is a proposal and detailed outline for an innovative methodology for documenting performance art works.

Keywords: performance art, conservation, agential realism, participation

Resumo

Com o acentuado crescimento da incorporação de arte da performance em coleções museológicas nas últimas décadas, a Conservação tem-se debruçado sobre a tradicional oposição deste género artístico à sua perpetuação no tempo, sem ter conseguido, contudo, ultrapassar as contingências colocadas à deslocação da perfomance para o contexto museológico. Na presente dissertação, foram identificados três desafios à preservação da performance: (1) a oposição ontológica entre conservação e arte da performance; (2) a falta de uma abordagem epistemológica aos processos de documentação; (3) as dificuldades inerentes à gestão das redes intra-agenciais que se formam em contextos institucionais. Tendo sido realizada fora de um contexto institucional, esta dissertação foca-se nos primeiros dois desafios através da lente do realismo agencial (Barad 2007), que considera que qualquer processo de conhecimento implica mudanças materiais e discursivas em todos os agentes.

De forma a responder ao primeiro desafio, propõe-se uma ontologia relacional da conservação, que implica um deslocamento do foco nos aspectos tangíveis do património para uma compreensão da Conservação como uma prática material-discursiva. Neste sentido, propõe-se olhar o acto de conservar como um conjunto de decisões, que variam em escala e produzem objetos culturais e as suas manifestações. Os objetos são, portanto, intangíveis ate serem materializados por práticas materiais e discursivas de memorialização, que são, por sua vez, caracterizadas por maneiras de ver (ou medir) o objeto. Nesse sentido, as obras de performance, em vez de existirem só no presente, manifestam-se de formas diversas, que são recursivamente disseminadas no tempo.

Para investigar o segundo desafio, foi efectuada a documentação de duas obras de arte da performance, criadas nos anos 70 em Portugal. A análise dos casos de estudo demonstrou que o foco nos materiais da arte da performance implica um aumento dos aspectos excluídos do processo de documentação. Essas exclusões caracterizam-se como atos de afirmação de discursos dominantes, contribuindo para a invisibilidade de narrativas alternativas, que não só constituem, mas são parte fundamental do tecido destas obras. Estas exclusões também contribuem para imortalizar injustiças sociais, nomeadamente resultantes da falta de reconhecimento de comunidades envolvidas. A participação de comunidades no processo de documentação, entendida no sentido lato de cedência de autoridade de agentes dominantes, é proposta como forma de materializar a arte da performance, reduzindo as exclusões do processo. Argumenta-se que a cedência da autoridade dos agentes ao centro, aos considerados periféricos, não significa a perda de autoridade do artista ou do conservador, sendo antes uma forma de multiplicar as instâncias de corpos-arquivo que efetivamente conservam a performance para gerações futuras. Assim, um dos resultados desta investigação é a proposta de um novo paradigma e metodologia para a conservação de obras de arte da performance.

Palavras-chave: arte da performance, conservação, realismo agencial, participação

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A memória e o seu registo – a revolução que nesses termos se pode ler, inevitável, tanto quanto nas derrotas políticas. No futuro. Lá estarás com o teu olhar límpido. Utopia.

Ernesto de Sousa, "To perform" (excerpt), *Opção*, n.º 101
3 de Março de 1978

Memory and its recordings – within these terms we can inevitably read both revolution and political defeats. In the future. You will be there with your unblemished way of seeing. Utopia.

(translation by the dissertation's author)

Part I – Introduction

CHAPTER 1

Frameworks, definitions and ambiguities

> A paradox: the same century invented History and Photography. But History is a memory fabricated according to positive formulas, a pure intellectual discourse which abolishes mythic Time; and the Photograph is a certain but fugitive testimony; so that everything, today, prepares our race for this impotence: to be no longer able to conceive duration, affectively or symbolically: the age of the Photograph is also the age of revolutions, contestations, assassinations, explosions, in short, of impatience, of everything which denies ripening. **Roland Barthes**[1]

> To be mortal is the most basic human experience, and yet man has never been able to accept it, grasp it, and behave accordingly. Man doesn't know how to be mortal. And when he dies, he doesn't even know how to be dead. **Milan Kundera**[2]

Conservation as a discipline has been concerned with immortality since its early days.[3] Strategies for "safeguarding tangible cultural heritage" (ICOM-CC 2008), delaying or preventing its disappearance, are traditionally allied to the maintenance of the original material features of the artwork.[4] With the advent of Contemporary Art and its incorporation into museum collections, the frontiers of antithetical relationships such as *mortality*[5] and *immortality*,[6] or *materiality* and *immateriality*, became less sharp. While a 19th-century painting was meant to last, contemporary artworks, created with precarious materials and often through experimental techniques, challenged traditional ambitions for art preservation (Beerkens 2016). An artwork's rapid ephemerality was often an unpredictable consequence of

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[1] In Roland Barthes, *Camera Lucida: Reflections on Photography* (Hill and Wang; Reprint edition 2010 [1980]), 26.
[2] In Milan Kundera, *Immortality* (Harper Perennial Modern Classics; 1st (first) edition (1999) [1990]).
[3] In the context of this dissertation the term "conservation" might appear capitalised or not. When capitalised, it refers to the field/discipline of Conservation. When in lowercase, it implies a broad notion of conservation as an overarching goal of transmitting something to present and future generations. In this sense, conservation in the broad sense is not restricted to the Conservation discipline but regards an intention or a will to preserve that occurs across various disciplines. The same also happens with associated disciplines, as in the case of the Conservation of Contemporary Art that refers to the field when capitalised, and to the overarching goal of conserving contemporary art when in lowercase. The conservation of performance art, because is still not regarded as a field of study, will appear in lowercase.
[4] Conservator Jonathan Kemp, for example, states in *Practical Ethics v2.0*: "there is a pronounced instability in identifying particular components as sites of authenticity in the sense of 'original material,' traditionally one aspect of an object charged by the assignation of a 'truth-value' that legitimizes some aesthetic experiences." (2009, 60-1).
[5] Italics will be used throughout this dissertation in order to emphasize certain keywords or to name titles of artworks, articles or books.
[6] The dichotomy *mortality – immortality* led to the development of a conference called *Mortality Immortality?: The Legacy of 20th-Century Art* (1998). Edited by Miguel Angel Corzo, a homonymous book was released in 1999, quickly becoming a canonical work in the field of the Conservation of Contemporary Art.

the use of modern materials (such as polymeric materials) or alternative techniques.[7] Through the 20th-century, artists' attitudes regarding their artworks' deterioration changed: what once was thought to be catastrophic became something some artists desired.[8] The trend towards *dematerialisation* (see Lippard 1973) took on several forms, crossing various art genres from conceptual to installation and other types of *time-based media* art.[9] Many art genres considered to be included in time-based media art led to new understandings and experiences of time, history, memory, or identity. Performance art, for example, by activating time through movement and action, by operating bodies as art materials and, it turn, reconfiguring expectations about the use and value of bodily experience, can be considered one of the most volatile, precarious,[10] and dematerialised art genres.[11] In artworks intended to dematerialise, their purpose became fulfilled through their ultimate loss, and Conservation's traditional canons and strategies were deemed inadequate (cf. Wharton 2005, Wharton and Molotch 2009, Beerkens 2016). In the last twenty years (cf. Beerkens 2016), studies in the Conservation of Contemporary Art have flourished worldwide to challenge Conservation theories beyond the realm of Contemporary Art.[12]

The present dissertation draws on the context of the Conservation of Contemporary Art to address the preservation of performance art. Performance art has been considered at the intersection between visual arts and the *performative*. Art historian Amelia Jones defines *performative* as something that can be "loosely understood (…) as the reiterative enactment across time of meaning (…) through embodied gestures, language, and/or other modes of signification" (2012, 12). Artworks that share with performance art this *event-like* execution are, by association, called performance-based artworks (cf. Laurenson and van Saaze 2014).[13] The ephemerality that characterises this artistic medium is the ultimate challenge to any ambition in Conservation to immortalise cultural heritage.[14] According to

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[7] The book *Mortality Immortality?: The Legacy of 20th-Century Art* (Corzo (ed.) 1999) presents some examples of the use of modern materials and alternative techniques.

[8] See examples in (Chiantore and Rava 2013) and (Ferriani and Pugliese 2013)

[9] Time-based media works have a variable nature, changing and evolving with time. Variations can be seen as a foil to develop new ways of experiencing these artworks across time and space. Other terms related to this art genre emerge in the relevant literature, such as *media art* (namely in projects whose lineage is mostly related to archival sciences), *multimedia art* (see Hanna Hölling's work – 2017, for example), or *electronic media art* (terminology used by the America Institute of Conservation, for example).

[10] The use of the term *precarious* was informed by Eleonora Fabião's "Precarious, Precarious, Precarious. Performative Historiography and the Energetics of the Paradox: Arthur Bispo Do Rosario's and Lygia Clark's Works in Rio de Janeiro" (New York University, 2006). See also Fabião (2012).

[11] The association between performance art and immateriality has since been contested. See Chapter 4 for more details.

[12] Scholarly efforts emerging in the field of the Conservation of Contemporary Art can be traced back to the 1990s, with the development of the Artist's Documentation Program, by the conservator Carol Mancusi-Ungaro. See Chapter 2 for more details. It is also important to note that this was not the first time that qualitative methodologies of inquiry were used in the field of Conservation. Paintings conservator Joyce Hill Stoner started performing interviews to renowned conservators back in the 1970s in the framework of the *Oral History Project*, which aims to record the memory of Conservation professionals around the World (see the Project's page at www.conservation-us.org/our-organizations/foundation-(faic)/initiatives/oral-history-project#.W2QvGVVKiUk).

[13] For more on how installation art's and performance art's ontologies sometimes overlap see (Irvin 2013).

[14] This genre has been characterised by its ephemeral and event-like nature, which has been intrinsically linked to the context of its emergence. It is hard to pin point what led to the expansion of performance art within the artistic community. Among

(footnote continued on next page)

Performance Studies theorist Peggy Phelan, performance artworks cannot be reproduced or fully represented, as they disappear after their materialisation (Phelan 1993, 146). And yet, somehow they seem to keep coming back to life. Documents, material remains, gestures, voices, or acts of remembrance, either individual or collective, bring to life, or at least evoke, these once dead artworks. So are they ever really gone? Looking at Milan Kundera's thoughts about death and immortality, as cited in this chapter's epigraph, it seems that performance artworks, inasmuch as man, do not "know how to be dead".[15] How can Conservation cope with these works that, after the initial spurt of life, persist in limbo, being neither alive nor dead? How can Conservation deal with works that no longer exist and, yet, keep getting evoked? Can performance art in its messiness and intended variability, ever be immortalised or even transmitted? Can Conservation shift its emphasis and incorporate preserving variable materialities?

1.1. Aims and Scope

This research project aims to understand how performance art is changed by Conservation's ways of knowing and how, in turn, Conservation is changed by performance art's idiosyncratic paradoxes. Given the wide scope of what can be considered conservation activities, the present dissertation is focused on documentation processes.[16]

The emphasis on performance art documentation instead of performance art ontology represents a theoretical shift from what constitutes performance to "how we do things with performance", as suggested by art historian Jonah Westerman (Westerman 2018, 2). Through the analysis of documentation practices, some inferences about performance artworks can be developed. Referring to performance art documentation and institutionalisation, Westerman continues:

> First, it becomes clear how indivisible are any given performance and its documentation. It might be ordinary now to question the seemingly straightforward temporal sequence whereby action necessarily precedes concerns about registration (…). A focus on practices, however, reveals the extent to which these complex interrelations are the effects (not the causes) of how performances

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the several factors that might have contributed to the emergence of this medium, four aspects seem to be particularly underlined in the relevant literature: (1) the growing tendency towards the dematerialisation of the art object (see Lippard 1973), (2) the expansion of the notion of art as movement or action, which can be traced back to Pollock's *action-painting* (see Kaprow 1993 [1958]), (3) the use of the body as instrument (see Jones 2012b), or (4) the socio-political context, linking the occurrence of performance art to a reaction against the art market, commodification and capitalism (Goldberg 2001; Bishop 2012). More information about performance art and its emergence can be found in Chapter 4.

[15] Regarding performance art re-enactments, art historian and theorist Hal Foster (2015) raises a very relevant point, which also details how these artistic manifestations are often characterised by their hybrid and liminal existences: "Not quite live, not quite dead, these re-enactments have introduced a zombie time into these institutions. Sometimes this hybrid temporality, neither present nor past, takes on a gray tonality, not unlike that of the old photographs on which the re-enactments are often based, and like these photos the events seem both real and unreal, documentary and fictive" (Foster 2015, 127).

[16] Such a view is resonating closely with Vivian van Saaze's idea of the artwork's authenticity and ontology as something that is *done* through museum practices (see 2013). Regarding the idea of 'doing artworks', van Saaze posits that "things are not things in and of themselves but are constructed in practices. Artworks in the museum seem autonomous, but their continued existence is the result of a lot of work and effort. Artworks, in other words, need to be 'done'. Moreover, (…) art is not the product of an individual, but 'the product of a collective work, the work that all these different people do, which, organized in one way or another, produces the result that is eventually taken to be the artwork itself' (Becker, Faulkner and Kirshenblatt-Gimblett 2006, 3)" (van Saaze 2013, 27)

> construct and provoke particular kinds of relations between audiences and artworks in actual contexts of encounter and reception (…). Second (…), it becomes readily apparent that what we sometimes consider the existential contest between the experimental practice and the 'museum' (…) is largely fantastical. (…) performance and 'the institution' are dynamically co-determining – in much the same way as performance and documentation – and have been for quite some time. (Westerman 2018, 2).

The research presented here aims to address a knowledge gap that persists in regard to the conservation of performance art and, more specifically, documentation.[17] While the conservation of Time-based Media Art, a field that also encompasses performance-based works, has been addressed in recent years, efforts towards the conservation of performance art are still somewhat tentative. The few Conservation studies related to performance art are usually directed to identifying problems regarding performance artworks' preservation. Tate Galleries' Head of Collection Care Research, Pip Laurenson, and Maastricht's University Scholar, Vivian van Saaze, identified three challenges for the conservation of performance art in an essay addressing the results of one of the few studies focussed on the issue. They found that, (1) performance art's authenticity tends to be connected to the original event and the presence of the performer, (2) there is an opposition between Conservation and performance art: while Conservation is traditionally attached to object-based art practices, primarily established at a material level, performance art is often deemed immaterial, and, finally they recognised (3) the contingencies of maintaining the artwork's social networks at an institutional level (Laurenson and van Saaze 2014). At the same time, the notion of documentation is broadly used throughout different disciplinary contexts. Indeed, in the same book that Westerman puts forward the idea of thinking about performance art through documentation practices, authors from various disciplinary fields reflect upon the idea of documentation and documents using the same terms to discuss diverse methodologies and practices, throughout various fields of knowledge including Conservation, Visual Studies, Performance Studies, or Art History.[18] The need for a redefinition of Conservation methodologies in regard to Contemporary Art and its terminology to embrace performance art's idiosyncrasies was an evident conclusion of the few other research projects that studied this artistic manifestation.[19] At the same time, although documentation production, a methodology commonly used in the Conservation of Contemporary Art, is still considered the best possible way to allow for the revival of these artworks, the pitfalls of this approach are starting to be identified, namely its inability to rescue performance art's main characteristic: its (a)liveness. Documentation

[17] During the last days of writing up this thesis in February 2018, Tate (London) has announced that they had been awarded $1.5 million from The Andrew W. Mellon Foundation for developing new models "for the conservation and management of recent and contemporary works of art (…) such as time-based media, performative, live and digital art." (Sharpe 2018). This award also helps contextualise the relevance of the present project.

[18] That is the case, for example, of Pip Laurenson, who discusses the use of documentation as a conservation method, and other authors such as Henry Lowood, Eric Kaltman, and Joseph C. Osborn who reflect upon "documentation" as video recording (see Westerman and Giannachi (eds.) 2018).

[19] Having been typically developed by museums in collaboration with academia, such research projects are mostly focused on adapting museum procedures to the incorporation and preservation of performance-based artworks. See Chapter 2 for more information on these projects.

made in the context of museums and other heritage institutions often allows performance works to be shown in other contexts, however, as it will be made clear in this dissertation, the works that are collected usually belong to a category ("delegated-performances") which already implies the existence of a simple script to be followed by others. Whenever that its not the case, the continuous quest to secure art's immortality has frustrated most possibilities for keeping performance art alive beyond its documentation.

Through a detailed analysis of relevant literature in the field of Conservation (more details in Chapter 2 of this thesis), three issues hampering progress in this research can be identified:

(1) *Conservation's scope* versus *the immateriality of performance artworks*.

(2) *Lack of an epistemological analysis of documentation methodologies*.

(3) *Difficulties in managing the artwork's network of social connections*

These issues could be translated as *theoretical*, *methodological*, and *practical*. Given the goal of this dissertation – to understand *how* conservation and documentation practices are affected by performance art and how performance artworks can change through the conservation process, its aim is *methodological*. It is not feasible, however, to tackle methodological issues without addressing current theoretical frameworks. In the same sense, it is not possible to aim at answering any institutional concerns without addressing the lack of methodological reflection. Given the breadth of the issue and a necessarily sequential approach to the problems of conserving performance art, this thesis will focus on discussing the first two domains: the theoretical and the methodological. The need to explore these two issues has consequences for the structure of the thesis: while the first part of the text carries out a theoretical examination of both Conservation's and performance art's ontology, the second part utilises a set of selected case-studies in order to examine processes involved in performance art documentation. Art historian Jonah Westerman tells us that performance art and its documentation are co-determining (Westerman 2018). In this sense, the focus on the documentation process is on a par with understanding performance art's ontology - which has been the focus of efforts in Performance Studies and Conservation. The present approach therefore mandates what can be called an onto-epistemological approach to the problem of the conservation of performance art. As the ephemerality of performance art puts it somewhere between the material and the immaterial, an analysis of the medium needs to acknowledge its liminality. Conservation, on the other hand, ranges between the preservation of tangible objects and their intangible values and discourse, which also implies a sense of the in-betweenness of what an object is, what it was, and what it can be. This paradox is characterised by the immediacy of being in the present whilst simultaneously thinking about how that immediacy, that being in the present, can be transmitted to the future. Reflection upon both Conservation and performance art thus demands an interrogation of those otherwise strict dichotomies: *mortality* and *immortality*, *tangible* and *intangible*, *material* and *discourse*, and *materiality* and *immateriality*. Analysing performance art and Conservation practices and their discourse, along with

the exploration about the ways they co-constitute each other, demands an epistemological lens that encompasses the juxtaposition of typically opposing views and the annulment of strict and fixed ontological borders. It demands an approach that asserts performance art's liminal state along with Conservation's action, which lies in-between past, present, and future. The performative material-discursive theory of *agential realism* by philosopher and feminist scholar Karen Barad - (Barad 2003, 2007, 2010, 2011, 2012) - with its "ethico-onto-epistemo-logical" commitment, is one such approach.

Barad's agential realism has been applied to the study of visual artworks by the art historian Amelia Jones (2015). In an article about material traces in performance art, the art historian and theorist Amelia Jones shows how the continued reliance on discourse might have transformed the way we see and experience performance art. Jones suggests that hybrid works, which move between performance and the installation of the performative act's remains, show the limits of traditional ways of interpretation, "whether art historical or curatorial (…) or based in performance studies' tendency to emphasize process and narrative content or to claim "authenticity" for the performing live body" (Jones 2015, 20). Referring to Heather Cassils' *Becoming an image* performance from 2013, Jones suggests that an art historical approach would "dwell on the photographs alone designating Cassils as their intentional, activating agent and reading them as static objects" (Ibid.). Performance Studies, on the other hand, would "tend to discuss the visceral experience of the performative moment of enactment (…) as proof of our access to an "authentic" body of action" (Ibid.). Through her analysis of Cassils' work, Jones argues for a material-discursive analysis, namely through the theory of agential realism developed by Karen Barad (Barad 2007). Under Jones' analysis, material-discursive practices emerge as a possible method to effectively engage with an artwork's present and past materialities.[20] Accordingly, looking at the visual arts through the lens of agential realism allows researchers to "attend to the animated and animating potential of materialities while also acknowledging the performative aspect of these materialities (i.e., that through their specific manifestations, they promote an understanding of the previous actions involved in their having been made in the past)" (Jones 2015, 27). Besides allowing for the performativity of visual art as well as its histories, agential realism cancels traditional oppositions such as subject and object, or discourse and matter. At the same time, agential realism can be used to jettison the idea "of the artwork as a fixed endpoint (of making) or as a fixed beginning point (of interpretation)" (Jones 2015, 32). Jones suggest that in this sense, the advantages to using Barad's theory in the study of visual art seem to compensate for the pitfalls of previous

[20] According to Jones, the relationship between artwork and its maker is at the core of any art commodification, being framed as an "extreme humanist investment in singular agency" (Jones 2015, 26), and thus, challenging new materialist and *thing theories* along with neo-Marxist and performance theory. Jones then suggests that Alfred Gell's characterisation of artworks as "indexes of [human] agency", withdraws agency from the art object, reiterating the association between its value (whether economic or not) and a sense of intentionality by its maker (Gell 1998). Jones adds that "even with time-based works such as live performances, the visual arts world, relying on these structures of belief and value, tends to turn the living body into an object" (Jones 2015, 26).

theoretical frameworks (see Jones 2015).[21] In the same way as Cassils' installations operate as remains of a past action (or labor), performance art is also materialised as an hybrid between the past action and the memories that emerge in the present time, ever fragmented and materialised in multiple human and non-human bodies.

1.2. Agential Realism and Ethico-onto-epistemo-logical approach

Using studies in quantum physics (namely Niels Bohr), post-structuralist theories (Michel Foucault and Judith Butler), and Donna Haraway's feminist influenced studies (and especially her ideas around 'Situated Knowledges' – see Haraway 1988), Barad proposes that the world is made up of phenomena that "come to matter" through "the ontological inseparability of intra-acting agencies" (Barad 2007, 139). *Intra-action*, she proposes, stands "in contrast to the usual "interaction," which presumes the prior existence of independent entities or relata" (ibid.). Accordingly, intra-actions are what provides meaning to "particular material articulations of the world" (ibid), and what creates objects. Objects and all other phenomena (including performance art) are, as a product of these intra-actions, "contingent configurations of mattering" (Barad 2013, 7), which occur between human and non-human agents. In other words, while *inter-action*, characterised by the prefix *inter-*, refers necessarily to two distinct entities that undertake an action together, at a given moment, intra-actions imply that those entities are never distinct nor separated nor even pre-existing. Barad suggests that intra-actions reflect a "relational ontology" (Barad 2003, 812), which is at the basis of every interaction in the world whether we are humans or non-humans. In this sense, Karen Barad's agential realism acknowledges the intertwining between the observer and the object. In order to illustrate how intra-actions occur in the case of artworks, the art historian Amelia Jones, refers to Juliana Cerquiera Leite's *the climb is also the fall* (2011) in her essay on performance art's material traces, and argues that:

> I experience [*the climb is also the fall*] through its materialities the way in which the silicone, the steps, and gravity conspired to limit and define the movements of Leite in composing the imprinted body-work I encounter. Isn't this co-articulation similar to the way in which my description of this experience here affects my memory of the work, and your access to it, and thus what the work "is" for those who have read these words? All are intra-active. (Jones 2015, 28)

[21] New materialist approaches, such as Barad's *agential realism*, or Bruno Latour's *Actor-Network Theory* (ANT), recognise non-human agency as part of the fabric of the world. Actions are a result of a combination of human and non-human interactions. The differences between these approaches fall outside the scope of this thesis. For more Barad's approach see, for example, Barad's interview in *New Materialism: Interviews & Cartographies*, authored by Iris van der Tuin and Rick Dolphijn (2012, Ann Harbor: MPublishing – University of Michigan Library, Open Humanities Press), pp. 48-70. New materialist approaches such as Barad's were used in previous studies in the field of Conservation of Contemporary Art, such as Vivian van Saaze's *Installation art and the museum* (2013). In her book, van Saaze reflects on how artworks (along with their authenticity) are *done* through museum practices by applying notions from Bruno Latour's *Actor-Network Theory* and Annemarie Mol's *The Body Multiple: Ontology in Medical Practice* (2003). In his studies, Dominguez Rubio suggests that museum objects are agents in the practices that co-constitutes them by analysing how conservation practices (and the roles of the involved agencies) change depending on the artwork. For this purpose, he compares the conservation practices around an oil painting (such as Leonardo da Vinci's Monalisa) and time-based artworks, such as video and media installations by Nam June Paik (see Dominguez Rubio 2014, and Rubio and Silva 2013).

The notion of *intra-action* has repercussions in the way matter is understood. If we are all part of the same entity and performing only intra-actions instead of inter-actions, every act of knowing is entangled with an act of being and becoming. Every act of knowing then transforms both the knower and the known. In *Posthumanist Performativity* Barad, drawing on Butler's performativity and Foucault's historical discursive practices, argues that matter is not fixed and contained, but an on-going practice.[22] To Barad, matter "is always already an ongoing historicity" (Barad 2003, 151), and "is substance in its intra-active becoming - not a thing but a doing, a congealing of agency":

Matter is a stabilizing and destabilizing process of iterative intra-activity. Phenomena - the smallest material units (relational "atoms") - come to matter through this process of ongoing intra-activity. "Matter" does not refer to an inherent, fixed property of abstract, independently existing objects; rather, "matter" refers to phenomena in their ongoing materialization.Matter is, therefore, known through any act of observation. Observation implies an act of measurement, or what Barad calls an "agential cut". Barad posits:

> Measurements are agential practices, which are not simply revelatory but performative: they help constitute and are a constitutive part of what is being measured. In other words, measurements are intra-actions (not interactions): the agencies of observation are inseparable from which is observed. Measurements are world-making: matter and meaning do not preexist, but rather are co-constituted via measurement intra-actions. (Barad 2012, 6)

Agential realism makes visible the inevitable relationship between the ways of knowing a given phenomenon, say a performance artwork, and the determination of what that phenomenon is considered to be, or its measurement. In this sense, and once again drawing from Haraway's *Situated Knowledges*, Barad does not separate measurement from the phenomenon. She does not separate ways of looking from who is looking and the observed entity. In this sense, both Haraway and Barad refuse the idea of an 'outsider's look'. Experiencing looking at something through a microscope might allow us to better understand what Barad is saying.

When we look through the lens of a microscope, for example, agents include the observer, the instrument, and what is being seen. When we make decisions to know (or measure) a specific area instead of another, we are performing an *agential cut*. When we choose to take a sample from a specific place instead of another, we are performing an *agential cut*. The idea of measurement and the mutability of matter according to specific measurement instruments is also well understood (and observed) in the field of physics. Barad uses examples of this phenomenon such as electron's making quantum leaps (Barad 2010), or electron diffraction as embodied by the double-slit experiment (Barad

[22] This view is shared by other feminist theorists including Elizabeth Grosz (Grosz 2009, 2017) and Donna Haraway (2004 [1992]). See also (Coole and Frost 2010a, 2010b).

2007). Barad also points to wave-particle duality and Schrödinger's cat as other notable examples from physics that express the importance of measurement (Barad 2007, 2010).[23]

Measurements are, within the agential realism framework, intra-actions influenced by apparatuses.[24] And apparatuses, according to Barad, are phenomena which include structures, mediums, human and non-human, that allow for the measurement of an emergent property. She develops her notion of apparatus by departing from Foucault's homonymous use of the term, criticising his definition as failing to encompass how apparatus change and are changed by the phenomena they measure.[25] This critique is at the core of what makes agential realism a material-discursive approach:

> (…) there are crucial features of power-knowledge practices that Foucault does not articulate, including the precise nature of the relationship between discursive practices and material phenomena; a dynamic and agential conception of materiality that takes account of the materialization of all bodies (…) (Barad 2007, 200)

In other words, according to Karen Barad's theory, discourse and matter do not exist as separated entities. Any apparatus transforms the phenomena it observes by the performance of being observed through that apparatus. As every *intra-action* is relational and given the proposed performative entanglement of discourse and matter in agential realism, the creation of apparatuses is thus essentially "material-discursive". For example, the act of reading a text, or hearing a speech, implies an entanglement between discourses (i.e. the text or the speech, as well as all socio-historico-philosophical *texts* that inhabit both the contents and matter of that text or speech) and its materialities (the book or screen that provides the text, body or speaker that speaks). Materials, here, are not a way of mediating a discourse, but are discourses in themselves, in the same way that discourses come into matter. In this sense, and as Barad demonstrates in *Meeting the Universe Halfway* (Barad 2007), material and discursive practices are mutually entangled but neither has a more privileged status over the other. Agential realism is materially-discursive not only because the production of material beings

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[23] The importance of observation was addressed in the field of Conservation by Helen Glanville. Glanville, a conservator and historian, states that in the "quantum world antithetical positions are equally valid in that they are both potentially held within observed reality" (Glanville 2007a, xi). She continues: "[B]oth aspects are necessary for any full description of the nature of light, of matter, or of any phenomenon including the work of art, all of which are organized wholes which are greater than the sum of their parts".

[24] Barad explains that measurements, "including practices such as zooming in or examining something with a probe, don't just happen (in the abstract) – they require specific measurement apparatuses (...). If measurement intra-action plays a constitutive role in what is measured, then it matters how something is explored. In fact, this is born out empirically in experiments with matter (and energy): when electrons (or light) are measured using one kind of apparatus, they are waves; if they are measured in a complementary way, they are particles" (Barad 2013, 6).

[25] Although Barad critiques Michel Foucault's approach to historicization and apparatus, the author is deeply influenced by Foucault's discourse on power-knowledge relations. Barad focusses on Foucault's *History of Sexuality,* trans. Robert Hurley (New York: Vintage Books, 1980), however, there are possible correlations to the issue of the archive detailed by Foucault in *The Archaeology of Knowledge and the Discourse on Language*. Trans. A. M. Sheridan Smith (New York: Pantheon Books, 1978). The issue and the workings of the *archive* are not part of this dissertation's discussion. For more on this subject please see Joan M. Schwartz's and Terry Cook's article entitled "Archives, Records, and Power: The Making of Modern Memory" (*Archival Science* 2, 2002). The power of the archive, along with "its underlying nature, theoretical assumptions, practical applications, historical evolution, and consequences for users" (Schwartz and Cook 2002, 2) is detailed in two special thematic issues of Archival Science on "Archives, Records, and Power," published in 2002. See also Carter 2006.

and their apprehension in the world are concomitant,[26] but also because a given apparatus provides the materialisation of a particular possibility, thereby excluding others. The act of reading a text from a book instead of a screen, in a private library surrounded by old books with leather covers instead of at a crowded square in the city centre, is part of the text's discourse and materiality. The act of understanding a text, of knowing a text, implies material and discursive transformations in both the text and the reader. Knowing is thus performative, as it implies an utterance, or an act, that *does* something in the world (cf. Austin 1962).[27] In this sense, knowing is also an ongoing construction of the phenomenon's existence; being is intertwined with ontology, and vice-versa. *Reality*, on the other hand, exists in a state of indeterminacy, a *virtuality* full of possibilities. In other words, if mattering acquires meaning and form through its capacity of realising different possibilities, the future is always undetermined. Karen Barad posits that indeterminacy is "only ever partially resolved in the materialization of phenomena: determinacy, as materially enacted in the very constitution of a phenomenon, always entails constitutive exclusions (that which must remain indeterminate)" (Barad 2013, 7). Measurements, or ways of knowing, are then acts of excluding agential possibilities, of performing agential cuts. Choosing one possibility instead of others,[28] or measuring in a specific way, can be regarded as ethical. In this sense, given that ethics is related to forms of being and knowing, Barad regards agential realism as essentially an ethico-onto-epistemological approach.

1.2.1. Ethico-onto-epistemo-logical approach

Barad's ethico-onto-epistemological approach is developed from elements of Donna Haraway's feminist theory where "the need for accountable and just knowledge production, the idea that one cannot but ethically engage with the world" is emphasised (Geerts 2016). The act of measuring implies the creation of a given existence, while at the same time erasing other existences. In other words, the particular circumstances surrounding a given act of reading a text have constitutive consequences in both matter and discourse, excluding other matter and discourse entanglements that could have existed given other circumstances. The creation of that existence, against all "Others",

[26] Barad argues that "knowing does not require intellection in the humanist sense, either. Rather, knowing is a matter of differential responsiveness (as performatively articulated and accountable) to what matters. As such, agential realism goes beyond both humanist and antihumanist accounts of the knowing subject as well as recent insights concerning the knower as a prosthetically enhanced human." (2007, 200).

[27] The idea of performativity will not be discussed in the context of this dissertation. It emerges from the notion of *performative utterances*. According to the philosopher James Loxley *performative* utterances imply that "words do something in the world, something that is not just a matter of generating consequences, like persuading or amusing or alarming an audience." (Loxley 2007, 2). For more on *performative* see J. L. Austin's *How to Do Things with Words* (Oxford: Clarendon Press, 1962), Judith Butler's *Bodies that Matter. On the Discursive Limits of Sex* (London and New York: Routledge, 1993), and James Loxley's *Performativity* (London and New York: Routledge, 2007).

[28] There are many other intra-actions influencing a given choice, so no choice is isolated or devoid from its contingencies. Thank you to Dr Jonathan Kemp for pointing this out during manuscript revision.

therefore, entails a sense of both accountability and responsibility.[29] We are accountable for our measurements, as we are responsible for discovering how they mis- or un- represent other existences. Barad's proposal of an "ethics of entanglement" precisely targets an individual's accountability across what she calls "spacetimematter." Being part of every phenomenon, or being part of its "entanglements", is our debt towards human and non-human Others, and is part of what constitutes phenomena:

> An ethics of entanglement entails possibilities and obligations for reworking the material effects of the past and the future. There can never be absolute redemption, but spacetimematter can be productively reconfigured, reworking im/possibilities in the process. Changes to the past don't erase marks on bodies; the sedimenting material effects of these very reconfigurings – memories/re-memberings – are written into the flesh of the world. Our debt to those who are already dead and those who are not yet born cannot be disentangled from who we are. What if we were to recognize that differentiating is a material act that is not about radical separation, but on the contrary, about making connections and commitments? (Barad, 2011, 150)

According to Barad, *diffraction*[30] is a way to accept the ethical responsibility that comes every time we perform agential cuts: "We can understand diffraction patterns – as patterns of difference that make a difference – to be the fundamental constituents that make up the world" (Barad 2007, 72). Evelien Geerts and Iris van der Tuin suggest that Barad uses the metaphor of diffraction "to denote a more critical and difference-attentive mode of consciousness and thought" (Geerts and van der Tuin 2016, n.d.). Geerts and van der Tuin trace the genealogy of the use of the term and suggest that diffraction fulfils the need to "include" the often excluded Other. In discussing Haraway and also Trinh Minh-ha's perspectives on diffraction, they suggest that as methodology *diffraction* disturbs heteronormative Western-centric perspectives that populate discourse and readings of matter[31]:

> Thinking diffractively steps out of the phallogocentric, reflective logics of producing the Same all over again by acknowledging the differences that exist, while at the same time pointing at where the problematic reductions and assimilations of difference have taken place (…) Rather than employing a hierarchical methodology that would put different texts, theories, and strands of thought against one another, diffractively engaging with texts and intellectual traditions means that they are dialogically read "through one another" to engender creative, and unexpected outcomes (ibid., 30). And that all while acknowledging and respecting the contextual and theoretical differences between the readings in question. (Geerts and van der Tuin 2016, n.d.)

The possibility of reading "dialogically (…) through one another", mirrors how transversality and transdisciplinarity (along with other qualities with the prefix trans-) can be seen throughout

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[29] It is important to mention that the act of reading (or measuring) is not restricted to human agencies, as non-human agents are also actors in the *doings* of matter. As stated by Barad: "discursive practices are not human-based activities but rather specific material (re)configurings of the world through which local determinations of boundaries, properties, and meanings are differentially enacted" (Barad 2003, 802). As far as we know, however, human agents are the only ones who can express ethical concern regarding the possible exclusions of their activity. For this reason, the analysis of non-human agents such as computer software, recording cameras, or even structures like the museum, will not be regarded in this dissertation.

[30] Diffraction is a set of physical phenomena that occur each time a wave meets an obstacle. In classical physics it can be seen as wave interference (Barad 2007, Geerts and van der Tuin 2016, n.d.). In quantum physics, as objects have wave-like qualities, "we are invited to think about the inherent diffractivity of sets of waves, of single waves, and of single particles, under the right (experimental) conditions" (Geerts and van der Tuin 2016, n.d.).

[31] They go on to describe how Haraway, in referring to optics, contrasts diffraction with reflection. While reflection creates oppositions, such as our own reflection in the mirror, diffraction creates difference. In this sense, "seeing and thinking diffractively therefore implies a self-accountable, critical, and responsible engagement with the world" (ibid.).

Barad's works. Even the notion of intra-action itself reflects (or diffracts) that same idea of cross-sectionality and transversality. Geerts and van der Tuin suggest that Barad proposes to expand intra-action across the disciplinary fields of thought (or, in some sense, the apparatus of epistemology), entangling our ways of seeing and thus create new practices:

> Reading diffractively therefore not only appears to transcend the level of critique, ultimately based in a Self/Other identity politics, but in Barad's regard also can be regarded as a boundary-crossing, trans/disciplinary methodology, as it brings about "respectful engagements with different disciplinary practices" (Barad 2007, 93). Blurring the boundaries between different disciplines and theories to provoke new thoughts and theories, this methodology examines how and why boundaries between disciplines and strands of thought have been made and how they can be (re)made to matter more toward inclusion than apartheid. (ibid.).

Following on from this idea of transdisciplinarity, Barad argues in *Meeting the Universe Halfway* that agential realism and diffraction might have repercussions for analysis in feminism (reproduction and women's bodies, for example), literature,[32] social inequalities, along with issues related to science studies.[33] That is also necessarily true about the application of her ethico-onto-epistemological approach. Because Barad presents a way of studying how things are made observable, its application to the conservation of performance art is worth further exploration.

1.3. Reading *diffractively*: approaching the conservation of performance art

Barad's theoretical framework seems to answer the chronic dichotomies found in the conservation of performance art. It offers operative notions, such as agential cuts or *diffraction*, that are essential to critically assess how performance art is understood through the lens of Conservation, and how a process of knowing changes both performance artworks and the conservation process. Barad's agential cuts, for example, refer to acts of excluding other agential possibilities, i.e. of privileging one way of knowing instead of another. Exclusions, although excluded, are still part of the observed entity. Through the act of knowing (or *measuring*), exclusions are not taken into account. Drawing on Barad's analysis of the use of scientific instrumentation, for example, it is possible to see how scientific analysis in Conservation studies ends up co-constituting both the object's discourse and matter. The act of choosing a given sample instead of others implies excluding a realm of possibilities that could derive from different results. The act of choosing to analyse the object under a specific lens (such as through an XRF device) also delimitates the knowledge obtained to very specific inclusions (or results). In both cases, new knowledge provided by measurements (made by human – the conservator – and non-human – the XRF device – agents) imply a material and discursive reconfiguring

[32] In line with this approach, Marije Hristova's PhD thesis, entitled *Reimagining Spain: Transnational entanglements and remembrance of the Spanish civil war since 1989* (Maastricht University, 2016), it is worth mentioning. Hristova explores the transnationality of Spanish civil war's memories through Barad's *agential realism* and a diffractive reading of cultural memory narratives regarding the wars in Former Yugoslavia, the idea of *subtierro*, as well as the Holocaust.

[33] Although the Bruno Latour and other scholars are often associated with the Science and Technology Studies (STS) field, Barad uses "science studies" in this context. Thank you to Dr Jonathan Kemp for pointing this out during manuscript revision.

of the artwork. Looking at performance art documentation, the act of recording a performance work, through a specific mediation device, which implies choices regarding viewpoints, what to record, when to stop, what to focus on, also implies a series of inclusions and, consequently, exclusions that reconfigure both the performance artwork and the conservator material-discursively. In the same manner, interviewing an artist might consist of several *agential cuts*, promoted by the ways of asking a specific question, or even the decision of asking that question instead of another.

As mentioned above, Barad (2007) regards *diffraction* as one way to answer the ethical responsibility that comes every time we perform agential cuts (Barad 2007). *Reading diffractively* relates to different ways of knowing. Such difference is always seen through relational analysis, and might enclose, for example, the use of new methods in the study of a given object. In the case of recording a piece of performance art, it might imply more that one recording agent and/or mediation device (human or non-human).

More than being a method to develop new and unexpected perspectives, *diffraction* is also a way to reflexively approach a given object. Barad suggests that *diffraction* allows for creating new and unforeseen agential cuts, making previously excluded aspects visible. Barad suggests that *diffraction* is part of an ethico-onto-epistemo-logical approach that underlines how ways of knowing are intertwined with the knower and what is known (ibid.). As ontology is entangled with epistemology, ethical consequences necessarily arise: agential cuts, by excluding *Others*, reflect a political view, with consequences regarding social justice (ibid.). In the case of conservation processes (as in others), the process of knowing always includes acts of exclusion (or "measurement," as Barad calls it), issues of misrecognition and injustices of representation in the politics of cultural heritage conservation can be particularly highlighted. At the same time, it is necessary to focus on the ethics of the conservation process instead of its end-result. Or, in other words, it becomes necessary to answer to the question of who and what are we excluding from and in the conservation process. Those issues are especially relevant in the case of artworks where materiality seems to be transitory since observation is moved past any expectation of objectivity.[34] In this sense, and given performance art's severe impermanence, agential realism seems especially suitable to understand how conservation actions affect performance art and vice-versa. Moreover, by going beyond binary opposites, strict dichotomies, or long-accepted contrasts, and searching for *intra*-connections, confluences, and unexpected entanglements, agential realism attends to some of the theoretical constraints otherwise affecting the conservation of performance art, namely the hybridity of the medium as well as of the method. With the goal of reflecting upon how Conservation and performance art intra-act, agential realism permeates the arguments used in this thesis, both in the ways Conservation's and performance art's ontologies are (re-) thought and

[34] Several studies have shown how conservation decisions are inherently subjective. See, for example, Muñoz Viñas 2005, Caple 2001, and Marçal et al. 2014.

in how the documentation processes of its case-studies are analysed. Diffraction is then materialised throughout this thesis both in an analytical (Part II) and methodological (Part III) sense.

Conservation's association with the tangibility of objects contrasted with performance art's implicit immateriality are two issues which will be diffractively read in Chapter 3 and 4 respectively. The analysis will also include transdisciplinary approaches to the notions of conservation, cultural heritage, and performance art. The need to address art's materiality rather than art's materials has already been identified in the Conservation field, for example by conservator and theorist Hanna Hölling (Hölling 2017a). She suggests that Conservation has evolved past the idea of "prolong[ing] its objects' material lives into the future" and that the field "is now also seen as an engagement with materiality, rather than material—that is, engagement with the many specific factors that determine how objects' identity and meaning are entangled with the aspects of time and space, the environment, ruling values, politics, economy, conventions, and culture" (Hölling 2017a, 89). While things such as understanding an artwork's materiality or the relationship between an art object and time are of the utmost importance for Art Conservation, there appears to be a lacuna in the development of epistemological arguments or specific methodologies for preserving art's wider materialities. The ontology of Conservation needs to be addressed with an understanding that it cannot be separated from the practice of conservation. Performance art's ontology, on the other hand, has been examined in depth in Performance Studies, with theories and approaches related to more discursive practices around this art form, with a few exceptions in the field that have started to explore performance art in terms of its materialities (see Chapter 4 for more details). While some studies in the conservation of performance art have been informed by Performance Studies (for example, see Laurenson and van Saaze 2014), an analysis of how performance art changes Conservation practice and how Performance Studies might inform conservation practice has been on the whole neglected. A diffractive exploration of these issues could entail new perspectives of how Conservation and performance art can be co-constitutive. The understanding of how Conservation and performance art come to *matter* through their intra-actions needs to be also analysed in practice.

1.3.1. Case-studies

Besides the diffractive approach used in the study of the above-mentioned issues, the methodology used to assess the *mattering* of the conservation of performance art is based on case-study analysis. In the context of this research eight performance artworks were documented.[35] All selected case-studies are familiar to some parts of the art world, having been recognised by critics and art historians, either through their exhibition or descriptions in catalogues, newspapers, or publication in academic articles and books. Given the scope and size of this dissertation, two of the eight case-

[35] It should be noted here that due to copyright issues and personal data protection laws, the full documentation of these works, images, as well as interview data, is not included in the dissertation's text or its appendixes.

studies are presented: *o pombal. 99 pombas de brincar para outros tantos usadores* ("the dovecote. 99 doves to play for as many of players" from 1973),[36] by Carlos Nogueira, and *Identificación* (1975), by Manoel Barbosa.[37] The decision to focus on these two case-studies is connected with the amount of detail in the documentation produced, the characteristics of the documentation process - including the extent of interaction with artists and other relevant actors, artist's availability, or alternative methods for data collecting and production, among others – as well as the context of their creation. Also, research involving the remaining six case-studies followed the same methodology applied to Nogueira's *the dovecote* and, as such, their exploration would be redundant in the exploration of how current documentation methodologies affect and are affected by performance art.

The impact of the selected case studies can be seen in a *glocal* context.[38] Locally this is the first research project aiming at preserving Portuguese performance artworks. It adds to the small corpus of knowledge regarding Portuguese performance art, which remains almost absent from any 'official' art history.[39] Case-study relevance is even more pronounced given the works context of creation. They were developed in the 1970s, a decade of profound importance in Portuguese history, characterised by the dissolution of a dictatorship, the end of the Colonial War, as well as the subsequent path towards democracy. At the time of writing, Portuguese museums and other cultural institutions are still resisting the incorporation of performance artworks in their collections.[40]

As apparent in leading museums such as Tate (see Laurenson and van Saaze 2014) or MoMa (Wharton 2016), when performance works are incorporated, these artworks enter their collections as a set of material remains: material glimpses of past actions without full contextualisation.

Documenting performance artworks is essential to recover the artwork's context: the whole fabric that mingles material remains with their significance. Recovering stories, attitudes, gestures, affects, almost as an archaeological uncovering in the process of making these works, becomes then

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[36] For clarification purposes, *o pombal. 99 pombas de brincar para outros tantos usadores* will be referred to as *the dovecote* from this point onwards.

[37] Additionally, the following artworks were documented: *the grey days* (Carlos Nogueira, 1981), *A Camões e a ti* (Carlos Nogueira, 1980), *Luís Vaz 73* (Ernesto de Sousa and Jorge Peixinho, 1975), *sexyMF* (Ana Borralho & João Galante, 2006), *Ad Verbum* (Vasco Aráujo, 2010), and *Fiat Lux* (Cildo Meireles, 1979). The remaining six case-studies, although absent from the present document, were important to foster the author's archive of conservation practices, thus allowing for a deeper reflection in the main case-study analysis. *Fiat Lux* (created by Cildo Meireles in in 1979), for example, provides an excellent example of the changes an artwork undertakes during its career and how several actors, including the conservator, might change or transform its biography, while *Luís Vaz 73* (created by Ernesto de Sousa e Jorge Peixinho in 1975) was essential to understand how the artwork's authenticity is not allocated to a single material manifestation (more on this follows in the Chapter 3). Works by younger artists or collectives such as *Ad Verbum* (Vasco Araújo, 2010) or *sexyMF* (Ana Borralho & João Galante, 2006-2018) were crucial in the process of recognising the differences between delegated and the non-delegated performance artworks produced in the 1970s. For more on these works and their documentation process see Marçal et al. (2013, 2015, 2016a, 2016b), Marçal and Macedo (2017a, 2017b) and Marçal (2017).

[38] 'Glocal' is a neologism mostly used in social sciences to imply a mix between global and local spheres (see Hong and Song 2010). For more on how conservation is seen locally and globally see (Avrami 2009).

[39] Performance Studies theorist and historian Cláudia Madeira has referred to the absence of performance art from Portuguese Art History on several occasions (Madeira 2006, 2013, 2016, 2017). Appendix 1 provides a review of the selected case-studies' historical context. This chapter's analysis of Portuguese performance art created between the 1970s until the mid-1980s portrays the invisibility of this artistic genre which, until recently, lacked any historicization.

[40] See Appendix 1 for more details.

the primary scope of any documentation process. In this sense, a study that aims at preserving performance works from the 1970s through their documentation is particularly urgent as many of the agents involved in the production of these unique works[41] are from an older generation that might soon cease to be available. As time passes, memories fade, and artists and participants are beginning to disappear, forever endangering the works they created. In this sense, the present study will add to current studies in Conservation, Museology, Art History, Contemporary History, as well as potentially contributing to transversal areas such as Memory Studies, Visual and Material Culture, and Performance Studies.

The relevance for the Conservation field of the case-studies selected, goes beyond simply the addition of their documentation to the existing body of documented works. It is also that they were the basis for the development of a new documentation methodology developed for this dissertation. Indeed, although the Conservation of performance art is an emergent area within the field, little attention has been paid regarding other artworks which (1) are currently outside art collections, (2) were created before the 1980s,[42] (3) where the context of their creation are associated with politically charged periods and/or actions. Both the case-studies highlighted in this research document belong to these three categories. Despite being currently owned by their creators, these artworks are recognised on both national and international art circuits and have been shown in various art galleries and museums in the last ten years. The absence of Portuguese performance artworks from art collections, means that any analysis of the *practical* problems that emerge in art institutions, such as the preservation of the documentation produced, cannot be studied for this thesis work.

1.3.2. Methodology for case-study analysis

The methodology used for case-study analysis implied producing documentation for those two artworks. After producing the documentation for *the dovecote* the process was critically analysed. Arguments developed in Part II were then applied in this analysis. After the assessment of *the dovecote*'s

[41] Referring to Naumaun's work, the Performance Studies theorist André Lepecki highlights the uniqueness of performance artworks created until the mid-1980s: "as with much performance art of the late 1960s and early 1970s, the point was not so much whether anyone could do it, or whether "anything was possible" but rather to probe what could be produced physically, subjectively, temporally, politically, formally whenever someone decided to strictly and methodically follow a pre-established program to its ultimate consequences" (Lepecki 2016, 23).

[42] The same happens in art history. See (Büren 2014). The main difference between artworks created until the mid-1980s and performance-based created from the 1980s-onwards lies on the growing use of technology in artmaking, mainly due to the democratisation of the access to mediation devices that occurred in the 1980s (see Reason 2006). Relying more and more in mediation devices such as photographic cameras, artists in the 1980s started to develop practices that moved beyond what was then considered live art in the strict sense and towards the development of multi-media art or *media art* (see Jones 2012b for a chronology of performance art development; for more on terminological differences between media art, multimedia art, and time-based media art see Chapter 2). The tendency for the use of technology was already visible in the 1970s, as we can see by Vito Acconci's *Following Piece* in 1969, or even performance art veteran VALIE EXPORT's *Action Pants: Genital Panic*, also created in 1969 as a variation of the event *Action Pants*, consisting of a photographic document allegedally portraying the performance action (Widrich 2012). Other factors might also have influenced this shift. Cláudia Madeira, for example, identifies the re-emergence of the Portuguese art market, which occurred in the 1980s, as a reason for artists to move to art practices that were more likely to be sold (Madeira 2017). In her text, Madeira even suggests a return to more self-contained practices such as painting, sculpture, and architecture (Ibid.)

documentation process, the process was reviewed and a new methodology was applied in the documentation of *Identificacíon*.

As part of this research twenty-two artist's interviews were conducted. Semi-structured interviews, which include a pre-determined script (cf. Beerkens et al. 2012), were the preferred method for conducting the interviews.[43] Open interviews were, however, used twice in the follow-up interviews conducted with Carlos Nogueira (see Chapters 5 and 6 for more details). Nine other relevant actors (artist's family or assistants, and audience members) were interviewed, some in more depth than others.[44] Two anonymous audience members from Manoel Barbosa's *Identificacíon*'s 2014 re-enactment were also interviewed about the performance. A simple interview transcription technique was used - developed from techniques described in the literature from sociology and anthropology (see Ferraroti 2005, for example), it incorporated both verbal and non-verbal elements. After interview transcription, analysis of the artist's (as well as other actors) discourse was considered important. However, no in-depth guidance or discussion regarding methods for analysing interviews could be found in the relevant Conservation literature.[45] Therefore interview analysis was made according to narrative methods for qualitative research outlined by Norman Denzin (Denzin 2000, 2003). Analysis via narrative construction was chosen given the idiosyncrasies of performance artworks, which are very much transmitted through body expressions, as well as the unfeasibility of validating any of the gathered interview materials.[46] Content Analysis (see Appendix 3) was also used as a tool to produce the final documentation files, which structure was based on variables and respective dimensions and sub-dimensions. Besides interviews, observation-participation and participation were also employed.[47] The latter was particularly relevant for the documentation of Manoel Barbosa's *Identificacíon*. Auto-ethnographic accounts were made during observation-participation and participation and not only deeply influenced the way the documentation process happened by also how the description of *Identificacíon* is constructed in the present thesis.[48] Auto-ethnography was introduced in the Conservation field by Sanneke Stigter (2016a, 2016b). The author describes auto-ethnography as "a self-

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[43] For more details on the method used, including a summary of the interview parameters, please see Appendix 4.

[44] For example, Isabel Alves, Ernesto de Sousa's widow was interviewed twice for long periods of time. Susana Pomba, the curator from the exhibition *O Dia pela Noite*, in which Vasco Araújo participated with *Ad Verbum* (2010), was interviewed once.

[45] Content Analysis was proposed as an analysis method in 2013 (Marçal et al. 2013). For more on the application of Content Analysis and its application to Conservation please see Appendix 3.

[46] According to Annet Dekker and co-authors, validation can be achieved through the triangulation of relevant information, from different actors, or even from a single actor and published and unpublished documentation (Dekker et al. 2010). However, the temporal dislocation between the originary event and the interview's context as well as the absence of a representative *corpus* of documentation, necessarily brought some doubts as to the accuracy of testimonies and, consequently, produced documentation that could not be fully validated using such a method.

[47] Participation in a given event allows for first person information gathering. For more on this topic see Karen O'Reilly's *Key Concepts in Ethnography* (New York and London: SAGE, 2008) and Chapter 7.

[48] *Identificacíon*'s description in Chapter 7 aims at rendering the author's personal experience while participating in the performance work. The description is in line with reflexive narrative methods (cf. Denzin 2000, 2003). Eleonora Fabião, art theorist and performer, endorses a variation of this method stating that a narrative "makes (...) intellectual absorption become also corporeal imagination. Through condensed narratives, one experiences a version of the performer's experience" (Fabião 2008, 102).

reflexive qualitative research method from the social sciences which foregrounds the researcher's subjectivity" (2016a, 227), adding that, in Conservation,

> autoethnography implies conservators describing how the object affects their actions while at the same time considering how their actions affect the object. Autoethnography is thus directed towards dialogue and critical thinking, and offers 'lessons for further conversation rather than undebatable conclusions. (Stigter 2016a, 227)

Auto-ethnographic notes were developed during observation-participation and participation activities, and, as quasi-journal entries written throughout the documentation process, allow for some insights to be drawn regarding the subjective role of the conservator as observer-participant. In this sense, this method allowed the author to reflect upon her role and impact in the research processed. Auto-ethnography thus proved to be essential following on from the interview process and other participatory processes in the research, as it provided insights into researcher subjectivity without delegitimising narrative analysis as a research method.[49]

1.4. Genealogies and terminology

Performance Studies theorist André Lepecki reflects upon the concept of theory in *Singulariries: Dance in the Age of Performance*. Lepecki, influenced by continental philosophy and specifically the work of Gilles Deleuze, defines theory as the "activity of daringly gathering what should not "properly" be found working together according to certain disciplinary regimes of scholarship and to certain cliché images of autonomous artistic and academic work" (Lepecki 2016, 19). He continues his reflection by stating that, according to Deleuze, concepts are not "generic entities but name concrete events", having "their zones of presence" (ibid., Deleuze 1994 as cited by Lepecki). Zones of presence thus define the perimeters of theoretical problems and, as such, delineate "the conditions that produce and inform the particular situation as worth being problematized" (Lepecki 2016, 19). If the perimeters in which a given issue is explored are new they, therefore, produce new knowledge in relation to that issue.

This dissertation is mostly theoretical when compared with a more conventional examination of a given object in a given context. In trying to understand what is the conservation of performance art and how performance art is seen (and can be seen) through Conservation, the present text departs from the Conservation field per se to make some theoretical and diffractive approximations that have Critical Heritage Studies, Conservation, and Performance Studies as their zones of presence.[50] The present manuscript is thus indebted to these disciplinary, interdisciplinary, or even in-disciplinary,

[49] Few auto-ethnographic entries are transcribed directly in this thesis. Their influence for the documentation process is, however, made clear in Chapters 5, 6, and 7.

[50] It is important to note that all of these theoretical fields are in confluent lineage with Conservation, a discipline emerging from Art History after the Illuminism (cf. Stanley-Price 1996). The intersection between these fields and Conservation is explored in an article by Joel Taylor, which discuss the nature of Conservation through the lens of Critical Heritage Studies (JTaylor 2015).

theoretical fields, which have fluid and intricate genealogies. Critical Heritage Studies, an interdisciplinary field that analyses the politics of cultural heritage, is particularly relevant in the analysis of Conservation's scope and nature. The works of Laurajane Smith and Emma Waterton were especially useful in this analysis. Performance Studies, again an interdisciplinary field - or more a critical lens - in its origins and practice, was essential to understanding performance art and how the performative affects and is affected by conservation actions. It was also fundamental in order to grasp the performative workings of documentation. Theories developed by scholars such as André Lepecki, Rebecca Schneider, Amelia Jones, Philip Auslander, Eleonora Fabião, and Diana Taylor, are at the basis of this dissertations' argument. Moreover, the work by the art historian Claire Bishop, through her study of participatory artistic practices and discussions around the notion of participation, has also been explored in relation to Critical Heritage Studies perspectives.

As with any work engaged with epistemology, this thesis is also co-constituted by its exclusions. In this context, and due to space restrictions, a broader discussion about notions such as *archive* and, by association, *authority*, *social justice* and *participation* is beyond its scope, with only some explanation and contextualisation of these terms where relevant to the main arguments.

In this thesis, the genealogical constellation of these three fields, takes into account the notion of the relational nature of difference that Karen Barad calls *diffraction*, and consequently brings diverse and often contrasting views into the discussion presented here. One main difficulty arising from such an interdisciplinary analysis comes from different understandings and usage of the same terms. *Conservation* and *Documentation*, for example, have different meanings in Conservation and Performance Studies. The same problem also occurs with widely used terms such as *intangible* or *immaterial*, which have been understood differently across Conservation, Art History, Performance Studies and Cultural Heritage Studies. Brief forays into the nature and use of specific terms will be made, often as footnotes, but also, whenever necessary, in the main text. *Conservation* and *preservation* will be used interchangeably. *Performance art* will be used when artworks can be categorised as such, and *performance-based artworks* will refer to artworks that share an event-like nature with performance art, such as in some installation or video art. Although Portuguese artists in the 1970s did not recognise their performative works as performance art,[51] often characterising them as events or happenings, *performance art* will be used nonetheless, so as to provide a connection to the scholarly work so far done with regard to its conservation. Finally, it is worth noting that the title of this thesis, *From intangibility to materiality and back again* indicates how discussion will constantly revolve around issues of tangibility and intangibility, as well as materiality and immateriality.

[51] See Appendixes 1 and 2 for more details.

1.5. Outline of the Thesis

Aside from the Introduction and Conclusion, the thesis consists of seven chapters with a recursive structure which reflects a back and forth dialogue between theoretical and methodological analysis. The work is divided into three parts:

Part I, begins with this *Introduction (Chapter 1)* and also consists of a literature review (**Chapter 2**) which aims to explore the context of this dissertation. The literature review encompasses theoretical issues emerging from the field of Conservation (namely its central axioms), the emergence of the discipline of Conservation of Contemporary Art and the role of the artist in the preservation of contemporary cultural heritage, and past and current projects on the conservation of performance-based art.

Part II, entitled *Theory*, aims to assimilate the paradoxical relationship between Conservation and performance art, and thereby set the boundaries for the main argument of the research. It is divided into two chapters: **Chapter 3** analyses the aims and scope of Conservation. This chapter rethinks the International Council of Museum's Committee for Conservation (ICOM-CC) definitions of terminology (ICOM-CC 2008, and cf. 1984's *Definition of a Profession*) as well as UNESCO's resolutions on understanding what are the aims and scope of Conservation and what is the nature of the cultural heritage that Conservation aims to safeguard. Traditional categories of *tangible* and *intangible* cultural heritage will be reassessed in light of recent explorations in the field of Critical Heritage Studies, which considers cultural heritage as intangible. It is important to mention here, however, that perspectives on the intangible drawn from studies on objects from World Cultures will not be explored in this chapter.[52] At the end of Chapter 3, Conservation will be proposed as a humanistic practice, essentially political, and where the goal is to preserve material manifestations of intangible values and not materials. Following Karen Barad's approach, Conservation is seen as a set of decisions, varying in scale, and grounded in practices of exclusion and inclusion. As it will become clear in this chapter, in the case of the conservation of performance art, the role of the conservator exists somewhere between the Conservation and the Curatorial realms, as display specifications and other conservation documentation will necessarily imply the enhancement of some values instead of others. Decisions are thus measurements, conveying a making of the world through the *agential cuts* of the people involved in in the decision-making process. **Chapter 4** explores performance art ontology along with the temporalities expressed by and inherent in the genre. Most perspectives discussed in this chapter come from the intersection between Performance Studies[53] and art historical analysis or

[52] The conservation of objects from World Cultures has been debating the intangible in dialog with other disciplines, while engaging with participatory practices, in the last 30 years. For more on how the intangible has been portrayed in this field see, for example, the postprints of the seminal *Symposium 2007. Preserving Aboriginal Heritage: Technical and Traditional Approaches*, held in Ottawa in 2007.

[53] Performance Studies is an interdisciplinary field with strong ties to discursive practices rooted in post-structuralism and continental philosophy and has had long-standing discussions about what is performance art and what are its possible futures. For more on the emergence of the field see Chapter 4.

visual studies. In this sense, views deriving from (and back to) Linguistics and Semiotics, Gender Studies, Sociology, among other transdisciplinary fields will not be detailed. However, given the heterogeneity of Performance Studies, voices of relevant authors coming from a wide variety of backgrounds and approaches will appear on occasion. Such is the case with Rebecca Schneider's analysis of performance art 'remains', André Lepecki's perspective on 'chronopolitics' and performance art as *impalpable potentialities*, Diana Taylor's views on intangible heritage and the dichotomy between archive and repertoire, and Louis van den Hengel's reflections about performance art's materiality. Since the idea of performance art having a future is not unanimous, the chapter begins by discussing if performance art's future might exist. It then proceeds to discuss how performance art's future can be expressed and what are the consequences of those expressions. The chapter's final analysis suggests how performance art's temporalities are essentially material and need to be expressed through materiality. Given that the main goal of this chapter is to understand the (material) ways performance art can be transmitted to future generations, other discussions around performance art ontology (namely about its authenticity or the issue of presence) are beyond the scope of this dissertation.[54]

Part III, entitled *Method*, analyses the recursive and cyclicality of the preservation process itself by looking at the process of materialising the memories of performance artworks through contemporary art documentation (in the methodological sense of the word – i.e. from the field of Conservation). It looks at the documentation process by (1) applying methods from the Conservation of Contemporary Art to Carlos Nogueira's *the dovecote*, (2) reading the documentation process and its results diffractively (using Karen Barad's agential realism as its epistemological framework), and (3) reviewing documentation procedures and re-applying them to another case-study (Manoel Barbosa's *Identificación*), which is part of a re-enactment project by a Portuguese choreographer since 2014.[55]

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[54] For clarification purposes, however, it is to be said that the post-structuralist perspective that crosses this dissertation influences the ways both terms – "authenticity" and "presence" – are to be understood. In this case, performance art "authenticity" is to be considered multiple and dependent on the *reader*, while "presence" is broadly understood in the Derridean sense as "being there". For more on these see Amelia Jones and Adrian Heathfield (eds.), *Perform, Repeat, Record: Live Art in History* (Bristol: Intellect Lda. 2012); Gabriella Giannachi, Nick Kaye and Michael Shanks (eds.), *Archaeologies of Presence: Art, performance and the persistence of being* (New York: Routledge 2012); or Matthew Reason, *Documentation, Disappearance and the Representation of Live Performance* (New York: Palgrave MacMillan 2006).

[55] Methodologies from performing arts (namely notation) could be of use when trying to document specific gestures or actions. That analysis, however, is beyond the scope of this dissertation, since the aim here is related to how the conservator engages with a performance artwork and how that engagement (through documentation) might change the artwork, the final document, and, finally, the conservator. Also, the fields of performing arts and performance art have ontological differences, that is, in the ways they frame their possible futures, and how they became what they are: performance art, for example, emerged from the lineage of visual artworks, in contrast to the idea of reproductibility and repetition, which is, for example, at the core of music (through the score), dance (through the figure of the choreographer and the idea of an authored choreography), theatre (through the dramaturgical text). , More and more artists have been working in the intersection between music and performance art (such as Tarek Atoui, who also explores the role of variability in instrument making and musical performance) or dance and performance art (such as Tino Sehgal), but whenever these artworks enter an art collection, they are considered to be in the realm of performance art, rather than within the performing arts. Moreover, an analysis that considered, for example, notation software in the documentation of performance art, such as the one used in dance documentation, would necessarily have to reflect upon the role of non-human agents in the documentation process, which is also outside the scope of this dissertation. For more on dance documentation see for example the *Blackbox* or *Inside Movement Knowledge* Projects (http://blackbox.fcsh.unl.pt/ and http://insidemovementknowledge.net/, respectively – both accessed in 10/08/2018), or the works developed by Emio Greco's company - https://www.ickamsterdam.com/en/academy/research/ick/documentation-model-10 (accessed in 10/08/2018).

Following the conclusions drawn in the first chapters, Part III thus begins with **Chapter 5** and explores the documentation process of Carlos Nogueira's *the dovecote* using a methodology associated with procedures used in the Conservation of Contemporary Art. After an account of *the dovecote*'s documentation process, in **Chapter 6** the research methodology's potential to activate the materialities of performance artworks is assessed, according to Karen Barad's ethico-onto-epistemo-logical approach. The conservation process is analysed in terms of its decisions along with the influence of the *agential cuts* which are effected by the documentation process. Issues of legitimacy and the politics of Conservation are addressed including a discussion of how some constituent actors are under- or mis-recognised, an issue that problematises the conservation process thereby perpetuating biased representation and de-legitimisation. *Parity of participation*, a term coined by political scientist Nancy Fraser and reflected upon in the Critical Heritage Studies field by Laurajane Smith and Emma Waterton, is then proposed in this dissertation as a way to tackle the issue. In order to reflect upon the notion of participation, Claire Bishop's characterisation of participation as "a gesture of ceding some or all authorial control" (Bishop 2006, 12), which is in line with perspectives from Critical Heritage Studies, will be used in the context of the research undertaken for this thesis.[56] Given the usually association between artistic intent and authenticity in studies on the preservation of Contemporary Art, Bishop's perspective on participation, which can be seen as a diffraction of artistic authority, seemed to be particularly useful in this context. In this sense, it will be used here to contribute to the discussion about the artist's power. Using the the newly proposed framework, the documentation process involved in Barbosa's *Identificación*'s is then detailed in **Chapter 7**. New notions and practices emerging from this Barad-inspired exploration are introduced as ways of reducing the impact of the *agential cuts* performed by the author while engaging with previously excluded perspectives. Practices of *participation* are analysed in an ethnographical approach to *Identificación*'s documentation. Possibilities of producing documentation that emphasises multiple agential cuts are explored, hence reducing exclusivity and highlighting the many valences and possible modalities of the conservation process. Again, in this sense, this last chapter changes the focus from the ethics of conservation's results and into the ethics of the conservation process which are, in themselves, co-constitutive. Therefore the present study demonstrates that thinking about the conservation of performance art necessarily means rethinking how the sense of an artwork or cultural expression, which might go beyond the tangible realm, can be transmitted between present and future generations. It is argued that this transference ensues mainly through reification of a museums' and other art institutions' participatory

[56] Other perspectives on participation such as Arnstein (1969) or Simon (2010) are worth exploring, but a deeper reflection on participation and the politics of conservation is a theme for future research. Claire Bishop's perspective was selected due to her work on participatory practices in political art (2012), which is very much related to the case-studies explored in the context of the present dissertation, and to the possible intersection between Critical Heritage Studies' analysis on the subject (mostly regarding built heritage or World Culture objects) and contemporary visual art. It is important to mention that both Critical Heritage Studies' and Claire Bishop's analysis of the term "participation" are grounded in Marxist theories of labor and population control, which also allows for this intersection to be made.

processes, thus bringing about a change of paradigm regarding conservator's skills and responsibilities. The role of the conservator of performance art will thus be reviewed along with Conservation's social responsibilities.

CHAPTER 2

Conservation in the age of performance[57]

> We conservators have a difficult job (…). Our uncertainty about whether we are making the best choices is only getting stronger as our profession takes on the care of an increasingly diverse variety of projects in an ever-widening range of settings. Further complicating the task is a post-modern intellectual climate that asks such questions as: What does "better" mean? What is art? Do the cultural prejudices of our Euro-centered post-Enlightenment mindset taint our decision-making? How do conservation ethics fit into a multi-cultural world? **Barbara Appelbaum**[58]

As stated by the conservator and theorist Barbara Appelbaum above, Conservation is witnessing what can arguably be considered a postmodern way of thinking about both its objects and its practice. This shift is related to the philosophical developments seen in the second half of the 20th century, mainly in the fields of art theory and theories of image and representation. It might also be a sign that Conservation is assimilating ideas from what is usually called *new museology*,[59] which is drawn from the broader understanding of societies and on an expanded notion of the Other that emerged with structuralism in the mid-1960s. Structuralist and post-structuralist theories are now, explicitly or implicitly, influencing theories and practices of preservation, at least in some areas of expertise as in the case of the conservation of objects from World Cultures.[60]

Another reason for the emergence of new Conservation theories lies in the growing incorporation of contemporary art in museum collections. Contemporary artworks have been challenging traditional axioms and practices, demanding new ways of approaching both the artwork and the Conservation field. In this chapter, the evolution and differences from classical to contemporary theories will be discussed, with a particular focus on the primary axioms that inform conservation practice. The issue of the Conservation of Contemporary Art will then be explored and scrutinised. Seminal projects that emerged to provide answers to the problems raised by contemporary artworks will be

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[57] The title of this chapter was influenced by André Lepecki's book *Dance in the age of performance*. This thesis is, in many ways, very indebted to his seminal scholarly work.

[58] In Barbara Appelbaum, *Conservation Treatment Methodology* (Oxford: Butterworth- Heinemann, 2010), xvii-xviii.

[59] *New museology* positions museums in their social and political spheres. In this sense, museums are considered political agents, contrasting with a traditional collection-centred vision of museums as object's repositories (cf. Mairesse and Desvallées 2010). Among other areas, conservation and its position within the museum realm has been suggested for review in light of this new epistemological framework. For more on *new museology* please see for example, (Bennett 1995), (Hooper-Greenhill 1992, 2000), (Mairesse and Desvallées 2010), (Vergo 1989) and (McCall and Gray 2014).

[60] The name of the ICOM-CC Working Group on *Objects from Indigenous and World Cultures* is at the basis of the use of this terminology in this research.

referred to and analysed. As mentioned in the previous chapter, given the scope of this dissertation, the present discussion will be focused on projects regarding performance-based artworks, such as media art, installation, and time-based media.[61] The central problems that emerge in the Conservation of performance art are explored to then provide the foundations for the structure of this dissertation.

2.1. Brief remarks on the evolution of key-concepts in Conservation

To suggest that the Conservation field has greatly changed since its emergence with a relatively formal identification in the 19th century is an understatement (see Muñoz Viñas 2005). Conservation has evolved since its first theoretical frameworks, arguably being consolidated in the 1960s through Cesare Brandi's *Teoria del Restauro* (first published in Italian in 1963, but only translated into English in 2005 by Cynthia Rockwell).[62] Since then there have been many growing questions regarding contemporary ways of thinking about art objects, matter, and materiality.

Cesare Brandi, an art historian by training, has influenced the so-called classical theories of Conservation. Conservator and theorist Salvador Muñoz Viñas distinguishes classical theories as both *aestheticist* and *modern scientific* theories, suggesting they were the basis for Conservation duties and practice until the beginning of this millennium. According to Muñoz Viñas, both approaches "seek to preserve and recover the integrity of the object of conservation" (Muñoz Viñas 2005, 67). There is no consensus about what that integrity implies (cf. Clavir 1994). Preserving the physical integrity of a given object, renders a necessary material pre-existence. Considering the 'classical' approach to Conservation as *scientific*, implying the employment of *hard sciences* to the study of the artwork being conserved,[63] multimedia art conservator Hanna Hölling asserts that an object's materiality needs to be observable, measurable, or somehow, quantifiable (Hölling 2017a).[64] According to Muñoz Viñas, the advent of *scientific conservation*, a derivation of *modern scientific* theories, is among the factors that allowed for the certification of the profession (Muñoz Viñas 2005). It also provided conservators and other scientists with knowledge about the materials and techniques used by artists, necessary for other areas of expertise such as Technical Art History[65] (cf. Hölling 2017a), and art authentication. Sharing

[61] The field of time-based media conservation is expanding, accompanying a tendency that can be seen across Conservation. Time-based media nowdays includes various media, from analog to digital. Literature about electronic media is diverse, coming from Broadcast Industries, conservation and museums, and technical fields. Given that the scope of this dissertation is focused on performance art (and body action, in particular), specific projects related to these media will not be mentioned.
[62] The 1960s also saw the lauching of the seminal book *The Cleaning of Paintings: Problems and Potentialities* (New York: Preager, 1968) by the german conservator-restorer Helmut Ruhmann. Thank you to Leslie Carlyle for pointing this out during manuscript revision.
[63] The term "the artwork" in reference to a work of art is used throughout this dissertation in its broadest sense.
[64] Drawing on new materialist notions of material and materiality Hölling goes on to refer to materiality as "a social and temporal construct framing the existence of artworks and artefacts across different temporal and spatial contexts." Hölling then categorises "non-material aspects of materiality" as including "the artwork's concept, temporality and spatiality." (Hölling 2017a, 87)
[65] According to Helen Glanville, Technical Art History emerged in the 1930s (Glanville 2007a). Although scientific conservation might have contributed to the field of Technical Art History, the discipline was not an outcome of the field of Conservation.

a terminology about materials and techniques, along with the conservator's technical expertise, implied the creation of communication networks with other professionals such as material scientists, leading to a truly interdisciplinary environment surrounding the artwork. The way the profession was regarded also shifted. Previously regarded as artisans,[66] conservators now have a formal education and are considered specialists on a par with other professionals in the sector.

The adoption of an objective idea of what *integrity* meant led to the development of axioms and ethical guidelines that, although well-intentioned, generate practical complications. Primarily based upon Cesare Brandi's writings (cf. Brandi 1996 [1963]),[67] classical theories propose conservation's primary goal is to recover the physical, aesthetic and historical integrity of a given object. Physical integrity typically refers to the material preservation of the artwork, while aesthetic integrity was related to the experience of the artwork and its meaning. And historical integrity usually indicates something like the protection of patina.[68] Brandi considered an artwork to be the unique expression of a combination of different materials chosen and manipulated by the artist. The final object is a testimony of the artist's hand (cf. Glanville 2007a). The "object's true nature" (Brandi 1963, 90) is thus revealed in the representation (artwork) provided by those materials. Following this argument, it is possible to assume (as it was by several authors, cf. Glanville 2007a) that an artwork's authenticity is sustained through ensuring the permanence of its original materials so long as they do not subdue the representation. By suggesting that materials have the function to transmit the artwork's representation, Brandi reiterates this interpretation:

> Assuming that the transmission of the formulated image actually occurs through the materials, and assuming that the role of the materials is to be that of a *transmitting agent*, then the materials should never take precedent over the image. (Brandi 1996, 378)

Through this brief review, it becomes evident that Cesare Brandi can be considered one of the pioneers of Conservation theories as he proposes a fundamental relationship exists between the

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[66] Several authors discuss this issue including Salvador Muñoz Viñas (2005), and Hanna Hölling (2017a, 2017c). For a detailed account on views of the profession from the field of archaeological conservation see, for example, *The model conservator - Unpicking the past – How archaeological conservation developed as a field and university discipline*, by Caitlin O'Grady (2017).

[67] It is important to mention that the reliance on Brandi's writings is contextual as Brandi's theories did not penetrate different cultures in the same way. The difference that we witness between Southern and Northern European countries could, for example be explained by the late English translation of Brandi's original. This is, however, a theme for future exploration.

[68] Brandi states that "[h]istorically we have seen that the *patina* documents the passage through time of the work of art and thus needs to be preserved" (1996, 378). Brandi's take on the need to preserve the *patina* is considered to come after The *Cleaning Controversy*. *The Cleaning Controversy* is one of the few well-documented conservation debates from the 20th-century. Several paintings from the National Gallery of London were cleaned between 1936 and 1946. The work was carried out by nine restorers, including Helmut Ruhemann. The National Gallery exhibited the restoration results in an exhibition called *Cleaned Paintings* (1947). The results of the restoration were considered extreme by some experts and Ernst Gombrich wrote in *Art and Illusion* that the taste for bright colours was a cultural product of the times. Cesare Brandi himself criticised the cleaning methods and results, explaining in an article in the Burlington Magazine, that key-notions including *patina*, were, according to him, essential to maintain and lead to a restoration result closer to the artist's intention. Restorers at the National Gallery, along with the Weaver Committee (which was appointed to investigate the cleaning process), explained that no harm was done to the paintings, and argued for a more objective view of Conservation. This led to the consolidation of a scientific approach to the study of artworks as material objects. For more on the cleaning controversy see, for example, the Editorial from 'The National Gallery Cleaning Controversy', The Burlington Magazine 104 (1962), 49–50. See also Muñoz Viñas (2005), or Bomford and Leonard (eds.) (2004).

nature of the artistic object and its conservation (here understood in the broad sense). The quotation from Appelbaum at the beginning of this chapter illustrates an important question regarding the acts of conservation and understanding of the wider world. Post-modern frameworks, which are part of our current understanding of the world, do not recognise that *truth* has a singular narrative. In that sense, what is an object's "true nature"? The absence of a standard theoretical matrix, along with differences in personal referents, implies that any idea of the object's true nature varies according to different people, including conservators. Post-modern frameworks refuse objectivity (cf. Lyotard 1984 [1979], Foucault 2002 [1969]), and consider any measurement as a product of a referential observation. Decisions made taking scientific analysis into account not only mirror the measurement referential but are also influenced by the decision-maker who interprets data. It is then important to ask how *scientific conservation* is positioned in our post-modern world. According to Muñoz Viñas while the developments of *scientific conservation* were extremely beneficial for the Conservation profession, the idea of Conservation being shaped by objective decisions is not only incorrect but also possibly dangerous:

> These decisions can be supported with greater or lesser quantities of scientific data and implemented with more or less scientifically-monitored techniques, but this does not make the *decision* to perform those operations any more objective. (Muñoz Viñas 2009a, 51)

In the context of the present discussion, it is thus important to analyse Conservation axioms that emerged from *scientific conservation*, which have at many times been held as providing conditions of truth and have deeply influenced Conservation theory and practice.

2.1.1. Revisiting Conservation axioms

As shown above, the advent of *scientific conservation* influenced the material-oriented framework that has since permeated the field. However, definitions and axioms used in the profession of Conservation exist in a grey area. Although lacking a common or agreed understanding, they tend to be posited as fixed general principles. Terms such as *authenticity* and *originality* have been proposed as synonyms, with authenticity being intrinsically linked to ideas of *original material* or *original condition* (cf. Villers 2004, Hölling 2017a). Profoundly influenced by Brandi's *Teoria*, *reversibility* or *minimum intervention* are usually considered ultimate goals in conservation practice.[69] *Artist's intention*,[70] a term that has gained particular relevance in the Conservation of Contemporary Art, is also seen as something to be retrieved and used in the decision-making process.[71] The object's *original condition* or its *original materials* are seen as vehicles for assessing this artistic intentionality. When the object's image is not represented

[69] In a paper from 2009, Salvador Muñoz Viñas states that *minimum intervention* was considered to be the most important Conservation axiom.
[70] The notion of *artist's intention* is broadly referred to in the relevant literature. See (Dykstra 1996). Thank you to Renée van de Vall for pointing this out during this manuscript revision.
[71] The importance of the artist interview in the Conservation of Contemporary Art will be made clear in the next sections of this thesis.

by its materials - such as in the case of some contemporary artworks - an artist's thought processes are recovered by performing interviews with living artists, and reviewing past interviews as well as published and unpublished texts, all in the hope of understanding the artist's original intentions (cf. Beerkens et al. 2012). Referring to artist's intentions in the cleaning of paintings, Gerry Hedley writes that restorers are "compelled to construct a new relationship between us and the work". He adds that:

> ... it is hardly surprising, then, that restorers should fear to have any relationship other than one which can claim a direct link with the artist's intention, and even sometimes with the artist. In the face of alternative cleaning approaches, it becomes of the essence to lay claim to the greatest closeness to the artist's intent. Gombrich's pungent remark that "one should have thought it is common ground that Titian is dead and that we cannot ask him what his intention was," is perhaps all that needs to be said. (Hedley 2004 [1993], 417)

Along with *artistic intention*, most of these notions have since been deconstructed by several conservators and theorists, leading to new ways of practising Conservation. Back in 1983, Paul Philippot, in *La Restauration dans la perspective des sciences humaines*, vividly exposes the idea of authenticity as a temporally displaced construction (Philippot 1996, 225):[72]

> An authentic relationship with the past must not only recognize the unbridgeable gap that has formed, after historicism, between us and the past; it must also integrate this distance into the actualization of the work produced by the intervention. By treating a monument as a simple historical document, the integration of the object into our era takes place at the cost of a reduction of our relationship with the object to the level of mere knowledge.

Instead of being linked to the origin of the object, authenticity has recently been understood as being a plurality (cf. Hermens and Fiske 2009, among others),[73] incorporating something that is *done* through practices (van Saaze 2009b),[74] as well as being a social construct (Avrami 2009, Clavir 2009) that changes over time. Considering that subjectivity is an essential variable in any interpretation-based activity, *authenticity* can then be considered subjective as well, as its meaning is dependent on one's perception of the 'real' (Muñoz Viñas 2005, van Saaze 2013).[75] In the case of contemporary art, this shift towards the acknowledgement of authenticity as a plurality is even more rhizomatic, since different emotional, cognitive and social responses to an object are not only expected but are enclosed in the artwork's purpose. In other words, artworks are to be read differently by different people. They often refuse a single meaning or interpretation, being open to as many interpretations

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[72] Hölling suggests that a humanistic perspective on conservation, for which Philippot was one of the precursors, "acknowledges artworks as cultural products, dynamic entities, the materiality of which can only be identified in such an entangled network of relations and under the consideration of social and temporal aspects" (2017a, 91). See also Hölling 2014.

[73] The Nara Document on Authenticity (1994) was seminal in these theoretical developments - please see the next chapter for details.

[74] Vivian van Saaze tells us "aiming to capture the authenticity of an artwork, conservation as a practice also constitutes 'the authenticity' of a work of art. Authenticity, in this view, is not something 'out there' waiting to be discovered. Rather, it is part of practice and can be studied as being 'done'." (van Saaze 2013, 104-105).

[75] Salvador Muñoz Viñas, very much aligned with post-structuralist theories of image, in 2009 he suggested a rather controversial view of authenticity, referring to it as what exists in the present. Because we can only apprehend the object using our own spatio-temporal co-ordinates, the "authentic" artwork, to use Muñoz Viñas terminology, is the one that is presented to our senses in the present time (Muñoz Viñas 2009).

as there are readers (or "experiencers" – cf. Jones 2015). But what are the consequences of this understanding of authenticity for a *material-oriented* Conservation approach? If, according to Brandi, the material should "never take precedent over the image" (Brandi 1996 [1963], 378), and the "image" is considered to be multiple and variable, are axioms, such as reversibility or minimum intervention, still relevant?

2.1.2. Reversibility and minimum intervention

According to recent theoretical developments,[76] it is questionable whether such axioms have ever been suitable. Given that material interactions make it impossible to reverse any treatment, and that every treatment inevitably causes an alteration to the material's integrity, Conservation has since adopted *retreatability* instead of *reversibility* (cf. Appelbaum 1987). Retreatability, or *retreat-ability*, as denoted by the word itself, implies the ability to re-treat a given artwork. Although profoundly opposed to the principle of *reversibility*, Barbara Appelbaum suggests, nonetheless that, even if the principle itself is unattainable, it should inform Conservation decisions (Appelbaum 2010). Salvador Muñoz Viñas shares this view in an article where he borrows Hiltrud Schinzel's words in stating that while it is naive to assume that reversibility exists, because "nothing can be undone" (Schnizel 1999, 45) reversibility should be a guiding principle in Conservation decisions (2002). *Reversibility*, according to Appelbaum is also often replaced by the principle of *minimum intervention*. *Minimum intervention*, however, also lacks theoretical and practical consistency, and Caroline Villers discussed its applicability in Conservation practice in a seminal essay, *Post-minimum intervention*. She concluded that the understanding of the term "minimum intervention" is very subjective and the choice of what to do (or not to do) is political and will always alter the object (Villers 2004). Muñoz Viñas dissects the term further, noting that while the *minimum* is not a relative term in itself, it constitutes the extreme of a range of options that are not made clear. Providing examples from paper conservation, Muñoz Viñas continues this discussion, concluding that the only purely *minimum* intervention consists of doing nothing:

> [B]leaching a sheet of paper is not really a minimal intervention, as it could just be washed in water. Washing a piece of paper in water is not a truly minimal intervention as the sheet could be just gently cleaned with a soft eraser. Gently cleaning with a soft eraser is not really a minimal intervention, as the sheet could just be gently cleaned with an air spray. Gently cleaning the sheet with an air spray is not really a minimal intervention, as it could be *more* gently cleaned with an air spray by using lighter air pressure; and so on. Even changing its environmental conditions would imply an intervention which would affect the paper, increasing the number of hydrogen bonds, or reducing the distortions induced by inadequate RH conditions. The only truly minimal intervention would actually be leaving the sheet alone. (Muñoz Viñas 2009a, 49)

He then proposes another term to challenge the hegemony of *minimum intervention*: "balanced meaning loss" (Muñoz Viñas 2009, 50). *Balanced meaning loss* uses a notion from economics which

[76] The discussion around the utopian goal of reversibility is not that recent. A conference at the British Museum (1999), called *Reversibility – Does it Exist?*, was part of an ongoing conversation that had occurred in the previous years (see Oddy and Carroll 1999) . Salvador Muñoz Viñas (2002) notes that Barbara Appelbaum coined the term *retreatability* back in 1987.

determines that the best decision is one that guarantees the least loss and the biggest gain. Somehow mirroring cost-benefit analysis, the perceived results of conservation options would be analysed regarding their effects on the loss of meaning. This evaluation is as every other conservation decision, always subjective and contingent. However, in comparing *minimum intervention* with *balanced meaning loss*, the latter provides a basis beyond a relativistic notion of what 'minimum' means.

2.1.3. Value-led Conservation

As the definition of Conservation includes "measures and actions",[77] decision-making gains a special place in this discussion. Indeed, if Conservation consists of measures and actions, it is inevitably constructed by decisions. Again, not only are these decisions subjective (and hardly consensual), but the complexity of the issue is expanded by the need to acknowledge the diversity of perspectives that surround the artwork. Muñoz Viñas refers to the ecosystem of which artworks are part of in his *Contemporary Theory of Conservation* (Muñoz Viñas 2005). He identifies a growing awareness of the multiplicity of perspectives, as well as their importance, that surround artworks, referring to this awareness as the *communicative turn*.[78] According to this perspective, objects are contextual and need to be thought of in a 'subjectivist' framework. Such a framework has been introduced to the field of Conservation in recent years, with Erica Avrami as one of its strongest advocates.

Avrami, Marta de la Torre, and Randall Manson edited *Values and Heritage Conservation* in 2000 for the Getty Conservation Institute. It is a research report which has quickly become canonical in the field with one of its main highlights being the understanding that conservation is an expanded notion that crosses into many spheres of interaction and intervention and involves many types of stakeholders. Drawing on the report's conclusions, it is possible to argue that conservation is not only informed by, but also sustained by the values associated with cultural heritage (cf. Avrami et al. 2000).

As inherently subjective and sustained by cultural heritage values, Conservation is then also necessarily a political humanist practice. Indeed, Avrami and her co-authors mention that every "act of conservation is shaped by how an object or place is valued, its social contexts, available resources, local priorities, and so on" (Avrami et al. 2000, 5). The referentiality of conservation actions is also

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[77] *Conservation* is currently defined by the International Council of Museums – Committee on Conservation (ICOM-CC) as "all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations" (ICOM-CC 2008). This definition will be explored in the next chapter.

[78] Criticising Muñoz Viñas communicative turn, Vivian van Saaze suggests that such a Conservation theory does not account for the artwork's materiality: "According to a conservation theory that follows the communicative model, conservation is thus understood to be a disembodied practice: rather than by accounting for the materiality of the work and its history, decisions about a work's conservation could be made with reference only to what different stakeholders consider to be the work's most important values. On a positive side, such a conservation theory would give a voice to the conservator and other stakeholders involved; but, on a more negative side, if conservation theory is all about interpretations of the object then where does this leave the work itself?" (van Saaze 2013, 79). The communicative turn however does not disembody values, but enhance their relevance within the Conservation field. Further in this thesis it will be made clear that Conservation is a material-discursive activity and thus, needs to account for both the materials and values of artworks.

commented on by Helen Glanville (Glanville 2007a) and Alison Bracker and Alison Richmond among other authors. Bracker and Richmond, for example, see a conservators' approach being dependent on a "keen understanding of material culture, and sensitive negotiation of the interconnection between an artefact or site's *materiality* and social relationship throughout its history, in order to enable both it and its significance to persist" (Bracker and Richmond 2009: xiv, emphasis added). This acknowledgement, at least theoretically, shifts decision-making from material-oriented to value-led decisions,[79] without excluding Conservation from a dialogue with the work's materiality.

Values are social constructions that vary according to individuals and communities. Because their understanding and embodiment change, it is recommended that the decision-making process acknowledges a variety of stakeholders, including owners, artists, audiences, interested communities, experts from different fields of knowledge, among many others.[80] The inclusion of a wide range of stakeholders in the decision-making process is, however, complicated both regarding ideology and logistics. At the same time, dynamics of power imply that perspectives by some stakeholders, such as artists or experts, tend to be more valued than others.[81]

As groups tend to prioritise different values, conservation decisions enhance some values over others. Some values are then wholly or partially lost during this process. This situation was emphasised by the philosopher Renée van de Vall when she observed the inevitability of *tragic choices* in Conservation (van de Vall 1999). Drawing on Martha Nussbaum's depiction of Greek Tragedy, van de Vall states that values are highly subjective in importance and perception. In order to mitigate the effect of this critical problem, van de Vall suggests that instead of a Platonic perspective, which presents general, universal and unshakable principles, conservators should adopt an Aristotelian view and find intelligibility through a casuistic approach.

A casuistic approach is especially important in the care of contemporary artworks (cf. Wharton 2018).[82] How is it possible to treat an artwork that intentionally disappears? Is it even possible to speak about *reversibility* of processual artworks? How to manage the owner's and the artist's expectations, which so often clash when it comes to the future care of a given object?

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[79] For more on *value-led conservation* please consult Avrami (2009), Avrami et al (2000), Cane (2009), Clavir (1994, 2002, 2009), Eastop (2000, 2009), Fiske (2009), Muñoz Viñas (2005), Muriel Veerbeck-Boutin (2009), and Revez (2017).

[80] The acknowledgment of other stakeholders, including communities, is called by some theorists the *social turn*.

[81] Regarding this issue, Salvador Muñoz Viñas posits in his 2002 paper that "some authors have warned against the excess of popularism to which the social turn of contemporary theory of conservation could lead: left with the power to choose, the regular public may not want to fund high-culture heritage, which is uninteresting to them (…). This is a most important issue. In a certain way, contemporary conservation theory attempts to eradicate the excesses committed by too powerful 'experts', but this may bring on new problems. Democratic decision-making and economic sustainability can lead to banalisation and produce equally regrettable abuses. However, symbolic, intangible sustainability can only lead to prudence and moderation, to which the dialogical relationship between these key notions is central" (Muñoz Viñas 2002, 31). Other authors also mention the issue and the theme will be discussed in detail in the forthcoming chapters.

[82] Casuistry has its roots in the mid-seventeenth century but then became increasingly discredited. As procedure, however, it has survived in the less theoretical sciences. van de Vall states that "moral reasoning is supposed to start from the details and circumstances of a particular situation" (van de Vall 2005: 198). In brief, with casuistry paradigmatic cases are compared with the case at hand, and reasoning is made via analogy.

Besides these questions, there is always the issue of the lack of historical distance. Conservators of Contemporary Art are being asked to preserve artworks that are often not yet legitimised by history, but by art critics. The selection of *what* to preserve becomes even more challenging. Case-by-case reasoning brings many possibilities, as it allows for argumentation, but, at the same time, implies time-consuming processes. Creating a *corpus* of case-studies became one of the priorities in in the Conservation of Contemporary Art, and research projects emerged in order to create frameworks that could serve as basis for casuistic analysis.[83] In the process, these projects also provided pioneer insights into the understanding of what makes contemporary artworks so hard to preserve and how conservators could tackle problems in their conservation practice.

2.2. The Conservation of Contemporary Art: challenges and possibilities

The Conservation of Contemporary Art became a growing field in the mid-1990s throughout Europe and in North America.[84] Besides research and training projects (see Table 1.2 for a selection),[85] conferences,[86] along with symposia, have also significantly contributed to the literature regarding the conservation of contemporary art , and help comprise most of the relevant publications

[83] Table 1.1 summarises the main projects and networks related to or with some influence on the current state of knowledge about the conservation of performance-based art, along with their main contributions to the field. The Portuguese research project *Documentação de Arte Contemporânea* (2009-2013) is also worth mentioning as it allowed for the documentation of artworks by Portuguese artists present in four different collections. It was also essential in paving the way for the field of Conservation of Contemporary Art in Portugal, while adding to the corpus of case-studies that were being collected at the time.

[84] While the 1990s marked the growth of the field of Conservation of Contemporary Art, some seeding events occurred before. The National Gallery of Canada, for example, hosted one of the first international conferences on the Conservation of Contemporary Art in 1980. Thank you to Leslile Carlyle for pointing this out during manuscript revision.

[85] Other projects in parallel fields were also important for the development of performance-based art conservation, such as, in chronological order, *Aktive Archive* (2004, Hochschule der Künste Bern/ Schweizer Institut Für Kunstwissenschaft), *Performance Matters* (2009-2012, Live Art Development Agency/Department of Visual Cultures at Goldsmiths/University of London/ Department of Drama, Theatre and Performance at University of Roehampton), *archiv performativ* (2010-2012, Institute for Cultural Studies in the Arts (ICS)/Zürcher Hochschule der Künste ZHdK), *Performance and Performativity* (2011-2012, Tate), *Performing Documents* (2011-2013, University of Bristol/University of Exeter/Arnolfini/In Between Time.), *Performance at Tate: Into the Space of Art* and *Performance at Tate: Collecting, Archiving and Sharing Performance and the Performative* (Tate, 2014-2016), among others.

[86] Conferences that produced relevant results for this area of expertise include *From Marble to Chocolate*: *on 19th- and 20th-century art* (1995, Tate), *Modern Art: Who Cares?* (1997, Foundation for the Conservation of Modern Art (sBMK) and the Netherlands Institute for Cultural Heritage (ICN)), *Mortality Immortality? A Conference of Contemporary Preservation Issues* (1998, Getty Conservation Institute (GCI)), *Preserving the Immaterial: A Conference on Variable Media* (2001) and *Echoes of Art: Emulation as a Preservation Strategy* (2004, The Variable Media Network, Daniel Langois Foundation); *The Object in Transition: A Cross Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art* (2008, GCI and the Getty Research Institute (GRI)), *Contemporary Art: Who Cares?* (2010, Foundation for the Conservation of Modern Art (sBMK) and the Cultural Heritage Agency of the Netherlands), *Recollecting the Act. On the transmission of performance art* (2011, archiv performativ); *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation* (2014, NeCCAR); *Media in Transition* (2015, Tate); *Saving the Now: Crossing Boundaries to Conserve Contemporary Works* (2016, IIC); *Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation* (2017, NACCA Conference, Glasgow University). In Portugal, two conferences are worth mentioning *A Arte Efémera e a Conservação: O paradigma da Arte Contemporânea e dos Bens Etnográficos* (2008, Instituto de História da Arte) and *Performing Documentation in the Conservation of Contemporary Art* (2013, Documentação de Arte Contemporânea and NeCCAR network).

in the field.[87] The advent of the new millennium has seen an increase in the incorporation of performance art and other types of contemporary art in museum collections (cf. Westerman and Giannachi (eds) 2018).[88] Some new museum departments are dedicated to a range of contemporary art including modern materials such as plastics, installation art, and even some performance-based art.[89]

Table 2.1: Brief description of projects and networks related to the conservation of performance-based art

Project	***Details***	***Summary***
International Network for the Conservation of Contemporary Art (INCCA) *1999 – ongoing*	*Context*	Network
	Aims	INCCA emerged from a necessity to create an international network for sharing knowledge and developing research projects and training regarding the conservation of contemporary art. This need was identified in 1997 during the seminal meeting *Modern Art: Who Cares?* Since then, this network expanded, creating various affiliated and regional groups, and gathering around 1500 members. Through INCCA's internal website it is possible to share documents and other information formats. INCCA also has several affiliated projects: *PRACTICs of Contemporary Art: the Future* (2009-2011, see below), *Net.art restoration project 'Agatha re-Appears'*, *Inside Installations: Preservation and Presentation of Installations Art* (2004-2007, see below), *Digital Dossier for Marina Abramović* (2004), and *INCCA Founding Project* (1999-2002).
	Performance art case-studies	Non applicable
	Main deliverables	Website and internal database
The Variable Media Network *2001 – ongoing*	*Context*	Network and Research Project
	Aims	The research project reflected upon variable contemporary artworks. It analysed several case-studies, from installation art to video and electronics, and even performance art. This innovative initiative categorises artworks regarding their *behaviour*, and developed conservation *strategies*.
	Performance art case-studies	Robert Morris, *Site,* 1964
	Main deliverables	A publication *Permanence Through Change* (2001), a glossary of terms, an exhibition – *Seeing Double: Emulation in Theory and Practice* (2004), two conferences - *Preserving the Immaterial* (2001) and *Echoes of Art: Emulation As a Preservation Strategy* (2004), and a questionnaire to be sent to artists.

[87] It is important to mention that while some journals such as *Studies in Conservation*, *Journal of Cultural Heritage*, *Journal of the Institute of Conservation*, *Journal of the American Institute of Conservation*, have been broadening their aims and scope, scientific publications dedicated to the conservation of contemporary art are still generally missing from the academic portfolio, and theoretical or methodological essays about the Conservation of Contemporary Artlack broad representation in this medium. It is also important to mention the recently awarded $1.5 million from The Andrew W. Mellon Foundation to Tate Galleries for developing new models "for the conservation and management of recent and contemporary works of art (…) such as time-based media, performative, live and digital art" (Sharpe 2018). The funded project, entitled "Reshaping the Collectible: When Artworks Live in the Museum", is expected to contribute to the existing corpus of knowledge in the next four years.
[88] This information is also extrapolated from the number of new contemporary art museums that have emerged since 2000.
[89] The presence of performance-based works inside the museum sphere, although still timid, has been growing. The Museum of Modern Art (MoMA), in New York launched a curatorial department dedicated to Media and Performance Art, focused on the exhibition and preservation of time-based media. Stedelijk Museum in Amsterdam recently devoted a full year to the presentation of several performances by the artist Tino Sehgal. Tate Galleries (London), MoMA and SFMoMA (San Francisco), are some of the main institutions that foster research on the conservation of "time-based media" and the launch of *Tate Tanks* in 2012 as "the world's first museum galleries permanently dedicated to exhibiting live art, performance, installation and film works" (Tate 2012) was a pioneering effort that probably will also effect the development of the conservation of performance art in the following years.

Capturing Unstable Media *2003 – ongoing*	*Context*	Research project
	Aims	Capturing Unstable Media, promoted by V2_ (Rotterdam), aims at conserving and archiving media art (defined by them as electronic art).
	Performance art case-studies	None
	Main deliverables	This project developed theoretical and practical tools. Project documents can be found online, namely the summary, description models, among others. The results of this project seem to be especially relevant to archiving media arts, and the developed taxonomy seems to be complete as well as relevant for artworks of various media.
Inside Installations: Preservation and presentation of installation art *2004 – 2007*	*Context*	Research project
	Aims	*Inside Installations* was a project especially dedicated to conserving installation art. It focused in case-studies, working as basis for research in the various participating museums. Five themes were discussed: preservation strategies, artists' participation, documentation and archiving strategies, theory and semantics, and knowledge management and information exchange.
	Performance art case-studies	None
	Main deliverables	Brochures, PhD dissertations, a video, a book, articles, a documentation model - 2IDM (more inclined to the archive of information in online databases), strategies for documentation of light, 3D documentation, and video documentation of installation art, among others. The website is no longer available except via the *Internet Memory Foundation*'s Web Access Archive.
Archiving The Avant-Garde: Documenting And Preserving Variable Media Art *2004*	*Context*	Research project
	Aims	*Archiving the Avant-Garde* aims at developing strategies to preserve performance-based art, including installation art and performance. This project was partnered with *The Variable Media Network* (see above).
	Performance art case-studies	None
	Main deliverables	A report with the project's results and the Media Art Notation System (MANS). Similar to the documentation model 2IDM (see *Inside Installations*, above), and more than a qualitative notation or documentation tool, MANS provides a taxonomic matrix for archiving media art.
Documentation and Conservation of the Media Arts Heritage (DOCAM) *2005*	*Context*	Research project and Network
	Aims	DOCAM Research Alliance main goal was to provide methods, tools, and guidelines for the preservation of media art. According to this alliance, preservation comprises conservation, documentation, cataloguing, history of technologies and terminology.
	Performance art case-studies	None
	Main deliverables	Several publications, including some under open access, including *A Preservation Guide for Technology-Based Artworks*, which provides insights about the conservation process of these works. *A Documentary Model adapted to media arts*, also available in open access, provides a model for documenting these works. Such as the above mentioned documentation models MANS and 2IDM, this documentary model consists of the definition of standards for metadata and information management. Other results include seminars and international, which audio-visual documents are available online.

Practices, Research, Access, Collaboration, Teaching in Conservation of Contemporary Art (PRACTICs) *2009 – 2011*	*Context*	Research project
	Aims	PRACTICs started in 2009 and is mostly focused on the conservation of contemporary art. This project served as basis for summarising the main efforts in this area. It focuses on what the team considered urgent matters: installation art, documentation, artists' participation, decision-making, research and education.
	Performance art case-studies	None
	Main deliverables	International Symposium *Contemporary Art: Who Cares?* (Amsterdam, June 2010), and the book *Inside Installations. Theory and Practice in the Care of Complex Artworks*, are especially worthy of mention. The documentary film *Installation Art: Who Cares?*, communicated the challenges of installation art for wider audiences. Other seminars took place, and INCCA's network, website and database were expanded.
Collecting the Performative: A research network examining emerging practice for collecting and conserving performance-based art *2012 – 2014*	*Context*	Research project
	Aims	This is one of the pioneering projects aiming at conserving performance-based art in the field of Museum Studies and Conservation. Issues such as continuity and change, notions such as autonomy and authenticity, perspectives of mediation, along with transversal approaches based on dance, theatre, and activism practice, were pursued in this project. For more on this project, consult the expanded review below.
	Performance art case-studies	Tino Sehgal, *This is Propaganda,* 2002 Roman Ondák, *Good Feelings in Good Times*, 2003 Tania Bruguera, *Tatlin's Whisper #5,* 2008 (although other case studies might have been part of this project, these are the ones referred in published documentation)
	Main deliverables	Four network meetings (which summary and keynote speeches are available online), several publications which include Pip Laurenson and Vivian van Saaze's article on *Collecting Live Art* (2014), and a jointly authored document produced in the forth network meeting, *The Live List: What to Consider When Collecting Live Works*. Produced in 2014, this document can be found online.
Network for Conservation of Contemporary Art Research (NeCCAR) *2012 – 2014*	*Context*	Research Training Network
	Aims	NeCCAR was an international network aiming at bringing together the Academia and Professional Research in the field of Conservation of Contemporary Art
	Performance art case-studies	Non applicable
	Main deliverables	Three conferences, namely in Milan (2012), Lisbon (2013), and Glasgow (2014), which, consequently produced two publications – the *Performing Documentation in the Conservation of Contemporary Art* (Revista de História da Arte – Série W, 2015), and *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation* (Archetype, 2016). NeCCAR also allowed for the development of NACCA (see below).
Matters in Media Art *2013 – 2015*	*Context*	Research project
	Aims	The inter-museum knowledge exchange is at the basis of this collaborative project, which involves the Museum of Modern Art (New York), San Francisco Museum of Modern Art (San Francisco), and Tate. After two editions of this project, this instance was focused on Conservation of Time-Based Media.
	Performance art case-studies	None.
	Main deliverables	Results of this project are yet to be shared with wider audiences.

Media in Transition *2014 – 2016*	*Context*	Research project
	Aims	This project aims at understanding the consequences of collecting time-based media. Values and decision-making, as well as documentation of time-based media, were part of this effort.
	Performance art case-studies	None
	Main deliverables	While recordings from its 2015's conference are available online, other results are yet to be published.
New Approaches in the Conservation of Contemporary Art (NACCA) *2015 – 2019*	*Context*	International Training Network
	Aims	NACCA is a research and training network funded by Marie Sklodowska-Curie Innovative Training Network Programme (H2020). It fosters knowledge exchange and enhancement through the development of 15 interdisciplinary sub-projects.
	Performance art case-studies	Non applicable
	Main deliverables	So far, besides publications and communications by fellows, it has produced an international conference on *Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation* (June 2017).

A quick look at Table 2.1 allows for a general characterisation of these projects. Most projects cross disciplinary boundaries. The outcomes of these projects are, however, very much related to case-study analysis. Although the table is comprised of Conservation projects focused on what is usually called performance-based art, other types of artwork characterisation are used in project descriptions. Although the table itself already includes a selection of projects under the overarching umbrella of "performance-based art", it is interesting to note other terms that are in use. Most projects refer to the artworks studied as *media*: *The Variable Media Network*, *Capturing Unstable Media*, *Archiving The Avant-Garde: Documenting and Preserving Variable Media Art*, *Documentation and Conservation of the Media Arts Heritage*, *Matters in Media Art*, or *Media in Transition*. The understanding of this term, however, varies according to the context and the project's framing. *Capturing Unstable Media*, for example, refers to media as electronic arts,[90] while, *The Variable Media Network*, refers to the same term in a broader sense (Depocas et al. 2003, for more details, see below).

Terminology also varies throughout the literature. Installation art, video art, performance art, among many other contemporary art genres that intentionally change with time have been variously called *time-based media* (Pip Laurenson and, institutionally, Tate and New York University, for example); *multi-media art* (Hanna Hölling), or, more recently, *performance-based art* (Vivian van Saaze and Pip Laurenson).

Installation art and video art are not the same thing, although installation works might have video elements, or video art might be installed. The same happens with installation art and performance art – although they might be different in nature, they often correlate somewhere in a given

[90] See, for example, the research project summary in https://www.eai.org/resourceguide/collection/computer/pdf/fauconnier.pdf (accessed in 12/10/2017).

artwork's career. Differences in the artwork's type, however, does not explain why different terms are used regarding these types of artworks. Both *time-based* and *multi media* have their roots in art history. *Time-based media* refers to works that change over time, often comprising works related to technology. *Multi-media* tends to regard multiple types of media, combining, for example, installation art with sound technology and digital environments. Conservator Hanna Hölling states that she has chosen to use *multi-media* to "acknowledge that such works are multifaceted, characterized by both the performance and the physical objects that constitute them". She adds that "[t]he notion of "time-based" media, which encompasses how media respond to time in general, may have implications for all artworks" (Hölling 2017b, 10). In this case, the idea of multi-media art explored by Hölling had its roots in the work of Nam June Paik. The notion of *multi-media* as explained by Hölling, however, presents a general idea of an artwork (at least contemporary) being constituted by intangible and tangible (or physical) elements. These terms (*time-based media*, *media*, and *multi media* art) coincide in the use of technological elements.[91] It is important to note that there are doubts whether *time-based media* art includes performance art or not. In the extreme, if the human body develops its own technique (through labor, to put it in Amelia Jones' terms), performance art can also be considered a *time-based media* art. *Performance-based art*, on the other hand, has been used recently and, as referred in the introductory chapter of this dissertation, regards works with an *event-like* nature. The use of *performance-based* instead of *media* or *multi-media art* has some advantages. In the advent of the *performative turn* in Social Sciences,[92] which regards human activity and behaviour as performance, *performance-based art* seems to be more inclusive, being sufficiently open to including most contemporary art forms. Nonetheless, the lack of consensus about the characterisation of these *multimedia*, *media*, *time-based media*, or *performance-based* artworks might be one of the reasons why consolidation of the field is somewhat problematic.

Much of the research with regard to the conservation of these artworks, as mentioned above, has been based on the analysis of case studies. Initial research efforts were seminal in understanding the challenges posed by these artworks to museums and related institutions. One of the central premises of such projects lies in the distinction between contemporary art and what can be called traditional art. Pip Laurenson writes in *Authenticity, Change and Loss in the Conservation of Time-Based Media Installations*:

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[91] At Tate in London, for example, installation art without performative or electronic elements is often taken care by the Sculpture Conservation department, whereas the Time-Based Media Conservation Department is focused on artworks with technological elements.

[92] The *performative turn* in Social Sciences has emerged with the works of Victor Turner, *Anthropology of Experience* (see Turner 1985), and *Anthropology of Performance* (1986), and Erving Goffman, *The Presentation of Self in Everyday Life* (1959), among others including (J.L Austin (Austin 1962), Kenneth Burke (Burke 1969, first published in 1945), John Searle (Searle 1969), and Jacques Derrida (Derrida 1977). As such, human behaviour and activity is regarded as performative. Human practices are performed as repeated behaviours. If every gesture and act is performed, then social constructions at the roots of human identity (race, gender, etc.) are equally performative. In the context of the *performative turn*, several methodologies and approaches emerged. The genealogy of Performance Studies, an interdisciplinary research field, for example, goes back to the earlier work of Burke, Goffman, Austin, Searle, Derrida, and Turner.

> The conceptual framework of traditional fine art conservation is focused on material objects that can be known through scientific analysis and that contain evidence of authenticity and of the hand of the artist. The material object is the root of an aesthetic experience and the conservator is charged with being true to the 'original' work. (…) this conceptual framework does not sit well with time-based media installations which are in part, both temporal and ephemeral. (Laurenson (2006, 4)

By looking at the philosophy of music, Laurenson suggests that time-based media artworks are similar to musical pieces as they are created in a two-stage process.[93] Artworks remain dismantled until they are performed, which usually occurs during exhibition. She also suggests that the analogy between installation art and the performing arts is even more evident in performance art, which lacks materialisation until the moment of its instantiation (Laurenson 2006).[94] Since then, Renée van de Vall has suggested that the same artwork might have periods in which it is more closely related to one-stage works and other periods that are more akin to two-works (Vall 2005). Using the example of a drawing by Joseph Kosuth, van de Vall's convincing argument shows how a drawing that was first made using a set of instructions (being a two-stage work, at first), has now become something more like a one-stage work.

The distinction between performance-based artworks and self-contained artworks (or, using Laurenson's terminology, one-stage artworks), along with the consequent need to rethink Conservation paradigms is also referred to by other authors. William Real posits that the preservation of installations "may allow for the idea that each rendition or performance of a piece may be different" (Real 2001, 215). Cornelia Weyer (2006), referring to four aspects the conservation of installation art (durability, authenticity, minimal intervention and reversibility) suggests that the authenticity of installation art does not reside in its materials but on the observer's experience. The shift towards audiences' experience, due to the absence of stable ground in the definition of the artwork's nature, implies that general principles such as *reversibility* or *minimal intervention* lose their applicability (Weyer 2006).[95] Vivian van Saaze proposes that installation art stretches the limits of the *long-accepted certainties* in Conservation theory (van Saaze 2013) and the philosopher Renée van de Vall seems to agree with this perspective. Drawing on the differences between *time-based media art* and self-contained works, she suggests that Conservation's *scientific paradigm* is inappropriate in the care of contemporary artworks:

> The point I would like to make is not that the ethics connected with "scientific conservation" no longer make sense. There are plenty of examples where the conscientious observation of the principles of minimal intervention and reversibility of treatments have resulted in generally admired

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[93] "Time-based media installations exist on the ontological continuum somewhere between performance and sculpture. They are similar to works that are performed, in that they belong to the class of works of art, which are created in a two-stage process" (Laurenson 2006, 4).

[94] The author Cristina Oliveira (Oliveira 2016) proposes that while Laurenson's characterisation is useful, this distinction becomes more relevant if based on Gérard Genette's notion of *allographic reduction*, especially regarding the artwork's identity. Hanna Hölling also dissects this dichotomy in her book *Paik's Virtual Archive: Time, Change, and Materiality in Media Art* (Hölling 2017b).

[95] With regard to the applicability of *classical principles* to the conservation of contemporary artworks, see also Weyer (2006) and Schädler-Saub (2010).

> restorations. The point is rather that their applicability to all possible cases is contested: new types of art have emerged that no longer fit the paradigm. (van de Vall 2015, 9)

In an analysis of the paradigms that inform conservation practice, van de Vall identifies two ethical frameworks alongside with the *scientific paradigm*: the *performance paradigm* and the *processual paradigm*. The *performance paradigm* is relevant when the artwork's core lies within its concept and which can be transmitted through the "faithful performance of a set of instructions stipulating the features defining the work's identity". This characterisation could be correlated to Laurenson's reading of two-stage works. The *processual paradigm* focuses on process rather than on any end-result, and its conservation is pursued through the transmission of "the required information, skills and procedures to the designated participants or stakeholders" (van de Vall 2015, 8). Conservator Hanna Hölling, on the other hand, argues that self-contained and performance-based artworks are not that different in nature, but on how they react to time (2016a).

The general result of these theoretical frameworks that have recently emerged, and which are being continuously built upon in new studies,[96] is the idea that conservators of contemporary art need to let such certainties fall apart, giving birth to a creative way of thinking about the preservation of these kinds of artworks. Structuring the basis of this complex conservation demands the re-examination of several standard procedures, and documentation is one such procedure.

The need for a systematic and yet flexible system of documentation that can inform conservation decisions has been highlighted in the literature. Besides the projects described in Table 1.1, other research projects, published either as papers or books, have recognised documentation as one of the primary methods for intervening in such an artwork's trajectory (Heydenreich 2011, Scholte and Warton 2011, Dekker 2013, 2015, Wharton 2016, 2018, Matos, Macedo and Heydenreich (eds.) 2015). But of what does this methodology consist? How can documentation of performance-based artworks differ from the other types of documentation that are produced as part of the conservation process?

2.3. Documentation of performance-based art[97]

Documentation is crucial in current conservation practice. The notion, has become an umbrella concept, comprising many types of practices and documents, produced by several different people inside and outside art institutions. There is, for example, the *documentation of the conservation process* of a given object, comprising of, for example, (1) condition and treatment reports, (2) technical

[96] One example of the continued relevance of this theme is the development of a new project about theory in the Conservation of Contemporary Art (2017 – ongoing) – *A Conceptual Toolkit for Contemporary Conservation*, which aims at examining new concepts in different Conservation fields, and other peripheral areas of Conservation including semiology, literary criticism, aesthetics, and analytical philosophy. This project is hosted by Liege Université, and its main researchers are Muriel Verbeeck, Claudine Houbart and Stéphane Dawans.

[97] This section was partially published as "The aim of documentation: Micro-decisions in the documentation of performance-based artworks". In *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017,* ed. by Janet Bridgland, art. 0204. Paris: International Council of Museums. It was co-authored with Rita Macedo.

multimedia documents (photos and videos, 3D and other born-digital images, analog data, analytical results, etc.), (3) historical research data, and, (4) all documents related to inventory, insurance, and inter-department exchange (see, for example, Eastop and Simila 2007). Documentation may also refer to an *archive* related to a certain artwork or collection. For example, the Cranach Digital Archive (Heydenreich et al. 2014, 1), consists of a "digital repository of art historical and technological, conservation and scientific information" about the artist Lucas Cranach the Elder (c. 1472–1553). As indicated in Table 1.1, documentation is also a term with strong associations to *information management*.[98] In this sense, documentation models provide information about how to develop taxonomies and ontologies for digital archives and such models, such as 2IDM, produced in the context of the research project *Inside Installations* (see Sillé 1999), are examples of the use of the process of *documentation* for this purpose. Finally, producing documentation is *a conservation strategy for contemporary art preservation*. Producing documentation can be considered "as a form of materialised memory", which, although very relevant for material-oriented artworks, becomes invaluable for performance-based works, "which fully rely on documentation for their future existence" (van Saaze 2015, 56). That documentation comprises various documents that include a Display Specification, which indicates how the artwork is to be shown in various venues. Performance-based artworks, as noted in the introduction of this dissertation, imply a degree of performativity in a given medium. Performance-based artworks change every time they are exhibited or performed. They promote a multiplicity of views that cannot be stored or framed. The documentation process of performance-based artworks arguably should start by gathering all the existent published and unpublished documentation of the event, and, by so doing, the very scope of the term *documentation* is once again broadened.

The indeterminacy in the use of the term arising from these different situations creates some confusion, further emphasised in that curators, registrars, artists and audiences are also producing documentation that is different from a conservator's documentation. And yet, how to explain the need to create further documentation when such large volumes of documents already exist? How to communicate with artists and other stakeholders what it means to document performance-based artworks if the current terminology is still unclear to conservators themselves?

Although the projects described above have produced a substantial corpus exploring case-studies and drawing various theoretical, methodological, and practical conclusions, Conservation literature rarely reflects upon the documentation process itself and tends to be focused on the results of that process instead. Exceptions to this situation include works by Caitlin Jones (CJones 2008), Ijsbrand Hummelen and Tatja Scholte (Hummelen and Scholte 2006), Vivian van Saaze (van Saaze 2009, 2013), Annet Dekker et al. (Dekker et al. 2010), and van Saaze and Dekker (2013). A special issue of Revista de História da Arte – Série W (Macedo, Matos and Heydenreich (eds.) 2015) collects

[98] It is interesting to see how conservation itself has become an activity that manages information, especially since it started to document artworks as a conservation method.

papers together that also reflect upon the documentation process (see, for example, Gordon, 2015, Nogueira and Marçal 2015, van Saaze 2015, and Stigter 2015). A broad discussion about this issue is urgently needed to advance the field as many blind-spots keep arising during documentation and conservation efforts (Giebeler et al. 2016). Given the importance and rareness of those opportunities for documenting performance-based work, and the unrepeatability of the conditions that allow for that to happen, these blind-spots are especially dramatic, and they can only be eliminated through a critical enquiry and systematization of prevalent theories, terminologies, methods, and practices. The blind-spots identified by Julia Giebeler and her co-authors are what can be called the 'known unknowns'. The 'unknown unknowns', i.e. what we don't know that we don't know, are, however, much more problematic.

2.3.1. Unknown unknowns in documentation

The documentation process aims to provide the necessary information for the preservation of performance-based works for future generations. Or, as stated by Glenn Wharton, "creating this documentation involves considerable time and labor to record what the work has been, what it is, and what it can be in the future." (Wharton 2015, 181). That could be done, ideally, by recording the details that encompass an artwork's identity in a way that future generations could read the documentation almost as an instruction manual. These details can include the artwork's description, artistic intention, creative process, the intended meaning, the exhibition contexts (such as light, smell, location, the *performance* and the relationship between elements), the public conveyance and principles and processes of change and alteration. An artwork's identity, however, is considered to be in flux, being almost impossible to capture and convey (cf. Gordon and Hermens 2013). At the same time, as previously mentioned, there is an inevitable lack of consensus when interpreting any artwork, event, or documentation, as every perspective is subjective and contingent (see, for example, Dekker et al. 2017). While some details of an artwork are possible to observe and transmit, such as measurements between objects, others, such as the variability of an installation in different spaces, are less prone to be apprehended and transmitted. Each materialisation has its own contingencies, and while some details can be predicted, others not so much. In his book *Singularities: Dance in the age of performance*, Performance Studies theorist André Lepecki describes a situation that almost perfectly portrays the unpredictable unpredictability of performance-based art, its 'unknown unknowns'.

Lepecki invited the artist Maria José Arjona to perform the performance art piece *Untitled (Part of the White Series)* as part of the exhibition "Resistance of the Object" (IN TRANSIT 09 – *Haus der Kulturen der Welt*). According to Lepecki, previous instantiations of this artwork had taken place in a gallery. During IN TRANSIT 09, the performance occurred on the inside of the Haus der Kulturen der Welt (HKW) building, a beautiful post–World War II national monument, with highly decorated walls and ceilings. Arjona's performance work was an exercise in endurance. According to André

Lepecki, "from six to eight hours a day, for five consecutive days, Arjona slowly paces along the perimeter of the gallery" (Lepecki 2016, 28). Barefooted and dressed in white clothes, the artist incessantly paces along the gallery's perimeter while blowing soap bubbles tinted with red pigments. What is at first seen as an almost infantile action, as blood-red paint stains the floor and the previous-pristine white vision of the artist, an image of violence and oppression immediately comes to mind (Lepecki 2016). The red stains are an essential part of this performance: not only do they need to be red, but they also need to stain. If the soap bubbles reached the walls or the gallery's ceilings, the only option would be repainting the stained details, which would obviously oppose the mission and goals of the institution. Lepecki describes a fascinating process of adaptation. Technicians tried several different combinations of water and soap, along with many pigments to increase the weight of the soap bubbles, and hopefully avoid any staining. A successful combination was found, and relevant agencies agreed that the performance could proceed.

When the opening day arrived, Maria Arjona informed the organisation that she needed to start blowing the bubbles some hours before the official opening. One hour and a half after she started blowing bubbles, Lepecki receives a dramatic phone call: the then HKW's technical director, Herman Volkery, informed Lepecki that they had to cancel the opening. After all the planning, the unpredictable occurred. The bubbles were reaching places they should not be reaching. In his remarkably narrated account, Lepecki recalls Herman's words: "The bubbles! They are everywhere! *The bubbles are everywhere!*" (Lepecki 2016, 30).

The unpredictable situation recalled by Lepecki certainly resonates with many contemporary art conservators and curators, who are systematically surprised with things that have gone wrong. Regarding documentation, a certain degree of unpredictability is to be expected in any present, and future efforts; and that unpredictability can include more than just a little surprise. Who would know in the 1960s that nowadays 128 Gigabytes of data could be transported in a tiny pen drive? Who would have guessed that pen drives would not only exist but also be so widely spread across the globe? With technological development, the range of predictability is getting smaller, and the unknown unknowns are increasing. Research and development in different fields lead to the creation of new materials that will quickly be appropriated by artists (as in the case of net art, for example).[99] And while the obsolescence of technological hardware and software is well-known, what worries conservators is not that these materials will become obsolete; it is not the fact that the artwork will change, it is how it will change. This technological evolution will also probably implicate a counter-movement with unpredictable consequences for the visual arts. If trends from the past continue into future times, artists will react to new materials and technology either by appropriating or refusing

[99] As noted by Annet Dekker in *Collecting and Conserving Net Art*, the term *net art* might indicate various types of artworks, including new "media art, digital art, software art, networked art, Internet art, net.art, net- worked art, post-Internet, new aesthetics…" (Dekker 2018, 19).

them. In this sense, in addition to documenting artworks quantitatively, conservators in the future somehow need to be informed by present-day conservators about the variabilities and thresholds for change in those artworks. In this sense, Vivian van Saaze considers conservators to be *managers of the change*, that is, as an *actant*, meaning that the conservator is seen as someone that may change an artworks' trajectory (van Saaze 2013). It is the conservators' role to embrace the transitory, and make conservation actions dynamic, shaping themselves to the particularities that the artwork offers and demands. Documentation similarly needs to reflect all the details that allow informed decisions about the change these artworks will necessarily undertake (van de Vall et al. 2011, Hölling 2016). This notion echoes the biographical approach explored by the philosopher Renée van de Vall and co-authors in 2011. Based on the notion of cultural biography of objects (via Gosden and Marshall 1999, Hoskins 2006, and Kopytoff 1986) understanding an artwork's biography means to accept the artwork's changeability and acknowledging that such change can happen both over time and be induced by the interaction between the artwork and multiple agencies and actors (van de Vall et al. 2011).[100] This means understanding and accepting that such artworks do not exist in a single state, but they rather undertake a trajectory and that that trajectory is not a straight line, but one full of variations and options (van de Vall et al. 2011, van Saaze 2013).[101] This argument leads to an inevitable question: if Conservation is about managing change, how can we define the thresholds of change? How to determine the limits of artworks' variability?

When André Lepecki finally reached HKW's building, he could see that the bubbles were indeed, everywhere. Red stains covered the floors, while bubbles were almost touching the HKW's walls. Technicians were the only obstacle between the HKW's walls and the soap bubbles. The wholly desperate yet inventive solution found by the technicians to mitigate the effects of the bubbles is a performance in itself. An amused Lepecki describes the scenario he encountered when entering the building:

> The bubbles are everywhere. And, right behind them, more or less all over the foyer, house technicians armed with butterfly nets are frantically chasing after the bubbles (where and how did they get those butterfly nets so fast?!, I never asked, and I still don't know…), trying to catch them before they hit the walls, or worse, before they start ascending towards the very high ceiling. In the middle of it all is the long white corridor where Arjona, hands dripping with red paint that makes it look like she is bleeding, continues to pace methodically, apparently oblivious to the chaos around her, blowing her bubbles. (Lepecki 2016, 30)

The newly added choreography of swinging butterfly nets, performed by exasperated technicians in a ritual of endurance, completely changed this performance piece. A scenario of violent serenity was disturbed by the visual noise of some kind of containment. What could they do? The performance had started. The opening was scheduled to happen in a little less than one and a half

[100] Although the concept of *artwork trajectories/biographies* is particularly relevant in the case of contemporary artworks, it is also important in the conservation of self-contained artworks. The choice of removing a varnish from a painting is subjective and will influence its trajectory, not only in terms of appreciation, but also regarding future interventions.
[101] For the potentialities of the notion of and artwork's biography for the conservation of performance art, see Chapter 3.

hours. The integrity of the performance, such as the previously white clothes of the performer, was tainted. André Lepecki went to Maria Arjona and, in the middle of her trance, asked if that was acceptable if the technicians could continue their own much-needed performance.

Between breaths, Arjona said yes.

2.3.2. Collaboration in the Conservation of Contemporary Art: from artists to social networks

As well as performance theorist's such as André Lepecki, conservators have been consulting with artists to solve the most intricate conservation issues. Essentially, and as stated by Vivian van Saaze (van Saaze 2009, 20), "rather than merely retrieving documentation, the conservator is asked to play a role in creating documentation". Documentation is crucial to the establishment of the conservation options, becoming even more relevant when the artist is no longer available. In 1990 Carol Mancusi-Ungaro launched the *Artists Documentation Program* (ADP), aiming at recording "information from living artists that would assist conservators in future restorative efforts" (Shadford 2012: 392). Before this initiative, questionnaires had been sent to artists (Weyer and Heydenreich 2005 [1999])[102], but ADP became an example that helped propel this area of expertise into the new millennium. In the 1997 symposium *Modern Art: Who Cares?*, this idea of artists as a privileged source of information was strengthened (see Mancusi-Ungaro 1999), and after 1999, artist's interviews were profusely performed and were seen as a window into the artist's thoughts and intentions (Weyer and Heydenreich 2005 [1999], Huys 2011, Beerkens et al. 2012). Several tools have been developed since ADP's questionnaire, such as the *Concept Scenario for Artists' Interviews* (ICN and SBMK, 1999), the *Guide to Good Practice* (INCCA, 2002), *The Variable Media Network Questionnaire* (2003), and *The Artist Interview* (Beerkens et al. 2012). The last example presents, to date, the most exhaustive Conservation publication regarding artist's interviews.[103] It is also important to mention the SFMoMA's led programme *The Artist Initiative* (2015-onwards), a project which will certainly provide many interesting outputs regarding artist's interviews and participation.

The artists' intention is the core axiom in the Conservation of Contemporary Art and, by association, the conservation of performance-based art. As noted above, any relevant literature about this issue is usually focused on *material-oriented* artistic manifestations (such as in installation art – see, for example, van Saaze 2009a, 2009b, and 2013, media art – see Buschmann 2013 or Buschmann and Caianiello 2013, or multimedia art – see, for example, Rinehart and Ippolito 2014). Laurenson and van Saaze, however, in one of the few studies regarding Conservation of Performance Art, consider that the artist's intentions are considered on a par with the conditions of the original event (Laurenson and van Saaze 2014). While one-stage artworks provide a material testimony of the artist's original

[102] One example of this tendency is the Variable Media Questionnaire, by the Variable Media Network.
[103] Details about methodology will be discussed in Chapter 4.

intent,[104] two-stage artworks lacking notation (such as performance art) arguably need other ways to retrieve anything of the artist's intention. Theorist and conservator Paolo Martore suggest that although the term *artistic intention* has been widely referred to in the literature, efforts for deconstructing this notion and the implications of its use are still modest (Martore 2014). Rebecca Gordon and Erma Hermens suggest that with the "interchangeability of terms and the synonym of intention and 'authenticity', the understanding and use of 'artist's intent' has become confused" (Gordon and Hermens 2013). The same is indicated by Cristina Oliveira, who dissected the idea of artistic intentionality in her doctoral dissertation (Oliveira 2016). Oliveira suggests two hurdles to the blind application of this axiom: (1) intentions change over time, and (2) artist's intentions are impossible to convey, or even to define, since, after all, what is the difference between artist's opinions and intentions? Can all artists distinguish between the two? Drawing on art historian Sherri Irvin's text about artist's sanctions in contemporary art (Irvin 2005), Oliveira endorses the use of artist's *ratification/sanction* instead of *intention*[105] – that is, instead of grounding decisions in the artist's discourse,[106] we should be looking for their intentionality in their actual actions, in things like the choice of installing an artwork in a specific space instead of another, or the act of performing an artwork during three hours instead of three minutes.[107]

In addition to collaboration with artists, other aspects are involved in the conservation of performance-based art. Some artworks require an expansion of their social network in order to be properly conserved. Referring to video installations, conservator and theorist Ariane Noël de Tilly identifies the necessarily social nature of the conservation as *socialisation*, to imply "that artworks are part of a bigger structure; they evolve in a network" (de Tilly 2011, 15). Renée van de Vall and co-authors, Vivian van Saaze and Hanna Hölling, all refer respectively to *complex artworks*, *installation art*, and *multi-media art*, and also imply that the interference of (social) actors might influence the work's history and conservation. Pip Laurenson and Vivian van Saaze, in discussing the incorporation of "delegated"[108] performance-based art in museum collections in 2014, even advocate that the main opposition to its incorporation is the high cost and difficulty in maintaining the network of social

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[104] As referred to above, although this perspection is widely acknowledged, the since-revisted importance of the paradigm of *scientific* conservation also implies that this statement might lack consistency.

[105] The idea of artist's sanction was also proposed by Arianne Noël de Tilly as *sanctioning narratives*. In citing Jean-Marc Poinsot (2008 [1999], 217), she states that sanctioning narratives contribute "to making the iconographic contract of the artwork explicit, which 'constitutes a set of answers to the raison d'être of the artwork and its matter and, simultaneously, the history of its production and its apparition'" (de Tilly 2016).

[106] It is important to note, however, that for Irvin artist's narratives might also a form of sanctioning. Thank you to Renée van de Vall for making this point clear during this manuscript revision.

[107] It is important to mention Muriel Verbeeck's work on the idea of intentionality and attentionality (Verbeeck 2016). After the philosopher Gérard Genette, Verbeck explains that intentionality is related to what the artist wants audiences to perceive, while attentionality regards what is actually perceived. Both intentionality and attentionality are contextual and might change over time, for example, through a re-contextualisation of artworks leading to the development of new perspectives both for the artist and the audience. In this sense it is possible to say attentionality might change intentionality and vice-versa (Verbeeck 2016). Roles of curators and conservators also need revision considering this theory.

[108] For more on "delegated performances", a terminology coined by art historian Claire Bishop (2012) see below.

relationships that surround the work. The artwork's network needs to be retrieved each time the artwork is documented or presented. It is important to mention, however, that Laurenson and van Saaze's focus on one type of performance artwork, "delegated performances" that, like installation art, tend not to have an inherent dependence on a given performer's body. Delegated performance artworks can involve hiring ordinary people to perform according to aspects of their own identities: construction workers act as construction workers, policeman act as a policeman and so on. In that sense, they do not rely on the artist's presence in order to be re-performed (Bishop 2012).[109] This is the case, for example, of the aforementioned Vasco Araújo's *Ad Verbum* and Ana Borralho & João Galante's *sexyMF*. The latter is an example of a delegated socially-engaging performance artwork, as it is performed by participants chosen through a workshop developed with the local community. When the workshop ends, they select a variable number of participants to be performers in a public showing of *sexyMF*. Although this piece is not executed by the artists, but by performers chosen in the workshop, the artists provide guidelines to workshop participants, allowing them to enact a *persona* of their own creation, which inspires fictional or sometimes even real relationships with participants through rituals of flirtation and mutual gaze.[110] Given their delegated quality, these performance art-works differ from many performance artworks that were and are being created, which rely on (or were first performed with) the artist's body. Although non-delegated performance artworks might have a slightly small social network, this aspect is nonetheless of utmost importance, especially in the case of works produced in the 1960s and 1970s, for which a network of social relationships neces-sarily comprises of people who will not be able to participate in the documentation process after much longer. Their testimonies are priceless, and so is their embodied (or tacit) knowledge about the work. In those cases, important parts of those artwork's social network will collapse on their passing. Along with *socialisation*, or the artwork's social network, other issues are involved in the conservation of performance art, namely the ones referred to in the next sub-chapter. Although few Conservation studies focus on this form of art,[111] it is a rapidly expanding area as a growing number of museums are starting to acquire examples from the genre.

2.4. Conserving performance art

The first conference that exclusively focused on the conservation of performance art happened in 2016. The German Association of Conservator-Restorers (VDR), together with the Kunstmuseum

[109] Art historian Claire Bishop explores the origins and idyosincracies of delegated performances in *Artificial Hells* (2012).
[110] For more on this artwork and the challenges it provides to institutions see Marçal 2017b.
[111] Although the International Institute of Conservation (IIC) hosted a speciality congress in 2016 in Los Angeles on the Conservation of Contemporary Art, it is curious to note that most communications were inclined towards *material-oriented* works. Preprints from the conference include articles by Robert Lazarus Lane and Jessye Wdowin-McGregor, and Andreia Nogueira and co-authors which were the few exceptions.

Wolfsburg, Germany organised an international symposium called "Collecting and Conserving Performance Art" (June 9-11, 2016).[112] Before this landmark event, there were few Conservation projects or conferences focused on the problems of the conservation of performance art. Looking at Table 1.1, it is possible to identify two projects whose case-studies included performance art: *The Variable Media Network* (VMN) and *Collecting the Performative*.

2.4.1. The Variable Media Network

It might seem strange to focus part of this project's review on *The Variable Media Network*; a research project developed more than fifteen years ago. *VMN* was, however, one of the few initiatives that studied what can be considered a performance artwork: Robert Morris' *Site* (1964).

The Variable Media Network (VMN) proposes *four* types of behaviours within contemporary art: contained, installed, interactive, and performed (Ippolito 2003). The last two behaviours are particularly crucial for the conservation of performance art. According to the authors, performed works are processual artistic manifestations: works where the process is as important as the end result. In this scenario, Robert Morris' *Site* (1964) is considered a performed work along with Meg Webster's *Stick Spiral* (1986), which is traditionally considered an installation. Interactive behaviours, on the other hand, imply the visitors' direct or indirect interaction with the work's materials, and researchers from *VMN* use computer-driven installations as an example. There are other types of performance artworks that express an interactive behaviour such as Yoko Ono's *Cut Piece* (1965) or Marina Abramović's *Rhythm 0* (1974), in which visitors are asked to cut Ono's clothes, and to interact with Abramović's naked body, and, as such, these can be considered interactive works in accordance with VMN's definition. After defining these types of behaviour, VMN determined how different behaviours affect the questionnaires that are given to artists. Artists that create performed works are, for example, asked to provide details about props, set, costumes, performers, among other things. Artists who create interactive art are asked about which inputs they expect from audience members, along with other questions regarding maintenance (Ippolito 2003). Several strategies to preserve variable media works were also presented by Alain Depocas and his team, and included storage, migration, emulation, and reinterpretation. Such strategies may be viewed as radical but necessary ruptures with traditional techniques. In the case of performance art, the ways these strategies for preservation are to be applied are still very nuanced, as actions cannot be stored, nor migrated or emulated. Fortunately, VMN also presented Morris' *Site* as a case study.

Site is a scripted performance artwork. It includes several props, including a white box, a costume for the performer, plywood boards, and a couch among other things. It also features sound – a soundtrack of a jackhammer propels the performance work to create a truly three-dimensional

[112] Selected papers of this conference can be found at *VDR-Journal Beiträge zum Erhalt von Kunstund Kulturgut*, 2/2017 and 1/2018. These, however, are not the totality of papers that were part of the conference.

work. It features two performers – a man (Robert Morris) and a woman (Carolee Schneemann.). According to VMN's researchers, there are several strategies to explore (The Variable Media Network 2004), summarised below:

(1) Regarding the script: *storing* the script, *emulating* the movements from performers present in the original event, *migrating* all details to present time, including the performers' style and visualities, or *reinterpreting* the work, [113] meaning that everything could be reinterpreted, including movements and the number of performances.

(2) Regarding props, costumes, and set: *storing* all materials, *emulating* all materials in order to match the specifications of the objects used in the original event, *migrating* the material elements to similar contemporary ones, or *reinterpreting* these materials to match the present-day context.

(3) Regarding space: *storing* elements from the set, *emulating* the original event using almost exactly the amount of space and time, *migrating* the stage to the present-day context, or *reinterpreting* the space of the performance, perhaps altering it completely.

VMN's researchers had the chance to try the proposed strategies. In 2004, during the exhibition *Seeing Double: Emulation in Theory and Practice*, *Site*'s 1993 emulated version (restaged with Andrew Ludke and Sarah Tomlinson) was presented on a screen as a video recording, directed by Babette Mangolte (Variable Media Network 2004).[114] According to a statement in VMN's Website (2004):

> Morris's restaging of *Site* three decades later aimed to emulate as closely as possible the look, age, and movements of the original dancers. Although it functions at a level removed from the live restaging, the film (transferred to video) represents a version of the work that can be stored and migrated rather than emulated.[115]

The Variable Media Network created grounds for understanding and documenting performed behaviours,[116] although other projects that followed this initiative very rarely analysed performance artworks. Three exceptions are, however, worth mentioning. In the description of the *Documentation and Conservation of the Media Arts Heritage* (DOCAM) project the applicability of their documentary model to performance art is stated (2005), and the international training network, *New Approaches in*

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[113] Aside from *reinterpretation*, other terminology is used to refer to performance-based artworks manifestations after the original event, namely: (1) *instantiations*, used by Pip Laurenson (2006) among other authors, drawing from musical performance nomenclature, (2) *iterations*, used by Tina Fiske (2009) or Johanna Philips (2015), derived from Jacques Derrida's notions of *iteration* and *difference* (1977), (3) *materialisations*, for example, used by Sanneke Stigter (2015), or (4) *rematerialisations*, used by, for example, Hölling (2017). In the context of this dissertation's Part III, *rematerialisations* will be used to invoke any time of re-enactment.

[114] The artist and director was also responsible for the recording of Marina Abramovic's *Seven Easy Pieces* (2005).

[115] Available at: http://www.variablemedia.net/e/seeingdouble/ (accessed in 12/10/2017).

[116] A recent article by Sanneke Stigter explores the notion of the behaviour index. This work regards the shifting ontological nature of some works as changes in their behaviour. The study was also undertaken in a museum context (Stigter 2017).

the Conservation of Contemporary Art (NACCA), in one sub-project,[117] has also sought to find strategies for performance art preservation. Finally, the project *Collecting the Performative: A research network examining emerging practice for collecting and conserving performance-based art* is a pioneering effort to put performance art on the Conservation map.

2.4.2. Collecting the Performative

Collecting the Performative aimed to study the way performance art's accessioning has influenced conservation and has been influenced by conservation processes. At least three performance works from Tate's collection were studied:[118] Tino Sehgal's *This is Propaganda* (2002), Roman Ondák's *Good Feelings in Good Times* (2003), and Tania Bruguera's *Tatlin's Whisper #5* (2008). These are all delegated performance artworks, meaning that an eventual re-performance (or re-enactment) does not have to include the artist's body.[119]

Outputs from this collective and international effort include essays by the curator, Catherine Wood (Wood 2015), and by conservators Pip Laurenson and Vivian van Saaze. In *Collecting Performance-Based Art: New Challenges and Shifting Perspectives*, Laurenson and van Saaze, refer to three main problems that obstruct performance art incorporation: (1) performance art is traditionally connected to the original event, and the *presence* of the performer, (2) Conservation and the museum are usually bounded to material-oriented theories and practices, and (3) these artworks demand a network that is very hard to maintain (Laurenson and van Saaze 2014).

One ground-breaking result that emerged from the project is the 2012 text *The Live List: What to Consider When Collecting Live Works*, designed as a prompt to help to promote thinking about the things required when bringing a live work into a collection. The *Live List* has some similarities with the *Variable Media Questionnaire* but surpasses the *Questionnaire* due to its broad applicability and exhaustive approach. The VMN's *Questionnaire* answers the challenges it proposes itself and represents a pioneering effort in the systematisation of Conservation's approach to artists, as was much needed at the time. *The Live List*, moves beyond the realm of the artist and summarises aspects to

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[117] The PhD project is titled "Audience Participation in Performance-based Art", and aims to analise the possibilities of audience participation in the conservation of performance-based art. The main researcher is Iona Goldie-Scot, and her PhD dissertation is being supervised by Prof. dr. Renée van de Vall and Dr. Vivian van Saaze, both from Maastricht University, and by Margriet Schavemaker, from the Stedelijk Museum, Amsterdam (NACCA 2015). Aside from this research project, Acatia Finbow's PhD dissertation also focuses on performance art documentation. Her project, *An exploration of the Value of Performance and Performative Art Documentation in the Contemporary Art Gallery*, focuses on the different types of value ascribed to documentation. Professor Gabriella Giannachi and Dr Aron Vinegar, from the University of Exeter, and Jennifer Mundy, Head of Art Historical Research at Tate are the supervisors for this project.

[118] Although other performance artworks might have been studied, these three works were the ones cited in the project's publications.

[119] *This is Propaganda* relies on a performer who, while acting as a gallery guard, sings "This is propaganda, you know, you know; this is propaganda" at the moment a visitor enters the exhibition space. The gallery guard then continues looking at the gallery visitor singing "you know, you know" (Tate 2014), before announcing the artist's name and the title and date of the work. *This is Propaganda* can exist without the artist's presence, as Sehgal sanctions the work through the careful training of his *interpreters* who, in this case, act as gallery guards. The same happens in Bruguera's *Tatlin's Whisper #5*. The artwork is performed by genuine mounted policemen who direct the audience by using crowd control techniques in the exhibition space (Tate 2008).

consider when acquiring performance artworks, both with regard to the nature of these works and the politics and procedures of the institution. In *The Live List*, an interdisciplinary team is asked to "agree and understand the basic parameters of the work", including the primary parameters (duration and space, among others), its variability and the amount and nature of the versions an artwork might have, the artworks biography, its context of reference, factors of dependence, and the main challenges facing its activation. The parameters of the *Live List* then become more delimited by any health and safety concerns and resources (including cost, institutional involvement, expertise). Only after these logistical details are understood does the possible integration of the performance artwork into the museum collection get analysed against the requirements of the museum, its incorporation in existing or forthcoming collections, and its relationship with the museum's mission. Specific details of the performance such as lighting and acoustics, are then detailed, followed by production issues (mostly related to the material objects from a given performance). In case performers are needed, the hiring arrangements are then scrutinised, including issues of advertising. The different (and somehow changing) roles of museum staff are specified, as well as any documentation concerns such as: what forms of documentation are available, who is involved in the documentation, how it is done, what types of agreement are part of the documentation process and the roles of the produced documentation, copyright and other legal issues, who should have access to the documentation and how, and what are the 'afterlives' of any performance facilitated by the documentation? Finally, expectations about the role of the audience is also detailed.

2.4.3. Main publications concerning the conservation of performance art

The Variable Media Network and *Collecting the Performative* provided the conservation of performance art with some degree of legitimisation. Beyond these projects (and undoubtedly indebted to them), the literature offers critical remarks about a wide variety of aspects related to the preservation of this artistic genre mostly concerning museum practices.[120] Amélie Giguère, for example, exposes the many ways performance art changes, once it is acquired by museums.[121] Vivian van Saaze discusses how documentation dispersion in museum departments affects the consolidation of the memory of Tino Sehgal's works (van Saaze 2015). Glenn Wharton refers to the acquisition of VALIE EXPORT's *Abstract Film No. 1* by the Museum of Modern Art (MoMA, New York) as an act of translation from performance "to a fixed installation work that could be acquired by the museum"

[120] Among the main publications, some are worth mentioning: Amélie Giguère's doctoral thesis on the museumisation of performance art (2012; see also Giguère 2014) and Denise Petzold's Master's thesis, *(Im)Materiality in the Museum: Shaping the Lives of Performance Artworks through Documentation* (2016). Vivian van Saaze's article about the absence of documentation of Tino Sehgal's performance works (van Saaze 2015) is also worth mentioning among other texts in the Special Issue of Revista de História da Arte - Série W, *Performing Documentation in the Conservation of Contemporary Art*, along with chapters in *Authenticity in Transition: Changing Practices in Art Making and Conservation* including Marçal et al. 2016, and Wharton 2016.

[121] Other texts, such as Alessandra Barbuto's account of the role of the museum in the preservation of performance art (Barbuto 2015) or Irene Müller's perspective on performance art's conservation and the relationship with archives (Müller 2015), are also related to performance art's museumisation.

(Wharton 2016, 30). A recent book, *Histories of performance documentation* (ed. by Gabriella Giannachi and Jonah Westerman, 2018), also details the relationship between performance art and the institution. This book provides various perspectives on the issue of performance art and its documentation, from scholars to curators, archivists, and conservators. Within the field of Conservation, contributions from Pip Laurenson (Tate) and Gabriella Giannachi, a performance and new media theorist who has, on occasion, collaborated with Laurenson and van Saaze. While Laurenson stresses the idea of an artwork's socialization (see above) and its being interwoven with an artwork's trajectory (which she connects with "*continuum theory*"), Giannachi provides new frameworks for understanding the conservation of performance art: first by acknowledging re-enactment as a *practice of preservation*, then by recognising the increasing importance of audience members as content co-producers, and finally by understanding the artwork as "a social network of activities". To these she adds:

> [The] approaches [portrayed in this book] place the audience at the centre of the process of documentation (…). This suggests that documentation, just like performance, not only should comprise the different phases of these activities, but also that stakeholders from these different phases would reveal, through documentation, diverse aspects of the work. (Giannachi 2018, 195).

Giannachi's insightful text highlights two aspects of performance art documentation that have rarely been mentioned before: the importance of the documentation process and the participation of many stakeholders. Alongside Dekker and co-authors in 2010, Giannachi's contribution is one of the first publications to emphasise the need to reflect upon the documentation process itself. Indeed, very few publications mention the decision-making process in general or conservation decisions made about performance-based artworks (see Dekker 2010 and Stigter 2016). Most of those conservation efforts that go beyond merely presenting documentation tend to be made with regard to performance artworks created after the 1980s. The same seems to happen with collection practices: we see, for example, that Gina Pane's *Selfportrait(s)* (created in 1973) was incorporated and showed as documents (see Guígère 2012), while artworks created after the mid-1980s, by artists such as Tino Sehgal or Tania Bruguera, who tend to create delegated artworks, have been studied, acquired, and documented more extensively in recent years.

2.4.4. Conservation of Performance Art: what about now?

Looking across the whole field of Conservation, it seems evident that issues that surround the theory and practice of the conservation of performance art are more relevant than ever. It is important to identify the issues that are most active in preventing the effective conservation of works from this genre. This chapter's review of the literature reveals that there are gaps evident in knowledge concerning case-studies concerning (1) performance art created in the 1960s and 1970s, and (2) performance artworks that exist outside art collections. In a critical analysis of the issues surrounding the conservation of performance-based art, the following aspects can be identified:

(1) *The immaterialities of the medium, characterised by embodied (or ritualised) behaviours over time, which challenge any canonical procedure.* As discussed above, Conservation is classically tied to a vision of the art object as something material, static, and immutable. A social-turn has been observed in Conservation theory since the advent of the new Millennium. Miriam Clavir (Clavir 2002, 2009), Erica Avrami, Randall Manson and Marta de la Torre (Avrami et al. 2000), and Alison Bracker and Alison Richmond (Bracker and Richmond 2009) have all variously highlighted the importance of seeing the art object as being not only about its materiality, but making it clear that any cultural heritage manifestation is equally a product of a network of social relationships. Renée. van de Vall, as previously mentioned, has conceptualised two new ethical frameworks alongside the *scientific paradigm*, the *performance paradigm* and the *processual paradigm* (van de Vall 2015). But even within these frameworks, *conserving performance art* seems to be an oxymoron. Unlike installation art, most of the time there are no materials to be preserved, and there is no methodology that allows either the development of instructions that can lead to the interpretation of the work or the assessment of the faithfulness of that interpretation (cf. 'score' instructions, gestures, etc.). Significance is assessed retrospectively, as the lifespan of these works is very short. As their relevance for a given social setting tends to be evaluated post-execution, the desire to keep performance artworks alive tends to happen after their disappearance, when any chance of physical manifestation no longer exists, or when it does it is in the context of an aged artist or actor. As such, many of the people that could perhaps transmit tacit knowledge in the form of skills and procedures are unable to remember any of the process involved or have passed away.

(2) *The lack of an epistemological analysis of the documentation process*. As previously mentioned, documentation has been considered the most effective method to conserve time-based media (interpreted as media that changes over time). However, the Conservation literature review indicates that most publications are focused on documentation as a process for conserving installation art – a medium that, although considered performance-based, is not necessarily dependent on a performer. Moreover, the relevant literature focuses largely on the documentation of selected case studies or around discussing documentation techniques, such as artist's interviews (Beerkens et al. 2012; Huys 2011). Although documentation has been considered one of the most important methodologies for the preservation of contemporary art, there is no consensus regarding its *terminology*, few papers discuss or critically analyse *the documentation process as a methodology*, and there is no mention of how the lack of this epistemological analysis might be affecting the ways performance art is documentated. Although authors have been developing theoretical frameworks around the process of documentation, namely Laurenson (2006), van Saaze (2009, 2013), Dekker *et al.* (2010), and Stigter (2016a, 2016b); published studies of the documentation process itself for performance-based art are

rare. Also, the lack of consensus regarding terminology is especially important because "documentation" means different things for conservators, archivists, artists, art historians, art theorists or theorists from other areas of expertise such as Performance Studies or Cultural Studies. As the documentation process for performance art is a product of negotiation between different actors coming from distinctive backgrounds, this lack of clarity regarding terminology can easily become problematic. The scarcity of epistemological analysis about this methodology likewise influences the present challenges to achieve successful documentation o and in to employ the documentation, since the lack of analysis can result in a tendency to repeat missteps that usually go unnoticed (Giebeler et al. 2016).

(3) *The difficulty in maintaining a network of relationships that are developed during the process of documenting and presenting these works* (cf. Laurenson and van Saaze 2014). As explained, performance art documentation and preservation cannot take place without the participation of several actors. In addition to conservators, art historians, archivists, and other *experts*, other actors involved include artists and their assistants, as well as various people from the artist's social or professional circles. Any conservation operation then necessarily implies documentation of the artwork's social relations. Documenting performance artworks, which are considered immaterial, without access to their network of socialisation, is akin to writing the biography of a dead man without being able to talk to the people who knew him.

In summary, the three most important issues hampering the progress of the conservation of performance art could be identified as being *theoretical*, *methodological*, and *practical*. The *theoretical* problem is with regard to the antithetical relationship between the immateriality of the medium, and the materialist approach of Conservation. The *methodological* issue is the lack of consistent and critical discourse about the applied methodology: documentation. And the *practical* problem involves the everyday conservation and management processes occurring in the context of an art collection. These three problems need to be tackled consecutively. It is not feasible to address methodological problems without focusing on solving issues in the current theoretical framework, which considers performance art as immaterial and Conservation as material-oriented. In the same sense, it is not possible to aim to answer institutional concerns without solving the lack of a critical methodological analysis. As explained in the Introduction, this thesis is an exploration of *ways* to bring performance art back to life. For that reason, its aim is precisely *methodological*. Any endeavour toward the preservation of these works needs, however, to include a critical reflection about the current theoretical paradigm and a search for ways to diverge or overcome the dichotomy of *immateriality-materiality*. At the same time, an epistemological approach might provide some insights into the practice of conservation. Indeed, as these works resist a uniform or stable grounding, in addition to asking if they can be in some way immortalised, it is essential to understand what defines them and how that can be

transmitted in some form to future generations. Thus, rather than trying to prevent their disappearance, conserving performance art is a matter of bringing these works back to life, of rescuing them from the limbo they enter after their first instantiation. It is intended that Part II of this dissertation will pave the way forward.

Part II - Theory

CHAPTER 3

Conservation: from tangibility to materiality[122]

> Conservation is continually changing, mirroring the fact that cultures are constantly in flux from the local to the global scale. As social and cultural change intensifies, greater demands are made to conserve heritage as a brake against unwanted change and even as means of effecting change. Heritage is one of the mainstays of culture, art, and creativity. In any case, the cultural context dictates that the pressure to conserve, and the stakes in doing so, rise dramatically. This is our current climate. **Erica Avrami, Randall Manson, and Marta de la Torre**[123]

The term "conservation" populates cultural heritage discourse. Conservation is currently defined by the International Council of Museums – Committee for Conservation (ICOM-CC) as "all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations". All conservation "measures and actions should respect the significance and the physical properties of the cultural heritage item" (ICOM-CC 2008a). Three main aspects should be taken into account when analysing this brief description: (1) Conservation is defined as an aggregation of actions targeting the safeguarding of cultural heritage; (2) conservation actions should safeguard both the physical properties and the significance of a given cultural heritage item; and (3) conservation actions are limited to preserving tangible cultural heritage.

Despite this definition and the importance given to the notion of "tangible cultural heritage" as noted in Part I, the idea of the "intangible" is increasingly permeating the Conservation field. In the context of the Conservation of Contemporary Art, for example, documenting the artwork's "intangible features" became a conservation action on par with other operations regarding the object's tangible manifestation (Weyer and Heydenreich 2005; Wharton 2005). The documentation of an artwork's "intangible features" included, among other things, remarks about appropriate lighting, the role of the audience, or the artwork's biography (van de Vall et al. 2011) or career (van Saaze 20013). The need to document or, at the very least, assess the object's "intangible features" became increasingly indispensable as the ritualistic or performative elements of cultural heritage items were acknowledged, as in the case of performance art, public art, or objects from World Cultures (Rava 2010;

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[122] This chapter is currently under review for *Studies in Conservation* with the title "What is conservation? Revisiting ICOM-CC's Resolution on Terminology for Conservation".
[123] In *Values and Heritage Conservation. Research Report* (Los Angeles: Getty Conservation Institute, 2000), pp. 8.

Scholte 2010, Peters 2016).[124] In some cases, artworks that are arguably solely configured around intangibilities, such as performance art (Laurenson and van Saaze 2014), or net art (Dekker 2013, 2018), are now starting to be considered works requiring conservation. In these contexts, the dichotomy between the tangible and the intangible becomes less clear. How can *Conservation* address the apparent antithetical dichotomy between Conservation's focus on material objects and performance art's reliance on immateriality?

This chapter explores the nature of Conservation through an analysis of its definition, with a special focus on notions of *safeguarding*, *significance* and, ultimately, *tangibility* and *materiality*, which are at the core of the theories that guide the field of Conservation. Theories that cross what is commonly called Value-led Conservation[125] will be assessed and read through the lens of Critical Heritage Studies, an interdisciplinary field that discusses heritage in its wider sense. The argument of the present chapter is constructed on two main parts – the analysis of the the artwork in need of conservation and the practice of conservation.

3.1. Material-oriented conservation and the notion of tangibility

The word tangible comes from the Latin expression tangibilis, from tangere, or "to touch". It refers to something that is palpable, in contrast to the intangible, which means something that cannot be touched. Looking at ICOM-CC definition, it is possible to see that the identity of Conservation's interdisciplinary field is constructed around the idea of tangibility.[126] "Tangible cultural heritage", however, is an expression lacking definition in itself either in ICOM-CC's Resolution of Terminology for Conservation or in the context of Conservation's codes of ethics.

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[124] It is important to mention here that manifestations of 'the intangible' have been widely studied in the conservation of objects from World Cultures. An extensive exploration of this topic is beyond the scope of this dissertation and is a subject that rightfully deserves to be expanded in future studies. Conservation efforts regarding these objects have been looking at the intangible since the 1980s. For more on this see C. Dignard, K. Helwig, J. Mason, K. Nanowin, T. Stone (eds.) (2008). *Symposium 2007: Preserving Aboriginal Heritage: Technical and Traditional Approaches*. Ottawa: Canadian Conservation Institute, H. Geismar and C. Tilley (2003). Negotiating materiality: international and local museum practices at the Vanuatu Cultural Centre and National Museum. *Oceania* 73 (3), 170-188, Peters 2016, R. Peters (2008). The Brave New World of Conservation. In: J. Bridgland (ed.) *Diversity in Heritage Conservation: Tradition, Innovation and Participation - Preprints of the ICOM-CC 15th Triennial Conference*. New Delhi: Allied Publishers, 185-190. This list, however, does not intend to be exhaustive, but to point out that ideas around the intangible in conservation go way beyond what is presented here in this dissertation.

[125] See the previous chapter or Muñoz Viñas (2005).

[126] As noted previously, the growing acknowledgement of the role and importance of the Intangible in Conservation has been especially visible in the Conservation of objects from World Cultures. A symposium held in 1986 at the Canadian Conservation Institute (intitled "Symposium 86: Care and Conservation of Ethnographic Materials"), followed by the already mentioned "Symposium 2007", along with Miriam Clavir's reference work, represents one of the first efforts in that direction. ICOM-CC's Resolution, along with Conservation's main codes of ethics, however, seem to show that the bias towards an understanding of Conservation as related to tangible cultural heritage items still exists. Salvador Muñoz Viñas, for example, builds on the importance of tangibility over intangibility by indicating that while cultural heritage can be tangible and intangible, Conservation's scope is limited to tangible objects: (…) intangible heritage is preservable and restorable. These processes, however, are not the task of conservators, but of a large range of different professionals: politicians, anthropologists, philologists, researchers, filmmakers, actors, teachers, etc. Conservators help by directly acting on tools, old pieces of furniture, old garments and similar objects: conservators work on tangible objects, although they will, in turn, be used for intangible purposes. (Muñoz Viñas 2005, 41).

ICOM-CC's *Resolution on Terminology for Conservation*, created in 2008 by a Task Force made up of members of the ICOM-CC board,[127] refers to four main terms - Conservation (as described above), preventive conservation, remedial conservation, and restoration – but does not examine the other terms used to characterise the object in need of conservation, such as *safeguarding* or *tangible cultural heritage*. In the commentary accompanying ICOM-CC's *Resolution on Terminology* it is noted that conservation actions are acknowledged according to (1) their aims, or "whether they address future deterioration, current deterioration, or past deterioration"; (2) their impact on the material properties and physical appearance of the object; and (3) their sphere of influence, or "whether they can be applied to only one cultural heritage item at a time or to a group of items" (ICOM-CC 2008a). Two main observations emerge from this commentary: (1) the notion of *safeguarding* is linked to the aim of Conservation, and (2) the *Resolution* was written having a material-oriented notion of conservation in mind. These two positions can be seen across Conservation's various codes of ethics and definitions (see the selected cases in Table 3.1), all of which tend to acknowledge Conservation as a material-oriented discipline. In any of these codes or definitions, *safeguarding* appears as an action involving traditional Conservation axioms, such as the idea of minimum intervention or of maintaining the original material, both of which, as seen in the previous chapter, have been contested in recent theoretical explorations.

Table 3.1: Description of the aim of Conservation in selected Codes of Ethics and Definitions of the practice.

Code of Ethics	***Year***	***Description of the aim of conservation***
The Conservator-Restorer: a Definition of the Profession	1984	The ICOM-CC's *The Conservator-Restorer: a Definition of the Profession*, posits the conservator as an agent that conserves and restores "cultural property", adding that this activity includes examination, preservation, and restoration[128] (ICOM-CC 1984).
International Institute of Conservation – American Group	1994	AIC's *Code of Ethics and Guidelines for Practice* assumes that Conservation's aims lie in the preservation of cultural property, comprising "material which has significance that may be artistic, historical, scientific, religious, or social, and it is an invaluable and irreplaceable legacy that must be preserved for future generations" (AIC 1994).
Canadian Association for Conservation of Cultural Property and Canadian Association of Professional Conservators.	2000	CAC's and CAPC's *Code of Ethics and Guidance for Practice* considers that the aim of Conservation is "to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention" (CAC and CAPC 2000, 13).

[127] The Task Force which developed this document was composed of ten members: C. Antomarchi, M. Berducou, G. de Guichen, F. Hanssen-Bauer, D. Leigh, J. L. Pedersoli Jr., M. te Marvelde, K. Sibul, R. Varoli-Piazza, J. Wadum. The task force also consulted with 19 out of the 23 co-ordinators of ICOM-CC's Working Groups, having received various commentaries from them (ICOM-CC 2008a). The resolution was adopted by the ICOM-CC membership at the 15th Triennial Conference, New Delhi, in 2008.

[128] The first is "the preliminary procedure taken to determine the documentary significance of an artefact; original structure and materials; the extent of its deterioration, alteration, and loss; and the documentation of these findings". Preservation "is action taken to retard or prevent deterioration of or damage to cultural properties by control of their environment and/or treatment of their structure in order to maintain them as nearly as possible in an unchanging state". The latter, restoration, "is action taken to make a deteriorated or damaged artefact understandable, with minimal sacrifice of aesthetic and historic integrity" (2.1, ICOM-CC 1984).

Australian Institute for Conservation of Cultural Material	2002	The AICCM's *Code of Ethics and Code of Practice* suggests that Conservation targets "cultural material", although it specifies "artworks", a notion to be understood loosely, as one example of what cultural material might be (AICCM 2002).
European Confederation of Conservator-Restorers' Organisations	2003	E.C.C.O.'s *Professional Guidelines (II)*, state that the conservator "shall respect the aesthetic, historic and spiritual significance and the physical integrity of the cultural heritage entrusted to her/his care", while taking into account "the requirements of its social use while preserving the cultural heritage" (Art. 5 and 6, ECCO 2003).

Even if the aim of safeguarding actions resides in the maintenance of the physical properties of the object, it is always possible to count several instances when the "requirements of social use" go against what is expected from the perspective of the material conservation of cultural heritage (see, for example, Muñoz Viñas 2005, 105). Although this paradox is evident (or, perhaps, more common) in the Conservation of Contemporary Art or objects from World Cultures, it also happens in the preservation of decorative objects such as stained-glass windows, places of worship such as churches and cathedrals, or even more self-contained objects such as paintings or sculptures, depending on their current use. A cultural object's use seems to be interrelated with its material properties. Current codes of ethics and definitions, however, appear to be too general to account for differences in cultures of conservation, that is, of the *why* and the *how* a given cultural heritage item is preserved (cf. Ashley-Smith 2017).[129] As noted in the last chapter, Conservation, rather than merely a scientific and seemingly objective materials-based practice, is now recognised as a product of a "socially constructed activity with numerous public stakeholders" (Bracker and Richmond 2009: xv-xvi; see also Cane 2009). Conservation practices, however, still appear to be linked with the materials of cultural heritage. But if Conservation is a socially constructed activity, *safeguarding* is a confederation of socially induced actions. So in which ways are safeguarding actions being socially constructed? How does it affect *in-facto* the preservation of the significance and physicality of cultural heritage?

3.2. Cultural Heritage values

Current codes of ethics and definitions of Conservation have been seminal in the establishment of a Conservation doctrine. They are based on ways of seeing cultural heritage, which is highly dependent on the values that surround - or even define - cultural heritage objects and their *significance* (Avrami et al. 2000, Clavir 2009, Revez 2017). Values,[130] as stated in the preface of the seminal *Report*

[129] One possible reason for this lies on how the artwork comes to be conserved by a conservator. It might be the case that the owner or a curator determines a specific artwork needs to be conserved. Value assessment then occurs before the artwork reaches the conservator's hands. Value-led conservation has shown, however, that the practice of conservation (and the decisions that determine *how* to conserve) implies significance assessment in itself.

[130] Among the many values identified, the historical, symbolic, scientific, and aesthetic values are the ones most frequently referred to in the Conservation literature (Revez 2017). The conservator Maria João Revez comments that, curiously, one of the most importance references in conservation theory from the 20th century, Cesare Brandi, only recognizes the importance of historical and aesthetic values in conservation decision-making (Revez 2017). For an expanded study on values in cultural heritage and conservation see Applebaum 2009, Avrami et al. 2000, Avrami 2009, Muñoz Viñas 2005, and Revez 2017. For an historical perspective on values in conservation see (Berducou 2007).

on Values and Heritage Conservation, "are critical to deciding what to conserve—*what* material goods will represent us and our past to future generations — as well as to determining *how* to conserve" (Avrami et al. 2000, 5). Values are "derived from the meanings and uses that people attach to buildings, sites, and landscapes, and [are] constructed amongst individual, institutional, and community actors" (Avrami 2009, 179). The *Nara Document on Authenticity* (ICOMOS 1994) similarly states that "conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage" (ICOMOS 1994). In a values-based approach to Conservation (Muñoz Viñas 2005),[131] values are fundamental to conservation decision-making (Applebaum 2009, Avrami et al. 2000, Muñoz Viñas 2005, Taylor and Cassar 2008). Conservator and theorist Jonathan Ashley-Smith points out that values are "a social construct dependent on social relationships [and are] bound to change through time and between cultures", and are "an extrinsic property that cannot be directly detected by the senses" (Ashley-Smith 1999, 81- 82). Values associated with an object are the reason why it is intuitively evident that *safeguarding* means a very different thing regarding the conservation of a 15th-Century historical manuscript as opposed to last week's local newspaper.

One of the most important steps in any conservation endeavour (in its broad sense) is, therefore, value assessment.[132] This step involves many stakeholders and its importance is seen across many instances of the conservation process (Avrami et al. 2000), as it helps to determine the relative significance of the cultural heritage item (why is it important, and for whom?) as well as the measures to be applied.[133] Value assessment is, however, rather complex, especially as "the values of certain stakeholders may conflict with those of others, and values may change over time or as a result of political conditions" (Avrami 2009, 179). Thus, an assessment of significance needs to be repeated each time the same item of cultural heritage undergoes any *safeguarding* action.[134]

The performance-based artwork *Luís Vaz 73* (created by Jorge Peixinho and Ernesto de Sousa in 1975) is a good example on how conflicting values might change the way an artistic object is seen and, therefore, conserved.[135] Jorge Peixinho created *Luís Vaz 73* in 1973 in order to celebrate

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[131] Value-led conservation has gained many advocates in the Conservation field since the turn of the millenium (see p.e. Avrami et al. 2000, Muñoz-Viñas 2005, van de Vall [1999] 2005, or, more recently, Ashley-Smith 2017). Muñoz Viñas "communicative turn" (see Chapter 2) also adds to this perspective.

[132] It is of utmost importance to consider that any conservation endeavour is not restricted to the conservator's realm. Value assessment should be done across various spheres and through communication with multiple stakeholders.

[133] As it happens with studies around the intangible, much has been written regarding significance of objects from World Cultures Collections. This theme is, however, outside the scope of this dissertation. For more on this see, for example: R. Russell and K. Winkworth (2009). *Significance 2.0: A guide to assessing the significance of collections*. 2nd Edition. Rundle Mall, SA: Collections Council of Australia, as well as writings by Miriam Clavir (referenced in this dissertation).

[134] A *safeguarding action* can be anything that implies the preservation of a Cultural Heritage item, including collection, exhibition, and conservation.

[135] This section includes excerpts from two papers: (co-authored with Andreia Nogueira, Rita Macedo, and Isabel Pires) "Connecting practices of preservation: exploring authenticities in contemporary music and performance art" (published in the *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*, 117-127, ed. by Erma Hermens and Frances Robertson. London: Archetype Publishers Lda, 2016) and (co-authored with Andreia Nogueira and Rita Macedo) "Materializar o intangível: a documentação da obra Luís Vaz 73 (1975) de Jorge Peixinho e Ernesto de Sousa" (published in *Conservar Património*, 2017).

the anniversary of the first edition of the pivotal Portuguese poem *Os Lusíadas*, written by one of the most recognised Portuguese poets, Luís Vaz de Camões, in the 16th-century. Peixinho composed ten musical parts, honouring each one of *Os Lusíadas*' ten chapters, later recording them on magnetic tape.[136] In 1974, Jorge Peixinho asked the artist Ernesto de Sousa to create a visual structure for *Luís Vaz 73*.[137] A year later, in a live presentation in Brussels, a musical improvisation by Grupo de Música Contemporânea de Lisboa (GMCL) was performed as part of *Luís Vaz 73*. This artwork therefore comprised both visual and sound components, being neither a musical piece nor a visual artwork, but a hybrid and liminal artistic creation.

In this work, the visual component includes two to four simultaneous slide projections, comprising up to 500 slides. In 1976, the video artist Fernando Calhau (1948–2002) was invited to participate with a Super 8 film projection (Ruivo 2009). Moreover, the public was encouraged to wander through the installation or scenic space, which was specifically conceptualised and constructed in order to enhance this participatory component. The visual relationship between the exhibition space and the visual and sound components was extremely important for both the artist and the composer. Moreover, according to Ernesto de Sousa, *Luís Vaz 73* visual structure is open and autonomous from the sonic component. This autonomy and variability is also present in Peixinho's composition. The sound is produced either by the projection of the musical parts recorded on magnetic tape, by live improvisation, or even both. And although all recorded parts are intrinsically related (as they were inspired by *Os Lusíadas*' ten chapters), they are also autonomous and can be presented separately as long as they retain their order (Candeias 2009, 158).

Luís Vaz 73 was presented at least seven times throughout 30 years, always changing and evolving. Changes comprised both the sound and the visual components of this piece. In the first case, while sometimes tape music was presented, in other events there were several periods of improvisation (that might include up to seven musicians). Regarding the visual components, the artist Ernesto de Sousa produced scripts for each presentation in order to adapt the performance and the visual projection to the conditions of the space and time available.[138] These scripts describe the number of slides and the themes to be projected at each track. It was up to the projectionists to decide which slides were to be used and their order. Once the projectionists and musicians were in place, they should look at the conductor, Jorge Peixinho, and wait for his directions to start projecting their slides. They also needed to check the time between each slide and reload the projector when needed. Even these simple directions varied according to the circumstances.

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[136] In J. Peixinho, *Biografia de Luís Vaz 73, uma obra electrónica*, unpublished document from Ernesto de Sousa's personal archive, currently available in Portugal's National Library (Biblioteca Nacional) – Box 21.

[137] In a letter from J. Peixinho to João de Freitas Branco, the state's Secretary of Culture at the time, dated 13 January 1975, Peixinho states that he has invited Ernesto de Sousa to participate in Ghent's exhibition of *Luís Vaz 73*. (Unpublished document from Ernesto de Sousa's personal archive, currently available in Portugal's National Library (Biblioteca Nacional) – Box 21.)

[138] Isabel Alves, personal communication, November 2014.

Three presentations of *Luís Vaz 73* have taken place since the deaths of both Peixinho and Ernesto de Sousa. In two of them, only related documentation has been shown. In 2009, however, *Luís Vaz 73* was exhibited in Lisbon as a performative event, comprising slide projections, tape projection and live improvisation with GMCL. The exhibition space was based on a previous event: the performance in Belém's Gallery in Lisbon (1976). For the 2009 presentation, however, all the slides were fully digitised and automatically projected in a museum space during the twenty-one days of exhibition, with the GMCL performing once during that period.[139] In the days following the inaugural event, where GMCL performed, tape music complemented an automatic projection of slides twice a day. This approach implied the loss of some visual and performative elements such as the presence of projectionists. Nevertheless, the exhibition, allowed various members of the public to experience *Luís Vaz 73*, and its autonomous components, in a dilated timeframe

With so many (and such different) performative events, and as both authors are dead, it is important to ask which presentations can serve as starting point to think about the future of this work. Differences in the ways the artwork was showed will necessarily influence how the Display Specification or the overall documentation of the artwork will be constructed and substantiated. Documentation of these works goes beyond the specification of technical aspects, or lighting or space conditions, to actually suggesting how the artwork is to be performed, with which slides, and in which format. To consider *Luís Vaz 73* as a singular entity and in a singular context goes against the nature of this work. At the same time, different values emerge with different perspectives. As *Luís Vaz 73* is an open artwork, it is possible to assume that no conservation option is against the artist's intentions, except, perhaps, one that reduces the artwork's variability to a singular materialisation. To show a rendition of the artwork (with a slide and film projection using the original equipment) similar to its ontogenesis would enhance the historical values we commonly associate with this piece. Given that we are not as used to the sound of projectors as the people of the 1970s, migrating the media into digital formats would allow audiences to perceive the slide and film projections without interference,[140] which could enhance aesthetical values in detriment of historical ones. One of themes featured in the slide projections was reminiscent of an idea of revolution and transgression, which might even provide a symbolic meaning given the time of some of its exhibitions (two years after the Portuguese revolution, within the revolutionary period – cf. Rosas 1996). As there is no indication about the importance of preserving the historical practice of the artwork (cf. Marçal et al. 2016), any conservation action necessarily implies an assessment of what constitutes the *significance* of this artwork, e.g. which values are important and for whom, and what is their relative meaning. Value assessment is then important to map the characteristics that we want to conserve: is it the sound made by slide projectors, the images of the slides, or both? Is it the variability provided by variations made by

[139] Isabel Alves, personal communication, March 2015.
[140] See Marçal et al. 2016 for a broader explanation of this effect.

projectionists, or by the different alignment of slides to be shown in each presentation? Is it the sound made by musical performers in each instantiation, or is the sound recorded in magnetic tape made by the composer back in 1975? Is it in the film projection, or in the projection of Calhau's film in a digital format?

Looking at the various codes of ethics again (see Table 3.1), it is possible to see how assessing the object's significance has featured only as a secondary task in Conservation. Most documents are oriented towards the material properties of cultural heritage and do not provide guidelines for the assessment of their significance, nor list this task as part of the conservator's responsibilities.[141] Moreover, there are various value systems that can be applied. According to Revez, Alois Riegl's framework of values is one of the most commonly used in the Conservation literature (Revez 2017). He refers to several characteristics such as *historical* and *age* and defines them according to their temporal nature as having both *memory* and *present-day* values (Riegl [1903] 1996). Riegl also suggests that every conservation action implies choosing one set of values of relative importance over, or instead of another. As mentioned earlier, the philosopher Renée van de Vall thus suggests that every choice is "tragic" (van de Vall 1999), as enhancing a given value will imply the loss of others.

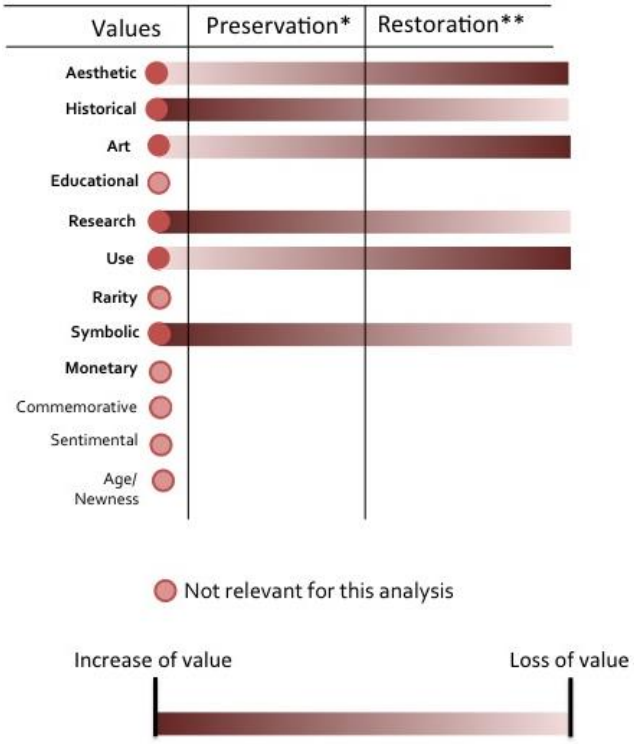

Figure 3.1: Figure representing the increase and decrease of relative values of a given cultural heritage item (stained-glass windows) in two different situations: *preservation of the existing state, and **restoration, in this case defined as the cleaning of corrosion crusts. This figure represents a hypothetical example from only one perspective, and the values used relate to those in Alois Reigl's system.

A conservation decision has potential effects on value-attribution which can then vary with the degree and type of intervention proposed. Corroded stained-glass windows and the decision of whether to clean or not to clean their corrosion crusts provide a good illustration of how value-attribution might change with conservation

[141] This tendency is also seen in regard to other texts: Nicholas Stanley-Price, M. Kirby Talley Jr. and Alessandra Melucco Vaccaro's seminal book *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (1996), for example, gathers excerpts from texts by relevant authors such as Ruskin's *The Seven Lamps of Architecture* (1849), Brandi's *Theory of Restoration* (1963), Erwin Panofsky' *History of Art as a Humanistic Discipline* (1955), Philippot's *Restoration from the Perspective of the Social Sciences* (1989), among others. This book provides an historical perspective on issues in Conservation, but also allows a brief overview of how cultures of practices have changed across disciplinary perspectives. The book by Alessandro Conti *A History of the Restoration and Conservation of Works of Art* is also worth exploring in this context.

decisions. Several values need to be taken into account, including historical, aesthetical, use, or scientific values, among others. These values are expressed through spatiotemporal contexts and, as such, value attribution is always contextual. Following the reasoning outlined by Joel Taylor and May Cassar, a decision to maintain *the existing state* of the stained-glass windows, which can be associated with the option of not removing the corrosion crusts, could be a good solution for maintaining most values (Taylor and Cassar 2008). It can, however, jeopardise *utility* and *aesthetic* values in the long run. Following Bernard Feilden's schema (Fielden 1988), Taylor and Cassar suggest that, in general, *restoration* – or, in this case, the removal of crusts – can lead to the enhancement of *utility* and *aesthetic* values, but, on the other hand, to the loss of original material which can be associated with *research*, and, sometimes, *symbolic* and *historical* values (see Fig. 3.1 for this author's illustration of this effect).

In the case of stained-glass windows, it is important to understand that much of their nature might reside in their relationship with other architectural elements and, in that sense, in their transparency. The loss of utility value effects context and, somehow, identity. The original material from the crusts, however, contains information that will be inevitably lost in the restoration process. By assessing the difference of the relative values in either situation (to clean or not to clean), it is possible to see that an optimal decision would lie in the equilibrium between the safeguarding some of the original material along with reasserting the object's transparency. The scheme in Figure 3.2 suggests an example of that optimal situation: where cleaning the corrosion crusts means enhancing some values without causing a catastrophic loss of others. In that figure, an optimal situation refers to the increment in the area of relative values. In other words, the larger the total area of value attribution, the less the total loss of values. Optimal situations, however, are rare, and Conservation needs to look for ways to search for an equilibrium between what can be saved and what will be irretrievablylost. As suggested by Salvador Muñoz Viñas (2009), we need to look for a *balanced meaning-loss* and opt for interventions that maintain the largest area of values as possible, thus ensuring the minimal loss of meaning. An optimal situation for the evaluation of values would encompass various perspectives on the relative importance of each value. However, as the example above indicates, often a singular point of view is taken to ascribe the values involved in the proposed treatment, here in the hypothetical case of stained-glass windows.

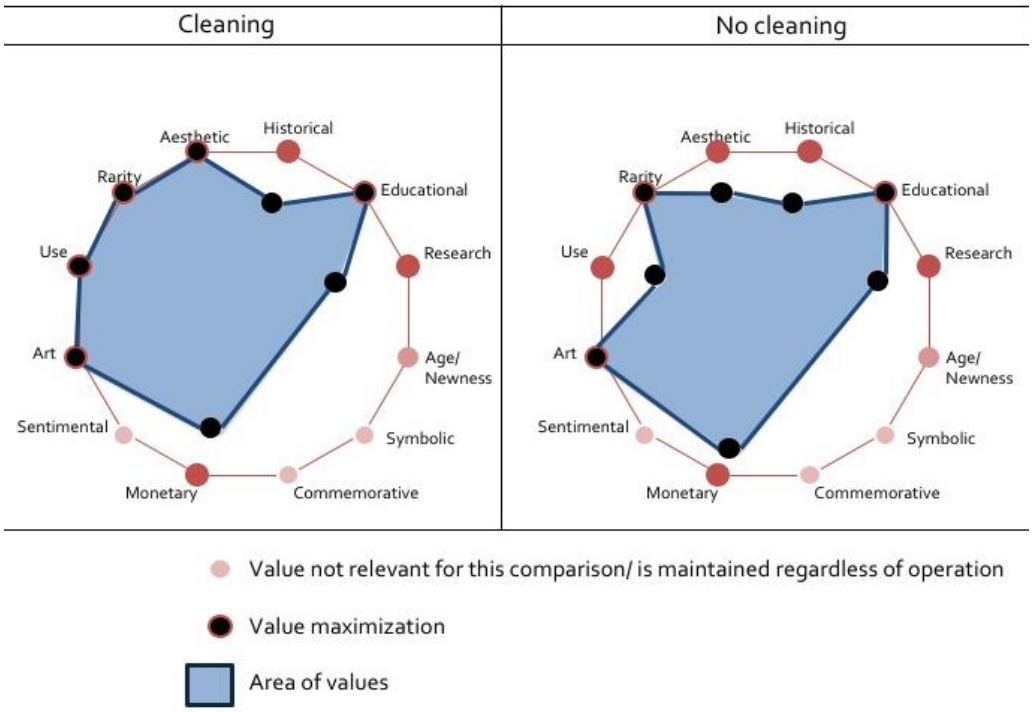

Figure 3.2: Scheme developed for this dissertation showing the relative importance of a given set of values, and how an operation (cleaning of hypothetical stained-glass windows) could enhance or minimise different values.

The same also happens with *Luís Vaz 73*. Even if an optimal balance of values was to be reached, it would still reflect a given point of view. Audiences that saw the artwork in 1976 could possibly like to see a rendition that was similar to that particular instantiation. Such a rendition of the artwork could bring back the memories of the revolution from forty-years ago. For the expert community, it could be that the aesthetics of multimedia artworks created during this period are so inscribed in history that it makes more sense to elevate aesthetical and historical values.[142] These are some questions that might appear when a conservator is writing a Display Specification Report, or even doing the documentation of the artwork. This is part of the reason why the conservator Hanna Hölling suggests that conserving performance-based or, to use her terminology, multi-media artworks, is closely related to the work of Curatorial Departments, as it demands a quasi-archaeological probe into what the artwork is or can be.[143] So how can decisions be made about which values are to

[142] The relative importance of values and its consequence for conservation practice is also the theme of the article "Bespoke codes of ethics", published in 2017 and authored by Johnathan Ashley-Smith.

[143] This was also highlighted by Dominguez Rubio, who explained that the unruly nature of time-based media demands conservation approaches that fall into what was the exclusive realm of the curatorial (Dominguez Rubio 2014). The author states that "the decision of how to place these artworks within the exhibition space cannot be exclusively based on the curator's aesthetic criteria, but have to rely on technical criteria, like the ability to place these works into a specific space and to keep them running throughout the life of the exhibition. As a matter of fact, it is often the case that physical constraints and technical criteria take precedence over curatorial criteria and narratives. This has direct effects on the balance of power within the museum as exhibition designers, conservators, and even audiovisual tech- nicians can now have a say in the layout of the exhibition, and therefore intervene in the narrative structure of the museum, a sphere previously dominated by curators." (Dominguez Rubio 2014, n.p.n.)

be taken into account, and which are considered less relevant in a given context? How to assess the values of the cultural heritage from beyond a singular perspective?

3.3. Cultural heritage: conserving the object and its values

An analysis of the various official documents and charters of Conservation shows that the path towards the acknowledgement of intangible expressions of cultural heritage, as well as of the intangible features of tangible cultural heritage, was concomitant (Vecco 2010.) Marilena Vecco (2010), in her seminal article about this theme, provides a critical overview of the path towards the acknowledgement of intangible cultural heritage in official documents. However, a discussion on how these documents affect and are affected by Conservation discourse is yet to happen and will be explored further in this thesis.

Some documents discuss cultural heritage items as monuments. *The Venice Charter*, for example, posits heritage in association with historic monuments, stating that these objects "remain to the present day as living witnesses of their age-old traditions", characterising them as "common heritage" and their safeguarding as a "common responsibility" (ICOMOS 1964). In 1972, UNESCO's Convention on the protection of world, cultural and natural heritage still adopts that terminology by defining cultural heritage as monuments, groups of buildings, and sites (UNESCO 1972). The notion of monuments in use is, however, somewhat limited.[144] In the case of visual arts, for example, it refers solely to traditional artistic structures such as "works of monumental sculpture and painting", therefore neglecting many art genres that were already being produced in the 1970s, such as performance art or installation art. ICOMOS's *The Burra Charter* (adopted in 1979, last revised in 2013)[145] broadens the idea of cultural heritage by introducing the idea of *places of cultural significance* "including natural, indigenous and historic places with cultural values" (Australia ICOMOS 2013a, 1). Curiously, this 1979 document posits that the aim of Conservation is "to retain the cultural significance of a place", identifying and taking "into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others"[146] (Australia ICOMOS 2013a, 3-4). *The Burra Charter*, by referring to the importance of social significance and the multiplicity of values present at each individual place of significance, thus introduces a type of *value-led conservation*.

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[144] *Monuments* are here understood as "architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science" (UNESCO 1972).

[145] The 2013 version of the *Charter* was consulted for this discussion. According to Emma Waterton and her co-authors, *The Burra Charter*'s original draft in 1979 was much indebted to the 1964 *Venice Charter*. *The Venice Charter* was criticised given its "privileging of authenticity, and fetishism of the tangible and monumental" (Waterton et al. 2006). Although the *Burra Charter* has been revised, at the time of their writing Waterton and her co-authors argue that although the many versions of the Charter added to its first formulation, the contents did not significantly change (ibid.). Waterton and her co-authors criticism is thus still applied to the 2013's version of the *Burra Charter* (ibid.)

[146] In this context it is important to refer to the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Significance* (adopted in 2012), which acknowledges the importance of conservation as "all the processes of understanding and caring for a place so as to safeguard its cultural heritage value". Those actions, according to this charter, are based "on respect for the existing fabric [that is, physical manifestation], associations, meanings, and use of the place" (ICOMOS 2012, 9).

The strong correlation made between any cultural heritage manifestation and its associated heritage values introduced by *The Burra Charter* [147] is even more evident in the subsequent *Nara Document on Authenticity* from 1994. This document expands the association between the diversity of cultural heritage manifestations and heritage values and considers values as the fundamental constituent in every item of cultural heritage. The prominence of values is evident in the sections *Values and Authenticity* and *Definitions*, which indicate that conservation actions are "rooted in the values attributed to the heritage" and consists of "all operations designed to understand a property, know its history and meaning, ensure its material safeguard, and, if required, its restoration and enhancement" (ICOMOS 1994). In 1996, *The Declaration of San Antonio* added to this discussion by suggesting that "the authenticity of our cultural heritage is directly related to our cultural identity".[148] Cultural identity, the Declaration adds, is "at the core of community and national life, it is the foundation of our cultural heritage and its conservation" (Point B1, ICOMOS 1996). *The Krakow Charter* (2000), incorporates such perspectives in the Conservation of Built Heritage by primarily focussing on the plurality of values that constitute notions of heritage within various communities, stating that "monuments, as individual elements of this heritage, are bearers of values, which may change in time" (ICOMOS 2000). The idea of a multiplicity of values is enshrined in this Charter with conservation being regarded as a community action. Communities here hold power to decide not only what to preserve but also, theoretically, how to conserve. Conservation is defined in the *Krakow Charter* as an action of a "community that contributes to making the heritage and its monuments endure". Conservation is thus achieved "with reference to the significance of the entity, with its associated values" ("Annex definitions", ICOMOS 2000, emphasis added).[149]

Despite the advancements made with the *Burra Charter*, the *Nara Document on Authenticity*, and the *Krakow Charter*, a careful reading of these documents shows that the relative importance of the values that surround an item of cultural heritage is often assumed in advance of the conservation process. *Historical* and *aesthetic* values are profusely referred to whereas other values, such as *symbolic*

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[147] According to Meredith Walker and Peter Marquis-Kyle *The Burra Charter* revisions aimed to broaden the definition of cultural heritage, along with "the conception of cultural significance to include not only fabric but also use, associations and meanings." (Walker and Marquis-Kyle 2004, 4). For Waterton et al., however, "while it is important to acknowledge that the revision of The Burra Charter forms part of an attempt to incorporate changing attitudes to community inclusion, participation and consultation, this attempt remains largely unsuccessful" (Waterton et al. 2006, 341). The main reason for *The Burra Charter's* incapacity to operate, according to these authors, lies in the interstices of the Charter's discourse, which perpetuates forms of power.

[148] For a detailed review of the notion of *authenticity* in ICOMOS's, ICOM's, and UNESCO's official documents see Revez 2017, pp. 22-24, and Scott 2015.

[149] This Charter also refers to Conservation as a broad set of actions, which include site management, and defines "identity" as "the common reference of both present values generated in the sphere of a community and past values identified in its authenticity" (see "Annex definitions, ICOMOS 2000).

or *use value* appear less often.[150] Enhancing such values over those others might imply the predominance of western value systems over a more pluralistic view that includes other social systems or constructions, building on what Critical Heritage Studies theorist Laurajane Smith calls "authorised heritage discourse" (Smith 2006).

According to Smith, *authorised heritage discourse* occurs where narratives regarding what cultural heritage is and how we can take care of it are "based on the western national and elite class experiences." This often reinforces "ideas of innate cultural value tied to time depth, monumentality, expert knowledge and aesthetics" (Smith 2006, 299). According to Smith, for something to qualify as heritage is a cultural process strongly tied to power struggles (Smith 2006; see also Harvey 2001). Different narratives about what consitutes heritage compete for legitimisation, and this is more often than not sanctioned by and for those agents who hold the most power, including international and national agencies such as ICOMOS and UNESCO (or ICOM), along with states or municipalities.[151]

Taking Smith's perspective into account, and following the analysis of Conservation's codes of ethics as well as UNESCO's documents, it appears tha practices of conservation (in the broad sense) reiterate the value systems aligned with "authorised heritage discourses". Because value assessment is consigned to decisions about *what is to be considered cultural heritage* rather than about *how to conserve the cultural object*,[152] significance assessment seems to not be directly linked to the practice of Conservation, but to the choice regarding what is to be conserved. Although conservators play an active role in deciding cultural heritage materialisations, until recent years their role as it is expressed in Conservation documents appears to have been confined to the tangible aspects of the object rather than on its intangible aspects or the realm of the values that might otherwise constitute it as cultural heritage. As it is well known that does not happen in practice, where conservators must decide on how the artwork or cultural object is to be shown. As we could see by the case of *Luís Vaz 73*, the decision on *how to conserve* has much to do with assessing the values that consistitute a given arwork in its various manifestations over time.

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[150] There is mention of other values in current versions of the various official Conservation documents including codes of ethics, such as religious, social, symbolic, or scientific (see E.C.C.O.'s *Professional Guidelines*, for example), but they are still not the norm.

[151] Some critics of Smith's definition state that the Burra Charter, for example, represents a shift into value-led ways of seeing and using heritage. The Burra Charter was produced by UNESCO, which is one of the institutions Smith claims delegitimises different viewpoints regarding cultural heritage and heritage practices. Smith and her co-authors Gary Campbell and Emma Waterton posit that the charter is still very much focused on the tangible aspects of cultural heritage. Moreover, using what they call "critical discourse analysis", they conclude that "although laudable and sincere attempts have been made to incorporate a greater sense of social inclusion and participation in the Charter's revision, the discursive construction of the Burra Charter effectively undermines these innovations (…). Whether the construction of the discourse is an active attempt to maintain the privileged position of expertise in management and conservation processes or is an unintended outcome of a naturalised and self-referential approach, is no longer at issue." (Waterton et al. 2006, 355)

[152] Section 2.2 of ICOM-CC's *Definition* further adds: "their task is to *comprehend the material aspect of objects of historic and artistic significance* in order to prevent their decay and to enhance our understanding of them so as [to] further the distinction between what is original and what is spurious" (2.2, ICOM 1984, emphasis added). This necessarily means that significance, rather than being a characteristic of cultural heritage as a whole, relevant in all stages of an item's safeguarding, is used as a measure to determine if the item should be safeguarded or not.

Allied to a lack of proper tools for making value assessment to facilitate the negotiation between multiple stakeholders (Avrami et al. 2000, Revez 2017), Conservation's focus on the material aspect of cultural heritage jeopardises the safeguarding of the wider set of values associated with the particular item of cultural heritage.[153] But if the social context of cultural heritage is the key in determining its significance, thus being the *aim of Conservation*, why is Conservation so concerned primarily with the object's tangibility? And what is the *tangible* aspect of cultural heritage that conservators are supposed to conserve?

3.4. Intangible Cultural Heritage

In 2003 the importance of the intangible was formally recognised as evidenced by the adoption of the *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO 2003). This *Convention* asserts the need to safeguard intangible manifestations of cultural heritage. *Intangibility* is defined through the opposition with definitions of "cultural" and "natural heritage", as explained in detail in the *Convention* from 1972.[154] It regards "the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (2.1, UNESCO 2003). The second point from Article 2 then specifies that the intangible cultural heritage practices to be considered under this definition are practices such as: "oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, [and] traditional craftsmanship" (2.2). The recognition of these various activities is, however, preceded by a condition of *inter alia* (or, "among other") which suggests an openness of the notion to the incorporation of other forms of cultural heritage. Considering that any item of cultural heritage is characterised by the values ascribed to it, which are defined by communities and by specific individuals, then is not all cultural heritage intangible? This will be discussed below.

3.4.1. Intangible tangible Cultural Heritage

Recent studies on cultural heritage, especially in Critical Heritage Studies, refer to cultural heritage as a metaculture.[155] Using 'cultural heritage' as a verb instead of a noun (Harvey 2001), it is defined as a communicative social practice (Dicks 2000, Smith 2006), performative in itself (Haldrup and Bærenholdt 2015), and a process of negotiation between acts of remembering and forgetting

[153] Authors such as Miriam Clavir (1994, 2009), Johnathan Ashley-Smith (2000, 2009), Henderson and Nakamoto (2016) or Joel Taylor (2015), among others, have reached this same conclusion. One of the Burra Charter's later practice notes, *Practice Note on Understanding and assessing cultural significance* (Australia ICOMOS 2013b), is also worth consulting in regard to this.

[154] For the definitions see UNESCO's *Convention on the protection of world, cultural and natural heritage* (1972).

[155] Referring to Barbara Kirshenblatt-Gimblett's notion of heritage as *metaculture* (Kirshenblatt-Gimblett 2006, 179–83), Helaine Silverman suggests "heritage is culture speaking about culture and revealing the continuities and discontinuities in the social, political, economic and other processes and reconfigured space and time that create and represent it" (2015, 70).

instantiated by variously conflicted actors (for example see Smith 2006). As mentioned before, because cultural heritage is constituted by the heritage values derived from social and cultural *narratives* (and *counternarratives*), it is a discursive practice which has multiple facets. Acknowledging that cultural heritage is a process *in continuum*, and an embodiment of cultural narratives (whether authorised or not), it is thus important to ask whether binaries such as tangible-intangible, palpable-impalpable - at the core of the terminology used by Conservation and incorporated into ICOM's *The Conservator-Restorer: a Definition of the Profession* - still make sense.

In the introduction to *Intangible Heritage,* Laurajane Smith and Natsuko Akagawa question precisely the "utility of the polarising debate between 'tangible' and 'intangible' heritage", suggesting that "heritage only becomes 'heritage' when it becomes recognisable within a particular set of cultural or social values, which are themselves 'intangible'" (Smith and Akawaga 2009, 6). They further add:

> Any item or place of tangible heritage can only be recognised and understood as heritage through the values people and organisations like UNESCO give it – it possesses no inherent value that 'makes' it heritage (…). All heritage is intangible, not only because of the values we give to heritage, but because of the cultural work that heritage does in any society.

Conservator and theorist Joel Taylor also adds to this discussion by suggesting that Conservation has been focused on the idea of heritage as "the object, the embodiment", while, drawing on the idea that heritage "is not the object or material itself, but the reason that the object is conserved", "a site does not need to be tangible to embody value" (JTaylor 2015, 6). This condition of cultural heritage suggests a paradigm shift from "a cognitive movement from a form of episteme (or way of knowing) centred on objects towards one with an emphasis on living processes and manifestations" (Machuca 2013, 61).[156] This change in perspective has implicit and explicit consequences in the workings or, using a term coined in the field of Conservation by Vivian van Saaze, the *doings* of conservation (van Saaze 2013).

The dichotomy of the tangible and intangible, built upon the idea of dividing manifestations, "embodiments" (cf. JTaylor 2015), or *materialisations* from otherwise intangible cultural heritage, seems to be problematic as it limits the spectrum of conservation actions to an exclusive notion of *tangibility* that lacks practical and theoretical applicability. That might be the reason why some efforts to synthesise safeguarding practices of both the tangible and intangible have failed to be fully incorporated in the Conservation field.[157] The *Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage* (2004), one of the first documents to establish a relationship between the safeguarding of tangible and intangible cultural heritage, illustrates one of the pitfalls of such explorations: the estranged relationship between notions of authenticity. According to the

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[156] This idea has been expressed in field of Conservationthe field of Conservation by Muñoz Viñas, who states that it has been focussing on "subjects rather than objects" (Muñoz Viñas 2005, 198). The materialisation of subjectivism has, however, been minimal, to which the absence of examples from *value-led conservation* practices in Muñoz Viñas' book can attest.
[157] With the exception of conservation efforts regarding manifestations of World Cultures, which have been rather successful. See, for example, (Clavir 1994, 2002, 2009), (Henderson and Nakamoto 2016), among other authors.

Yamato Declaration, in the *Nara Document on Authenticity,* "interpretations of authenticity and their application should be attempted within the specific cultural context" (UNESCO 2004). As intangible cultural heritage "is constantly recreated, the term "authenticity" as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage" (UNESCO 2004). In other words, the *Yamato Declaration* suggests that *Nara Document's* notion of authenticity lacks applicability to manifestations of intangible cultural heritage because the latter are successively recreated and have multiple materialisations. Here the dichotomy of tangible-intangible is thus referred to yet again, and within one year of UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage* the notion of intangible cultural heritage has been expanded again to incorporate all forms of heritage. If cultural heritage is always intangible, and a product of a social narrative that is created in the present; if cultural heritage does not exist in a single state, but is perpetually in a process of creation; and if the *tangibility* of cultural heritage items is no more than a material manifestation of that intangibility, where does the authenticity of any cultural heritage reside, such that they should be safeguarded for future generations?

3.4.2. Rethinking notions of *authenticity* and *safeguarding* in Conservation

The *Yamato Declaration* suggests that notions of authenticity necessarily differ from the ontological status accorded to items of cultural heritage. It also suggests that the authenticity of *tangible* cultural heritage is effected by the object's capacity to act as a historical and documentary record, while *intangible* cultural heritage items have an embedded variability and thus do not have any forensic or evidential function. It might also imply that *tangible* cultural heritage is created (or conceived) with the goal of being presented as evidence of a historical period, of the artist's hand,[158] or as a vehicle of *historical truth*, while *intangible* cultural heritage is not. When analysing a possible association between an object's evidential qualities and its authenticity, it is possible to see that, besides being characterised by it's uniqueness, there is an important connection between its authenticity and its authorship, be it either known - in, say, the case of a Jackson Pollock painting - or unknown - such as an anonymous Roman artisanal pot.

The ramifications of this understanding of the term *authenticity* are beyond the scope of the theoretical analysis presented here. However, as Jukka Jokilehto suggests in the *Nara Conference on Authenticity Proceedings*, the word's etymology shows how the association between authorship and authenticity are embedded in the term (Jokilehto 1995, 18):

[158] About this issue the conservator and historian Helen Glanville writes: "The work of art is more than a sum of its parts, whether speaking in terms of a quantum entity or a *Gestalt* in Hegelian terms of a "higher reality born of mind", or intuitively as an artist. Conti quotes from a letter by Goya in which the artist speaks of the historical unrepeatability of the artist's touch, which means that even the original artist could not replace a touch on his own painting, because that instant in time has passed and material and the mind that moved it are one and cannot be separated" (Glanville 2007a, xix-xx).

> The word 'authentic' derives from the Greek *authentikòs* (*autos*, myself, the same). In Latin this is related to *auctor* (…) and thus relates also to *auctoritas* (giving to increase, origination, responsibility, support, power, influence, authority).

The connection between authorship, authority, and authenticity – both theoretical and etymological - might be an explanation, for example, for the importance currently attributed to the physical properties of the object - as they are taken as the testimony of that authorship - or to an artist's intention - such as in the case of the Conservation of Contemporary Art.[159] It might even clarify why one of the main roles of cultural heritage described in *The Venice Charter* is to be a medium for retrieving historical truth. The focus on the object's physical integrity as a medium (or, occasionally, as a synonym) of authenticity has been contested by various scholars in Conservation in the last decade.[160] The association between authenticity and the physical integrity of the cultural heritage item establishes *authenticity* as a stable value or condition where something either is or is not authentic. However, since its dissociation from the concept of *originality*, authenticity has been considered a variable and contingent notion that, instead of 'happening' or 'existing', is *done* (van Saaze 2009b, 2013). As a product of practices (van Saaze 2009b, 2013), or as a contingent, *performative* act (Silverman 2015) and a flexible and phenomenological product of social constructions (Hermens and Fiske 2009, Saaze 2013), the notion of authenticity has expanded to go beyond the limits of being only a physical manifestations of cultural heritage. That is visible in the case of *Luís Vaz 73*, where different physicalities (say, different slides, or different ways of projecting the artwork) do not imply the absence of authenticity. There are many authenticities, dependending on the values conservators and curators choose to enhance. There might be an authenticity that is more related to the historical practice of the work, which would consist of using manual slide projectors and film projectors for the visual components of the artwork, and either magnetic tape or a musical ensemble for the sound components. There might also be an authenticity that is more closely related to the contents of the artwork (deemed *sensible authenticity* by Peter Kivy (1995)), which would imply the migration of all components so audiences would have an experience more closely related to their time and place, and to the available mediation instruments (see Marçal et al. 2016).

The evolution from a material-centric perspective into the all-encompassing notion of intangible cultural heritage goes beyond the *Nara Document on Authenticity*. The *Nara Document* considers that authenticity cannot exist in the singular and that communities should have the first word regarding any responsibilities for its cultural heritage (see Point 8). However, Point 9 states that those involved need to understand the truthfulness and credibility of the sources of information used to

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[159] As explained in the previous chapter, the importance of the artist's testimony for assessing the key factors of contemporary artworks identity has been clearly stated by several authors.

[160] For a detailed review of the evolution of the notion of *authenticity* see Muñoz Viñas 2005, van Saaze 2013, and Scott 2015. The author Salvador Muñoz Viñas has a very interesting take on this issue as he considers authenticity a fiction, since the only possible authentic state of a given object is the state it has in the present time, meaning that all the previous physical conditions are thus inauthentic (Muñoz Viñas 2005, 2009).

assign value but fails to provide any indication of how they can be analysed or assessed (UNESCO 1993):

> Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

Point 12 of the *Nara Document* continues the argument by suggesting that recognition must "be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources", with those sources being "physical, written, oral, and figurative". Although the *Document* does mention oral sources, discursive practices are still seen by some historians and other scholars as being unreliable (see Kenyon 2016).[161] Physical and written sources are thus naturally preferred, perpetuating historical discourses that have been chosen, or legitimised, by the dominant agencies of power. In this sense, although the *Nara Document* proposes an expansion of conservation's expected engagement towards the inclusion of peripheral actors, it is important to reassert both *truth*'s plurality and its contextuality. Conservator and theorist Miriam Clavir echoes this view by suggesting that "the question of *real evidence*, authenticity, and tradition are discussions that have an impact on conservation and its goals" (Clavir 2009, 145). Since the object changes with every conservation act, perhaps a more pertinent question is whether the meaning of the object changes along with its *authenticity*? [162] It is then also important to ask whether and how authenticity can be linked to the object's physical integrity.

Integrity, more than being related to a specific physical state, can be considered an assemblage of possible physicalities or materialities. This view is expressed by Critical Heritage Studies scholar Helaine Silverman, who states that "as soon as we ask how an object or place has functioned and why it is valued when deemed 'genuine', its materiality comes into play and its objective authenticity is transcended, opening up fertile new fields for critical enquiry" (Silverman 2015, 69). These fields are, according to Silverman, related to the ways heritage works "in the particular circumstances in which it is enacted, thereby entailing larger entangled spheres of discourse, performance, negotiation, valuation and even sensory perception" (2015, 69). Any conservation treatment, including the absence of any intervention, implies a decision about the object's materialisation and, thus, its materiality. A Roman vase that is restored to its original shape is not a product of the same process of materialisation as a Roman vase that is left unassembled. Conservation decisions are made by having a certain perspective about the object in mind, which includes some constructed concept of what constitutes its integrity and its legacy. Or, as discussed by Erica Avrami (2009) those decisions reflect

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[161] Regarding Oral History methods, for example, Alice Hoffman wrote in 1974: "Without [a body of] evidence, an isolated description of an event becomes a bit of esoterica whose worth cannot be properly evaluated." (Hoffman 1974, 2).
[162] Although the notion of *integrity* has been long associated with the physical properties of the artwork, in some instances the notion of *conceptual integrity* has been introduced (see Clavir 1994).

the choice of one particular idea of its future over the many other possible and alternative futures. A conservator's perspective, as well as the perspective of any other actor that is involved in the artwork's preservation (being curators, owners, or other stakeholders), is the product of a process of social construction and one that determines which of the many possible materialities of an object will be passed on to future generations. In the case of *Luís Vaz 73*, the role of conservation in the making of an artwork's authenticities is quite transparent. While trying to convey its many materialities (or, if we use Barad's terminology, material-discursive practices), conservation is co-constituting what the artwork is or becomes. The final decision to show the artwork in a loop, or with manual projectors, will erase the other possible materialities of the artwork (at least in that particular instantiation). In other words, in considering the notion of authenticity as plural, it is possible to say that conservation actions make some cultural heritage authenticities visible[163] while erasing other possible authenticities. The *Yamato Declaration*'s stance on authenticity is then debatable, as neither is *authenticity* secured by the physical manifestation of any object of cultural heritage, nor is cultural heritage fixed in any single configuration. Just as with oral traditions, rituals, or other embodied practices, any object of cultural heritage is successively and cumulatively recreated by history, and memorialisation and heritage practices, which, in turn, affect and are affected by the ever-changing values that surround it.

This shift from tangibility to intangibility necessarily impacts the way Conservation is seen and practised. The ICOM-CC Terminology defines "Conservation" as a set of actions towards tangible cultural heritage preservation (ICOM-CC 2008a). If cultural heritage is always intangible, persisting in time through its various manifestations, how can Conservation accept change and this amount of variability in its decision-making processes?

3.5. From tangibility to intangibility: consequences for conservation decision-making

At the beginning of this Chapter the three central axioms taken from current definitions of Conservation were stated: (1) Conservation is based on actions targeted at safeguarding cultural heritage; (2) its sphere of action is limited to tangible cultural heritage, and (3) safeguarding actions must encompass both the object's physical properties and its significance. By analysing the notion of *cultural heritage* within the framework of both Conservation and Critical Heritage Studies, this chapter proposes that cultural objects should understood as *material manifestations of intangible cultural heritage*.[164] This proposal asserts that an object's significance has more relevance than its physical properties.

[163] The notion of *authenticities* was first described in field of Conservation by Emma Hermens and Tina Fiske in the Foreword to their book "Art, Conservation, and Authenticities" (Hermens and Fiske 2009). The use of the term has its roots in the musicologist Peter Kivy's theory of musical authenticity (Kivy 1995).

[164] The time-based media conservator and theorist Brian Castriota defines *manifestation* as follows: "manifestation is used to describe a discrete occurrence or instance of a work in time and space, such as a particular installation or performance. This term is differentiated from iteration, which is used to refer to the overall process of a work's recurrence and variation over time." (Castriota 2018).

Indeed, considering that the object's physical properties are the manifestation of the values that make it cultural heritage, preserving the object's significance becomes synonymus with preserving what makes it cultural heritage. Drawing on the conclusions of the present chapter, the aim of Conservation is, therefore, rooted in the idea of anticipating what effects are materialised around any manifestation of cultural heritage between the present moment and those potential manifestations that lie in the future. But what are the repercussions of such an exploration for conservation practice? What does this mean for the *safeguarding* of cultural heritage?

As previously discussed, there is no definition for what *safeguarding tangible cultural heritage* is, other than it is an action or a set of measures. UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO 2003) recognises that different approaches to intangible cultural heritage lead to different notions about *safeguarding*, and posits that the term means those "measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage" (UNESCO 2003, 1). Even some of these forms of *safeguarding* have their own derivations.[165] The most relevant part of this definition for the discussion here is grounded on the notion of *safeguarding* – meaning, in this case, *ensuring the viability*, i.e. the future sustainability of the object's significance and discourse. Safeguarding actions are thus necessarily a product of the objective of Conservation and include the perspective of each actor who might influence the conservation process. In this sense, safeguarding actions, or decisions, need to necessarily encompass both material and discursive practices that constitute cultural heritage.

Conservation decisions can be seen in terms of the objects' materiality (i.e. the materialisation of the cultural heritage item), and their discourse (i.e. the values which are enhanced by choices in conservation processes instead of others). In this sense, Conservation can be considered a material-discursive practice, based on decisions that impact the materialisations of cultural heritage, consisting of values which are, in themselves, intangible. In light of this consideration, Conservation needs to encompass not only the technical aspects of process, but also how conserving a cultural heritage item in a certain way might affect its values – i.e. its significance.

Within this framework, and how this dissertation has argued, conservation actions need to be defined by the object's significance, while specific techniques within the conservation framework should be influenced by the object's physical properties. If we revisit the Roman vase, the first step of the preservation process should encompass an assessment of the plurality of values that constitute it as an item of cultural heritage. After deciding upon the relative importance of all the values, conservators, together with other stakeholders, would decide which values are more common across all

[165] See, for example, Pratt 2003 and Manchuca 2003 for observations regarding *transmission*.

stakeholders, and then define the overall conservation approach from that evaluation. Questions about why preserve the Roman vase, or what is the Roman vase for the various stakeholders involved would precede any discussion of how to preserve it. And the question of how needs to be based in the light of the object's significance such that general actions which might include cleaning, or reassembling the object are informed by such evaluation. Specific measures, such as cleaning with luminescent ionic liquids (see Delgado et al. 2017), or reassembling using an acrylic copolymer, are then informed by the material properties of the object and the available conservation materials and practices. The material properties of the object will, nonetheless, inform the general conservation actions in terms of their feasibility: reassembling a Roman vase that is actively disintegrating, even if it is the approach that most respects the object's significance, is likely to be unfeasible. In this sense, deliberative and executive decisions influence each other, promoting change and revision to decision-making processes.

3.5.1. Conservation as a material-discursive practice

This chapter's argument explores the basis for rethinking Conservation not as only a material-oriented discipline but more as a material-discursive practice, which affects other material-discursive practices, such as artworks or even heritage regimes. Conservation is a set of measures and decisions, which comprise its practices. And any decision has the capacity to make a permanent impact on the way any piece of cultural heritage is perceived, experienced, and materialised. As such, conservation decision-making, consisting of micro- and macro-decisions, is thus constituted by acts of *measurement*. *Agential cuts* create those measurements, which are, influenced by cognitive and ideological biases.[166] As such, conservation decisions can also affect the values that not only surround heritage but intrinsically constitute what is cultural heritage, *intra-acting* to create the thing in need of conservation. Conservation practice thus accommodates an item's material composition (also acknowledged as tangible) alongside the discursive practices that give it its meaning (i.e. what constitutes it as cultural heritage). The cultural objects' narratives occur through processes of legitimisation and delegitimisation, which makes any discursive assessment a political act of *measurement* (not to be equated to conservation measures). In this sense, these discursive practices need to be assessed against what Critical Heritage scholars call *authorised heritage discourse*. This dissertation has shown how the hegemony of *authorised heritage discourse* is visible in the multiple codes of ethics that constitute Conservation deontology. This present exploration also highlights the need to reflect upon the ethics of the conservation process instead of focusing on the end result by asking to whom and with whom are we conserving a given cultural heritage item? Are we considering the cultural object as a co-constitution of multiple conciliated and, possibly, contradictory narratives? Which cultural heritage values are we

[166] For more on cognitive biases see (Ashley-Smith 1989), (Caple 2000), (Marçal et al. 2014), (Henderson and Waller 2016).

actually preserving for future generations? This questions will be answered in Part III, through the analysis of the documentation process of two performance artworks.

The survey of theoretical problems discussed in Chapter 2 identified how the general scope of Conservation has been one of the issues impeding the conservation of performance art, especially as the latter is deemed to be inherently immaterial and consisting of only discursive practices. This chapter has demonstrated how Conservation's sphere of operation is not necessarily antithetical to performance art. The argument is presented that Conservation matters for more than *tangible* objects. Conservation aims to safeguard all potential manifestations of an object of cultural heritage, all its potential *matterings*. It is thus necessary to understand the limits that performance art establishes with regard to its own safeguarding. Is performance art inevitably bound to its immateriality and irreproducibility? Is performance art always an intangible medium, without any possible or potential materiality after (or even during) its inaugural event? To examine these questions, the next chapter will discuss the relationship between performance art and its (im)materiality.

CHAPTER 4

Performance art: looking at materiality from afar?

> consider shoot (1971) by chris burden: an action like this requires a gun, a bullet, the walls of a disused factory, witnesses and a camera to take the official photograph, which will be the only authorised photograph, a testament to the performance. try telling a guy who's just got a bullet put through his arm that shoot was an 'immaterial performance' and see what he has to say. and what about mike kelly? 'zen emptiness' hardly seems an apt description of his environment. the same could be said of conceptual art: conceptual art is anything but immaterial, since it stages situations and experiences that need to be lived in order for the work to operate. secondly, i'm not sure that the artwork can be reduced to its materiality. what you see is *not only* what you see. **Franck Leibovici**[167]

Performance is an art genre that appeared in the 1950s.[168] Some authors consider that its emergence is intrinsically related to the growing tendency towards the dematerialization of the art object (see Lippard and Chandler 1968, Lippard 1973), the expansion of the notion of art as movement or action (which can be traced back to Pollock's action-painting – see Kaprow 1958), or the emergence of body-art (Jones 2008). Art historians, curators, and theorists, including Roselee Goldberg and Claire Bishop, characterise it as a reaction against the art market, commodification and capitalism, and propose socio-economical contextualization of the genre. According to Goldberg, the medium of performance art "has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based" and simultaneously, "has become a catchall for live presentations of all kinds" (Goldberg 2001). Overall it has been the consensus that performance artworks can be viewed as unrepeatable events, specific in time and space, and which might remain in the memories of those who experienced them or in some sense in the different means used to mediate them, such

[167] In "an ecology of artistic practices", in *Live Forever. Collecting Live Art*, edited by T. Calonje (London: Koenig Books, 2014), pp 57-71.

[168] The art historian Amelia Jones refers to this decade as the "Consolidation of the Performative within the Visual Arts" (Jones 2012a), and suggests that the emergence of the performative into the visual arts occurred in the 1950s through several events, such as publications - including Robert Motherwell's *The Dada Painters and Poets*, 1951; R. G. Collingwood's *The Idea of History*, 1956; Alan Kaprow's text on *The Legacy of Jackson Pollock*, 1958; or the seminal work, which inspired generations of performance artists and theorists (Kaprow 1993 [1958]), Erving Goffman's book *The Presentation of Self in Everyday Life*, 1959), - the foundation of artistic movements, such as Gutai (1954), or the exhibition of time-based media works, such as *Theatre Piece No.1* (created by John Cage, Merce Cunningham, among other artists in 1952) (Jones 2012a). Other authors, such as Goldberg in 2001, trace performance art's emergence to the Surrealist or Dada movements.

as in documents or re-enactments for example. As referred to in the Introduction, other performance-based visual artworks, such as installation art, time-based media art, multimedia art, and net art all share a similar event-like quality as with performance art.

Performance art's early stance against commodification,[169] as well as its (ontologically) ephemeral existence, led to (1) the opposition between it as an art form and its reproduction or representation, and (2) the idea of it being immaterial. Performance Studies theorist Peggy Phelan's characterisation of the "ontology of performance" is very much associated with both. Drawing on a Lacanian and Derridean analysis, in 1993 Phelan described its ontology as:

> Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. Performance's being (...) becomes itself through disappearance. (Phelan 1993, 146)

This chapter will explore the relationship between performance art and its materialised futures. It focuses on two issues that are firmly related to the opposition between performance art and its preservation: the belief that performance art exists only in the present; and is necessarily immaterial. First there will be a consideration of Peggy Phelan's early remarks on performance art's ontology and the traditional antagonism between performance art and its possible futures as embodied, in the case here, in it's documentation.[170] Following a discussion of the problems associated with such philosophical considerations (without detailing aspects related to the continental philosophy that sustains most endeavours in the field)[171], re-enactments and the potential of other forms of *re-*, as in re-turn, re-storing, re-placing in terms of conservation will be refected upon. Finally, the multiple (im)materialities of the performance art event will be analysed in relation to performance art as a *medium*.

4.1. Performance art continuities and discontinuities after the event[172]

The growing interest in performance preservation started in the mid-1990s, with several aspects prompting attention to the central dilemma of how to conserve something that is meant to disappear. According to the art historian Jessica Chalmers, a strong nostalgic response emerged regarding performances held in the 1960s, leading to a "process of historicization" of those works. The

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[169] Performance art's antagonistic views about the art market and institutions has since changed. Not only are we witnessing performance art's incorporation in art collections, but the art market has realised the value of these works – we saw, for example, performance artist Tino Sehgal win the Golden Lion for best artist at the Venice Biennial in 2013. Galleries are also known to commission performance artworks: Galeria Filomena Soares (Lisbon), for example, commissioned *sexyMF* (created by Ana Borralho & João Galante) in 2005.

[170] Performance documents are seen by Performance Studies scholars as evidence of the event (i.e. archival documents). Much of the research done regarding Performance art and documentation refers to photographic and multimedia documents. The study of performance art documentation (as a conservation method) is yet to be done.

[171] Post-structuralist theories such as Derrida's deconstruction of Deleuze's derivations of Derrida's work will not be detailed in this dissertation. For more on this please see Reason (2006).

[172] This section includes excerpts from two papers: (co-authored with Claudia Madeira and Daniela Salazar) "Performance art temporalities: relationships between Museum, University and Theatre" (published in the *Journal of Museum Management and Curatorship,* 2018) and "Rites of passage: a conservator's perspective on the incorporation of performance artworks into museological collections" (published in *Revista de História da Arte - W, Portuguese Performance Art*, 2017).

idea that the works were originally presented with a clear intent against commodification and in favour of an absolute ephemerality led to a canonisation of such work into "art history" and its re-performance "as a generational legacy" (Chalmers 2008, 24). As institutions such as museums and galleries have started to contribute towards the historicization of the genre, the relationship between art institutions and performance art has inevitably changed (Chalmers 2008).[173] One consequence of the growing tendency towards the acceptance of performance art within the museum has been the presentation of multiple performance artworks and various re-enactments of past events (see Jones 2012a), along with the recent incorporation of performance artworks in museum collections (cf. Calonje 2014, Laurenson and van Saaze 2014). As well as reflecting recent changes in the structure and politics of museums and other art institutions,[174] this trend is also related to a paradigm shift concerning what is roughly understood as the ontology of performance art. But what is it that has changed to allow this to happen?

Peggy Phelan's pronouncement on performance art's attachment to the present time of its creation has unclear and complex consequences in any understanding of the past and future of performance art.[175] After all, if performance art has neither past nor future, how is it that past performance events have come down to us? And in the text where Phelan puts forward this idea of present time attachment, the author actually describes Angelika Festa's 1987 piece, *Untitled Dance (with fish and others)*. Surely a description is a way of bringing the past into the present, and of transmitting it into the future? Similarly, is not a description a kind of representation of the performance it describes?[176] Looking closely at Phelan's remarks it is possible to see that the key-issue to address lies beyond the traditional opposition between performance art and its possible futures. Peggy Phelan states that performance art exists only in the present as any other existence is dependent on "the circulation of

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[173] An example of important contributions provided by institutions is the exhibition "Out of Actions: Between Performance and the Object", held in 1998 (Schimmel et al. 1998). This exhibition showed the material remains left after the performance event. In her chronology, the art historian and Performance Studies theorist Amelia Jones refers to other events that might also be considered important in establishing the notion of a museology of performance art: the first official *Fluxus* event, created by George Maciunas in the AG Gallery (New York, 1961), appears to be the first performance art event to be held in a gallery space; the exhibition *In the Spirit of Fluxus*, according to Jones, "exemplifies a new approach to displaying the ephemera relating to one of the key performance movements of the 1960s" (Jones 2012a, 427); Robert Morris' works were re-enacted by hired performers, recorded on video and displayed at the Guggenheim Museum in 1993; and the exhibition *Outside the Frame/Performance and the Object: A Survey History of Performance Art in the USA since the 1950*, which featured both documents and live events, was held at the Cleveland Center for Contemporary Art in 1994.

[174] For example, the Museum of Modern Art, in New York (MoMA) launched a curatorial department dedicated to Media and Performance Art - at first as the Department of Media in 2006 - focussed on the exhibition and preservation of *time-based media*, and the Stedelijk Museum Amsterdam, recently dedicated a full year to the presentation of several performances by the artist Tino Sehgal. - Both exemplify the growth in efforts by museums worldwide, to bring performance-based works inside the museum sphere, challenging museum procedures and the long-accepted notions about this genre along the way. According to Pip Laurenson and Vivian van Saaze, as well as Teresa Calonje (2014), until very recently, collecting performance artworks meant acquiring their material remains, rather than ensuring the possibility of their re-performance, as this was due to material-oriented practices within museums, the art market and conservation and to the idea of performance art as "live ephemeral events" (Laurenson and van Saaze 2014, 28).

[175] Phelan's remarks are widely cited and well known. Other authors, such as Herbert Moldering (1984), suggested the same disjuncture between the live experience and its mediated representation. According to Philip Auslander, the tendency to oppose both conditions is also observed in Theatre Studies (see Auslander 1997).

[176] It is important to point out that some authors consider the act of writing as an act of written speech (or written utterances) and as performances themselves (see, for example, Pollock 1998, Denzin 2000).

representations *of* representations" (Phelan 1993, 146). The proposed *mise en abyme* is central in Phelan's theory: in the same text that she puts forward this construction about the ontology of performance art, she also refers to representation as something that "reproduces the Other as the Same" (Phelan 1993, 3). In this sense Phelan adds, the "relationship between the real and the representational, between the one who gazes and that given to be seen, is a version of the relation between self and other". This dialectical encounter between Self and Other is nonetheless perpetuated as the Same in the several reproductions of representations that populate the performance art event after-the-fact. Performance documents, for example, often pose as 'performance art' in gallery exhibitions.[177] But whereas performance art is movement and embodied subjectivity, documents are usually seen as static and belonging to a long tradition of what is considered the *archive*. Diana Taylor, a Performance Studies theorist, refers to the opposition between the archive and the repertoire, highlighting the difference between a performance's embodied knowledge and the fixity of the archive:

> "Archival" memory exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs, all those items supposedly resistant to change (…). The repertoire, on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, singing-in short, all those acts usually thought of as ephemeral, nonreproducible knowledge. (DTaylor 2003, 19-20)

Drawing on Taylor's remarks, Phelan's account of performance art ontology can be seen as antagonistic to otherwise fixed and static representational modes, which tend to obey the oppressive and patriarchal logic of the archive.[178] Performance art is then not essentially contrary to its perpetuation in time. Rather by being considered *immaterial*, it is opposed to how its preservation can be operated on by extant forms of representation. In this sense, performance art opposes its documentation inasmuch as documentation is manifested as a representation of the performance event, framed as being the *Same as the performance event*. Discussing the futures of performance art thus means to explore performance art's relationship with the original event, and with what remains after the original performance art event. Any such examination needs to first draw on recent contributions from the field of Performance Studies.

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[177] Liliana Coutinho illustrates this situation in her account of the exhibition *Perder la forma humana*, at Museo Reina Sofia (Coutinho 2015).

[178] For more about archives as power institutions see Michel Foucault's *The Archaeology of Knowledge*, originally published in 1969 (London and New York: Routledge, 2002). Diana Taylor also makes some important observations: "Archive, from the Greek, etymologically refers to "a public building," "a place where records are kept." From arkhe, it also means a beginning, the first place, the government. By shifting the dictionary entries into a syntactical arrangement, we might conclude that the archival, from the beginning, sustains power. (…) Insofar as it constitutes materials that seem to endure, the archive exceeds the live. There are several myths attending the archive. One is that it is unmediated, that objects located there might mean something outside the framing of the archival impetus itself. What makes an object archival is the process whereby it is selected, classified, and presented for analysis. Another myth is that the archive resists change, corruptibility, and political manipulation." (DTaylor 2003, 19).

4.1.1. Performance Studies: emergence and continuity

Performance Studies emerged as collaboration between several disciplines including theatre, art history, linguistics, and anthropology, among many others. It focuses on the issues of performance and performativity in a broad sense.[179] The field of Performance Studies is concomitant to what is called the *performative turn*, i.e. the realisation of collective influences on individual behaviour, and the observation of those influences in the performance of everyday life (the performative turn also analyses structures, narratives, or behaviours as performance, using, for example, Goffman's or Tuner's framework as an epistemological lens – see below).[180] According to Theatre Studies scholar Tracy Davies, the *performative turn* emerged as an interrelation with *the linguistic turn* - the acknowledgement of the role of language in the construction of one's reality - and the *cultural turn* - where the culture in everyday life is emphasised and assumed as playing a major role in the construction of identity. Tracy Davis adds that "each 'turn' has its principal philosophical inspirations, holding in common an oppositional stance toward more 'orthodox' approaches. (…) The invocation of the 'turns' suggests that linguistics, culture, and performance 'make heads turn,' or 'turn around ways of thinking.'" (Davis 2008, 1-2). It is very hard to track down the emergence of both the *performative turn* and the field of Performance Studies. The first Department of Performance Studies was founded in 1980 at Tisch School of the Arts, New York University, and the first conference on Performance Studies, organised by Phelan and her PhD students (from Tisch School of the Arts), occurred in 1995, in New York, U.S.A. (see Jones 2008). According to Diana Taylor, Performance Studies emerged in the 1970s as "a product of the social and disciplinary up-heavals of the late 1960s that rocked academe," and sought "to bridge the disciplinary divide between anthropology and theatre by looking at social dramas, liminality, and enactment as a way out of structuralist notions of normativity" (DTaylor 2003, 6). Taylor adds that it is rather reductive to define Performance Studies genealogies as such because Performance Studies "clearly grew out of these disciplines even as it rejected their boundaries", but also "anthropology and theatre studies were (and are) composed of various different, often conflicted, streams." (ibid.). From anthropology, Taylor highlights the work of "dramaturgical," anthropologists such as Victor Turner - often in collaboration with his colleague Richard Schechner (2006), one of the founders of the department at Tisch. According to Taylor, Victor Turner thought of Theatre Studies as a "material partner" (DTaylor 2003, 9), and authors such as Michael Kirby were influenced by theatre's avant-garde,[181] Bertolt Brecht, or the Huichol Indians (ibid.). Additionally, Diana Taylor

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[179] For more information about this issue see Amelia Jones' contribution *The Cambridge Guide to Performance Studies*, edited by Tracy C. Davis, intitled "Live Art in Art History: A Paradox?" (Cambridge: Cambridge University Press, 2008), pp. 151–65; and Diana Taylor's *The archive and the repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003).

[180] Thank you to Renée van de Vall for pointing out this distinction to me during this manuscript's revision.

[181] Taylor states that Michael Kirby's work, as that of other Performance Studies' Scholars, was often deemed 'ahistorical' or anti-historical: "Claims such as the one put forth by Kirby in the late 1960s epitomize the period's self-conscious obsession with the new, as it forgot or ignored what was already there. These kinds of assertions prompted accusations that the nascent field of performance studies was ahistorical if not antihistorical." (DTaylor 2003, 9).

identifies a "linguistic stream" in Performance Studies anthropologists, influenced by J. L. Austin, John Searle, or Ferdinand de Saussure.[182]

Given the genealogy of the field, rooted in Linguistics and Cultural Studies, performance is often deemed as a discursive practice. Although Taylor contests the visibly eurocentric (and often aestheticist) approach of much of Performance Studies, she also highlights the interdisciplinary nature of the field, which incorporates many types of *performative* objects and approaches, referring to performance as a discourse and an embodiment. Performance Studies are, nonetheless, built around pronouncements on culture and behaviours understood in some way as *text* and, as such, performance art is usually seen by performance scholars as a discursive practice. Notions of performance art documentation, authenticity, and embodiment are equally seen through that lens. Given the scope of this thesis, it is important to analyse the borders where Performance Studies and Art History and Visual Studies merge. In this context, although the literature encompasses many different authors,[183] the works by Philip Auslander and Amelia Jones regarding performance art documentation and authenticity are particularly relevant.[184]

4.1.2. Performance art and the after-the-fact

In *Shoot*, American artist Chris Burden is shot in the arm. The event was recorded and photographed. Although the artist and the friend who shot him were both interviewed on several occasions since the shooting took place in 1971, the act was not repeated. Taking Peggy Phelan's words into account, the distinction between the act itself and its documentation is quite obvious. While the former is the performance work, the latter, being a "*representation of representations*", to use Phelan's words, consists of a derivation of the artwork, a document that might even imply a loss of the performative character of the artwork's initial moment: the act of shooting someone in the arm.

Philosopher and Cultural Studies theorist Philip Auslander, drawing on John L. Austin's *How to do things with words?* (Austin 1962) in *The Performativity of Performance Documentation* (Auslander 2006), and in many other texts (see Auslander 1997, 2004, 2006, 2008 [1999], 2009), develops an argument opposing Phelan's remarks on 'performance ontology'. There are two main avenues for his line of reasoning: (1) performance art, instead of existing solely in the present, might only be considered as

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[182] It is also important to mention that the works of philosopher and post-structuralist Jacques Derrida, and, somewhat later, the continental philosopher Gilles Deleuze, have also deeply influenced the field.

[183] Performance art ontology is still clearly undefined, with several authors arguing from various perspectives. For more information about this subject please consult Amelia Jones and Adrian Heathfield (eds.), *Perform, Repeat, Record: Live Art in History* (Bristol: Intellect Lda. 2012); Gabriella Giannachi, Nick Kaye and Michael Shanks (eds.), *Archaeologies of Presence: Art, performance and the persistence of being* (New York: Routledge 2012); Gundhild Borggreen and Rune Gade (eds.), *Performing Archives/Archives of Performance* (Copenhagen: Museum Tusculanum Press 2013); and Matthew Reason, *Documentation, Disappearance and the Representation of Live Performance* (New York: Palgrave MacMillan 2006).

[184] It is important to mention that these perspectives come from the fields of Visual Culture (Auslander) and Art History (Jones). Other important theorists such as Judith Butler, whose work starts from a linguistic perspective (namely from Jacques Derrida's work) are only referred to in order to illustrate part of this reflection. Theories developed by Jacques Derrida and Gilles Deleuze are briefly discussed in this sub-chapter (4.1), but the exploration does not intend to be exhaustive or complete.

such in the moment of its (photographic) documentation (Auslander 2008, 2006),[185] and (2) any act of performance documentation is performative *a priori*, as "the act of documenting an event as a performance is what constitutes it as such" (Auslander 2006, 2). Documentation is then a condition of the performance work. Auslander's reasoning clarifies that the relationship between the photographic document and the moment of its creation - the event - provides meaning to the document itself. The document's meaning is, however, not necessarily attached to its evidentiary nature, but to the intention of its creation as a document of a given event. Auslander considers *Shoot*'s photographic documentation, for example, as "documentary", in contrast to "theatrical", which refers to something being staged, such as Yves Klein *Leap into the void* (1960). According to Auslander, the existence of an audience in Burden's *Shoot*, whilst probably important for the performers, is irrelevant for our understanding of the performance event, or even our "assessment of its historical significance" (Auslander 2006, 7). He continues that "it is not the initial presence of an audience that makes an event a work of performance art: it is its framing as performance through the performative act of documenting it as such" (Ibid.).[186] In order words, for Auslander there are a multitude of audiences that might go beyond the artworks ontogenesis. Also, given that all perspectives (even the one from an audience member that sees the event) are partial, performance documentation is not opposed to the event, but a result of its interaction with other (human and non-human) actors.

Photographic documentation of a performance art event can thus be considered a mediated product of that event, serving, like other *inscriptional forms* (being description, sound, video, auto-ethnographic accounts, etc.), as necessary, and yet insufficient, a "supplement to memory", as claimed by the art historian Charles Merewether. According to this author, "[t]hey will always come after the fact" (Merewether 2002, 123). Although performance documents often share the temporal context with the original event, they are only traces of the artwork. Photography and other documents are mediated and fragmentary indexes of the original event, representing a partial perspective. Studying any performance art event through their documents will then result in an interpretation of both the event and its documents. But does that mean that performance art can only be apprehended and experienced by witnessing the live event?

According to the art historian and theorist Amelia Jones, the answer to that question is no. In her words, "while the experience of viewing a photograph and reading text is clearly different from that of sitting in a small room watching an artist perform, neither has a privileged relationship to the historical 'truth' of the performance" (Jones 1997, 11). Although Jones's argument does not discuss the nature of the photographic document as validation of the performance event, she refers to the "mutual supplementarity" of the genre and its possible photographic documents. She adds that while

[185] Although Auslander's work on performance art documentation can be applied to a general notion of documentation, it specifically regards photographic documents in their relationship with the event.
[186] It is important to add, nonetheless, that while the audience might not have a role in the performative becoming of the artwork, the act of documenting a performance artwork as performance demands at least one subject-spectator/reader.

photographic documents serve as evidence of the "body art event", the "body art event" is necessarily an "ontological anchor" that provides indexicality to the photographic documents (Jones 1997, 16).[187]

These views necessarily imply that the original event is no more truthful to the artwork than its documentation, nor is performance art documentation trying to provide a full or uncontested view of the performance art event. The document serves as medium for a dialogue to happen between the past and the present, within a given context, for a given referent. Documents are, for that reason, truthful enough to be the anchor of future performative interpretations of the performance work. Indeed, for both Auslander and Jones, both the performance event and the documentation, or possible re-enactments, are contingent, mediated and fragmentary. Their views mimic the idea of absence of representation developed by Derrida (1977), who suggests that there is no *outside-the-text* – everything that we grasp is text, which can only be partly read according to a given referent.[188] This perspective is a crucial point for the current discussion: performance art's future imply that performance art cannot be a representation of representations. Like the documentation of the performance event, the event itself is confirmed or read by the reception of a spectator at the moment of its actual or simulated instantiation. When it occurs in the presence of someone, when it is only transmitted through someone, or even through a recording machine, this performance gains repercussions in the memory of these individuals, who experience it either through the event or its documentation. For that reason, it is always mediated and fragmentary, and it is always a product of construction, either physical or not. And, for those reasons, the performance art event is, along with its documentation, a text, always partially apprehended (and "recursively disseminated" over time – Heathfield 2012). If performance art events are understood according to that given referent, what distances the event from its documentation or other type of manifestation?

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[187] The idea of indexicality of the photographic document had already been proposed by Roland Barthes (Barthes 2010 [1980], published posthumously), implying the evidentiary quality of the photographic document. Barthes considers photography as "an extended, loaded evidence — as if it caricatured not the figure of what it represents (quite the converse) but its very existence", or as "a bizarre *medium*, a new form of hallucination", which lies in the equilibrium between something that '…is not there', and yet 'it has indeed been' (Barthes 2010 [1980], 115).

[188] Derrida's theory of deconstruction was of utmost importance for the development of the Performance Studies' field. According to his theory, performance art, as well as any other aspects of our reality (or actuality), can be considered as *text*. According to Derrida, *text* is something that has been *done*; moreover, as our vision of the world is always referential to our own Self, there is nothing beyond the *text*. There is no real, nor presence, only constructions (1976),[188] and the possible referents to each construction. Translating this perspective to performance art, it is possible to say that not only is performance art *text*, but its documents and other traces are also text. These texts are never the same, as no text is the *Same* as the Other. Derrida argues that because all referents are constructions on a par with any other text, there are no representations (Derrida 1976). There are only texts, whose creation is influenced and influences back any given referent. Or, in other words, if everything is a form of representation, there are no representations. Performance art and its documentation are, in this sense, texts produced in/by different structures. Documents do not replace the event; they are text produced having the event as a referent.

4.1.3. From documents to re-enactments

Aside from documentation, other mechanisms that might be involved in this "recursive dissemination" include what has commonly been identified as "re-enactment".[189] Performance art re-enactments consist of informed embodiments of a performance artwork after event's ontogenesis. Drawing on previous explorations derived from Derrida and other continental philosophy theorists (cf. Derrida 1976), performance art re-enactments can be seen as another partial text, having the original event as referent, and confirmed by an act of reception. Similarly, it may also be regarded as an embodied mnemonic resource of the performance artwork. If documents exist as material remains of the performance artwork, from photographs or videos to narratives, technical and legal documents, re-enactments can be considered as informed embodied versions of the work. Neither documents nor re-enactments aim at being or mimicking the "real thing", or even at being vehicles of fixed truth. Both share the inherent subjectivity that the process of producing documentation and embodying practices actually entails. When producing narratives, either in a written form, or as oral testimonies, or even re-enactments, subjective constructions of memory and language inevitably take place. But in what sense do re-enactments differ from performance art documentation?

One of the main differences between performance art documentation and any re-enactment lies in the time of their creation. Although they can also be produced afterwards, performance documents usually share the same temporal context as the event, while re-enactments necessarily occur after the originary event. At the same time, as discussed previously, while performance documents are mediators of an already mediated artwork, re-enactments, as produced by those other than the artist, tend to be considered representations (re-enactments) *of* representations (documentation) *of* representations (artwork).

Re-enactments also differ from documents in the way they are embodied. Whilst documents tend to follow what is considered to be the traditional logic of the "archive", re-enactments' inscriptional forms are embodied, and for that reason, are less tangible and often considered more transient and subjective (Reason 2006). Also, perhaps due to the clearly subjective nature of their "becoming", may be regarded as a false testimony of the performance event (or an inauthentic one) (see DTaylor 2003). The art theorist Robert Blackson, for example, referring to Marina Abramović's (b. 1946, Yugoslavia) *Seven Easy Pieces*, in which the artist re-enacted five artworks from the 1970s by other artists (Bruce Nauman, Vito Acconci, VALIE EXPORT, Joseph Beuys, and Gina Pane),[190]

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[189] The use of the term "re-enactment" varies across disciplines and practices. Terms such as *re-performance*, *instantiations*, *iteration*, *return*, *re-materialisation*, *re-doing*, are also often used. In *Installation art and the museum*, for example, Vivian van Saaze, drawing on Annemarie Mol's work (2003), argues for the use of the word "enact" instead of "perform". In this chapter, "re-enactment" will be used except when another term is used specifically by an author.

[190] The renowned performance artist Marina Abramovic (b. 1946, Yugoslavia) presented *Seven Easy Pieces* at the main hall of the Guggenheim Museum in New York in 2005. This show comprised seven seven-hour long different performance artworks. Beginning on November 9th 2005, they were presented over seven consecutive days. Six of these seven performances were re-enactments of past performances: *Lips of Thomas* (1975), by Abramović herself, Joseph Beuys's *How to*

(footnote continued on next page)

considered both the re-enactments and its documentation as an act of appropriation (Blackson 2007). Dance and performance theorist André Lepecki adds another feature to the disapproval of re-enactments, which tend to be "received with harsh criticism as if they were symptoms of a supposed crisis and decay in artistic creativity and originality" (Lepecki 2016, 21).

Aside from these negative views on re-enactment, some theorists in Performance Studies consider them as "an activity that preserves heritage through ritualized behavior (sic)", adding fruitful contributions to history as long as they are not based on a premise of "retrievable original meaning and artistic intentionality" (Jones 2012, 16). Rebecca Schneider, one of the main proponents of the concept within the field of Performance Studies, refers to re-enactments as a revision and, in that sense, as an "act of survival":

> Entering, or re-enacting, an event or a set of acts (acts of art or acts of war) from a critical direction, a different temporal angle, may be (...) an act of survival, of keeping alive *as* passing on (in multiple senses of the phrase "to pass"). This keeping alive is not a liveness considered always in *advance of* death nor in some way *after* death, as Abramović might prefer in wanting to monumentalize her work to commemorate her as dead in advance, sealing her, in this way, into the archive. Rather, it is more a constant (re)turn of, to, from, and between states in animation – an inter-(in)animation (to quote Moten, to quote Donne again). For "survival" (...) may be a critical mode of remaining, as well as a mode of remaining critical: passing on, staying alive, in order to pass on the past *as past*, not, indeed, as (only) present. Never (only) present. (Schneider 2011, 7)

This device can also be seen as the only way to restore the *practice* of the performance art event, which is only recovered and iterated through what André Lepecki, drawing on Deleuze's terminology, calls *actualisation* (Lepecki 2010, 2016).

4.2. Actualising performance, re-enacting, or materialising Others

At the beginning of his 2010 article entitled "Will to archive", Lepecki contradicts the art historian Jessica Chalmers' claim that the advent of performance art historicization was associated with a nostalgic response to performance works produced since the 1960s. In his essay about the afterlives of dance, the author suggests instead that what he calls the "will to archive" emerges with a growing conscience of the "still non-exhausted creative fields of *impalpable possibilities*" of past works (Lepecki 2010, 31, emphasis added). Borrowing from Deleuze's notions of virtual and actual, Lepecki refers to these fields of *virtual* (which are opposed to *actual*) or, perhaps, intangible or impalpable possibilities that "are always present in any past work and are that which re-enactments activate" (Lepecki 2010, 31). The afterlives of performance art can then be seen as "memory devices" that can be expressed "through particular bodies and individuals", and yet, "cannot be contained in any single place but rather operates by way of affective interconnections or creative encounters". In other words, in re-enactments, as the performance and gender studies theorist Louis van den Hengel (who

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Explain Pictures to the Dead Hare (1965), VALIE EXPORT's *Action Pants: Genital Panic* (1969), Vito Acconci's *Seedbed* (1972), Gina Pane's *The Conditioning* (1973) and Bruce Naumann's *Body Pressure* (1974). On the last day the artist presented a new performance work entitled *Entering the Other Side* (2005).

was deeply inspired by Lepecki's work) puts it, memory itself "*works* as a performative practice" (van den Hengel 2017, 127).

After Lepecki's perspective of *impalpable possibilities*, and of virtual states of the performance artwork, Louis van den Hengel proposes a different perspective on the conservation of performance art based on an idea of material "immanent potentialities" (van den Hengel 2017, 139). While most discussions in the field of Performance Studies range between the capacities of representing the *past* event, van den Hengel's approach to materialism suggests that a return to performance practice is actually a return to its *materialisation*, embodiment, or "actualisation". Looking at the previous chapters, *actualisation* can also be translated as the *materialisation* of a performance manifestation. Moving towards an actualisation of the work's virtuality, van den Hengel's view provides the work with new material potencies:

> If performance, as I have suggested, becomes itself (…) through a material and messy flow of creative re-turns (…) then the ephemerality of live art is not an obstacle to the practice of conservation, but is its precondition and primary material resource. The power of performance to endure, in other words, resides precisely in its material-affective operations (…). [L]ive art [then] becomes a thing to remember: a material mode of preserving the past in the present that works not by giving ephemeral events a stable grounding in art history, but by opening the past and the present to the pure movement of difference, to the ceaseless becoming and unbecoming of memory that we could simply call life itself. (van den Hengel 2017, 139-40)

In this sense, while documents emerge as devices that activate an *authorial* transference from the artist and the event to the audience, and thus towards a multitude of signifies, re-enactments serve as operative devices for the restoration of the cultural memory of the performance works, propelling signifiers in different bodies throughout history. The restoration of cultural memory is done, according to van den Hengel, through transmission of affects. He suggests that re-enactments act as archives of affect, "an archive that enacts a body-to-body transmission of art-historical knowledge and aesthetic consciousness" (van den Hengel 2017, 127). Affects are "produced through the relations between people, artworks, and environments". Against - or somehow complementing - the character of "representation and signification" abundantly referred to by Auslander in his analysis (2006), affects work on a sphere of "materiality and temporality of performance itself, through its forces of intensity, movement, and duration". Van den Hengel adds that the temporal displacement affirms the potentialities of the performance event to act as remembrance of the past, in the present.[191] Accordingly, the same way the "affective power of reenactment as an archival (or counter-archival) practice (…) takes form as the materialization of 'flesh memory' (Schneider 2011, 104–105), a performance of the past that remains precisely to the degree that it continuously differs from itself" (van den Hangel 2017, 127). Thus re-enactments act as materialisations of potentialities, "producing an archive of affect in which the past and the present, matter and memory, coexist in and as an

[191] It is important to mention that, to the extreme, the act of remembering a performance artwork already consists of a materialisation. The use of the term here, however, refers to several acts of remembrance that are mostly intersubjective.

endless process of creative variation", providing a platform to create "a persistent re-turning of affective encounters where matter and memory, the present and the past, meet in a vital process of transformation" (van den Hengel 2017, 136). But what are the consequences and potentialities of that transformation, and who is called to transmit the knowledge needed to enact (and maintain) such variability? How does 'flesh' or 'embodied knowledge' differ from the idea of the document?

The practice of the British-born German artist Tino Sehgal's (b. 1976) *constructed situations* adds to that problem. In Sehgal's *constructed situations* audience members interact with what he calls *interpreters* and actively participate in the artwork's materialisation (Lubow 2012).[192] Sehgal refuses any kind of documentation, relying on embodied knowledge and oral tradition as a way to transmit the artwork to future generations (see van Saaze 2015). Sydney Briggs, Associate Registrar at MoMA, in referring to re-enactments of Tino Sehgal's *constructed situations*, explains the importance of embodied knowledge in the preservation, or transmission, of performance art as follows: if "a dancer works less, if you cannot actually dance and repeat a choreography, you will forget it" (quoted by van Saaze 2015, 61). The same happens with a choreographic work that needs to be practised in order to be learned, or with a specific technique for example in sports, where it needs to be continuously practised in order to be properly done, or even with a language that ceases to exist as a spoken language when the last person who speaks it dies.

Embodied knowledge is essential for the mastery of any practice, including performance art. Performance art is likewise transmitted through practice, as there is no way to communicate the intention of a gesture, or an aesthetic gaze, in any inscriptional form. In this sense, as documents cannot capture what is not written, not said nor seen, embodied knowledge is a complement (or opposition) to the archive, which is made up of all the inscriptional forms that can be captured and stored. Embodied knowledge balanced between the unsayable and the unsaid, or the disruptive anarchy and the rhizomatic growth, has been called by the *repertoire*.

Diana Taylor coined the term *repertoire* in opposition to the notion of archive, which is broadly understood as "stable" inscriptional forms of memory (DTaylor 2003, 20):

> The repertoire (...) enacts embodied memory-performances, gestures, orality, movement, dance, (…) all those acts usually thought of as ephemeral, non-reproducible knowledge. The repertoire requires presence - people participate in the production and reproduction of knowledge by 'being there,' being a part of the transmission. As opposed to the supposedly stable objects in the archive, the actions that are the repertoire do not remain the same. The repertoire both keeps and transforms choreographies of meaning.

After the opposition between archive and repertoire, conservator Hanna Hölling refers to the *repertoire* as tacit knowledge,[193] connecting this expression with the idea of a "nonphysical archive" (Hölling 2017b, 149). She suggests that tacit knowledge is "constituted by the (nonembodied, virtual

[192] The work *This is Propaganda* mentioned in this dissertation's Chapter 2 is one of these artworks.
[193] Before Hölling, Laura Del Terra referred to *tacit knowledge* "as an instrument to maintain, share and develop acquired abilities" in the conservation of cultural heritage (see Del Terra 2007).

presence) skills, attitudes, and social relations of persons involved in creating the archive". Looking at these conceptual demarcations, re-enactments can then be considered as a way to transmit the unstable and precarious repertoire of performance-based artworks and, in a way, of other cultural heritage manifestations (DTaylor 2008, 97). Re-enactments, therefore, function against the logic of the archive, which according to Taylor tends to express the colonial views of the power systems it represents (cf. DTaylor 2003). At the same time, and as Tino Sehgal puts it, artworks' materialisations through re-enactment are the only way to avoid freezing the artworks in a single and conditioned state. In this sense, re-enactments also serve as means to recover alternative and suppressed narratives, which are often concealed by archives more concerned with amplifying their own (official) version of history. Re-enactments, in other words, can be seen as a way to disseminate practices that exist in a limbo of what cannot be said and what is not said at all. For this reason, re-enactments influence not only the way performance art is preserved or historicised but also demands a sense of perspective regarding official (*viz.* predominantly neoliberal at the time of writing) uses of history. Following Lepecki, re-enactments then work as "chronopolitical operations", essential to oppose the "neoliberal impetus to never look back, as if any longing for the past was a mere expression of infantile, regressive, or naïf nostalgia" (Lepecki 2016, 21). More than providing a glimpse of the past, they act as sites of critical study of our past interactions in a local and global perspective, or as an instrument to resist, counter, or refuse (cf. Mario Tronti 1966) official and normative narratives. By promoting immediacy and transmission of affects along with the many other interpretations of what has been collected by archives, they can be thought of as a locus of historical resistance (Lepecki 2016). Marina Abramovic's rendition of *Lips of Thomas* in 2005 (as part of *Seven Easy Pieces*) can be seen as an example of Lepecki's proposal.

In *Lips of Thomas*, the Serbian artist undertakes various actions that test her physical limits. As the actions become more and more drastic, she ends the performance by cutting a pentagram in her abdomen with a razor blade. Thirty years later, Abramović performed this politically charged piece again at the Guggenheim (New York, U.S.A.). She delivered *Lips of Thomas* as well as the other six artworks (five of them originally produced by other artists) in a mediatised form, through two media: *her own body*, as she could not present an exact replica of what the performance was, but a re-contextualization of the same piece, in another temporal and spatial setting and *video projections* and subsequent *recordings* made to be shown afterwards.[194] Also, by presenting the artworks as an ensemble, she re-contextualised them in their relationship to each other. When reflecting upon *Seven Easy Pieces*, the artist indicated how she saw re-enactments as the only way to preserve performance art:

[194] In May 2006 a film about *Seven Easy Pieces* was exhibited at the Kunsthalle Fridericianum, named "How to Perform: Reenactment and Documentation in Performance Art". About this documentary film R. Blackson states that its naming "suggests that Abramović's performances could be interpreted as either or both" (Blackson 2007, 39).

> [*Seven Easy Pieces*] confronted the idea that documentation rarely existed in the critical early period of performance history. One often had to rely on testimonial witnesses, poor quality video recordings, and photo negatives. Due to the dire conditions of performance art documentation, these substitutable media never did justice to the actual performances. The only real way to document a performance art piece is to re-perform the piece itself. (Abramović 2007, 11 cit. van den Hengel 2017)

Looking at Abramovic's practice and discourse, it can be seen how her re-enactments served as an opposition to the archive, or as a way of promoting alternative views on the performance artworks. In this sense, if *flesh memory* conveyed by the re-enactment has a different meaning or a distinct practice from the artwork's ontogenesis, it emerges as a new instantiation of the work, which meanings are as diverse as the artwork's potentialities. Indeed, re-enactments might then even serve the purpose of performance art by promoting the transformation of archival materials into the plethora that is made of performance art's potentialities. The *re-turn* of performance might even become a *return* of the performance that got lost in the past and is reassured and re-encountered through the presence of the body that *endures* its performative practice, in the form of a **repertoire** that would otherwise be inevitably lost. But if re-enactments can be seen as political corporealisation of practice and repertoire, what can be said regarding the relationship between the actor who re-enacts and the archive?

4.2.1. The body-archive who enacts

The body of the performer that (re)enacts appears as an instrument to materialise that potentiality. In that sense, the body of the performer becomes an (an)archive of practices, as changeable as the repertoire itself: the body is not stable, cannot be contained or stored. It becomes a body-archive. The embodied memories of the performer, which constitute the archive, are successively constructed, contingent, and framed, as many times as the archive is practised, said, or thought. Or, as the performer and theorist Eleonora Fabião puts it:

> As performance and body both keep recalling, there is no stable ground, no static archive, no frozen document, no full and homogeneous subject – one cannot repeat a move but only make it over, make it other while being permanently remade by it. In the same way, performances and bodies cannot be historically reproduced but only historiographically presented in and as language. (Fabião 2008, 48)

The body-archive who enacts, however, does not need to be the artist's body as in Marina Abramovic's *Lips of Thomas*, or the body of "authorised" *interpreters* as in the case of Tino Seghal. The body-archive who enacts can be the bodies of audiences such as in the case of the Portuguese artist Vasco Araújo's *Ad Verbum*, which consists of an installation made in a public nightclub that is to be activated by the people who are dancing and see themselves confronted with an artwork in a unexpected place. Audiences, however, do not need to be seen in a strict sense. Virtual audiences that engage in digital performance works such as some artworks by the Dutch artistic collective JODI (see Dekker 2018 for more details), or, to a limit, that gaze into a video documentation of a

performance in their computer screen, are also constructing their own body-archive, a container of material-discursive practices that keep adding perspectives into the realm of the artwork's materiality.

The notion of the body-archive who enacts can also be applied to the body of the conservator. At the same time, Fabião's brilliant remark about historiographical presentations can be adapted to the conservation of performance art in two ways:[195] (1) historiographical presentations can be considered as part of a *historically-informed documentation and exhibition process*, which is part of the artwork's conservation strategy, and (2) to historiographically present these artworks can be considered a *way of perpetuating their performative practices across time, through successive embodiments.*[196] Re-enactments can be considered forms of preservation that recall embodied and inscriptional archives, which means they often result in interchanging practices, or negotiation processes, between the Conservation and the Curatorial. While the concretisation of the transmission process in the curatorial realm raises a pertinent set of questions, Lepecki's idea of performance being constituted by *impalpable possibilities*, along with his notion of *body-archive*, has ramifications for what constitutes the archive and in terms of the preservation of performance art and, in general, the Conservation field.[197]

The act of recovering manifestations of cultural heritage is usually defined as restoration - as an act of *re-storing* the object to its original physicality, almost suggesting an act of *re-turning* to the past in order to capture the object's presence. Finally, it is possible to suggest that restoring performance art necessary implies the act of *re-turn* as suggested by Schneider, Lepecki, or by van den Hengel, which has inevitable repercussions for its temporality and in the presence it conveys. Time is displaced by exploring the possibility of returning to the past. Authority is thus dislocated by proposing an act of taking a turn - changing something, re-interpreting, exploring a turning point in the artworks' biography (cf. van de Vall et al. 2011) - or even suggesting an opportunity to recover the artwork through a re-subjectification of the work in the present. Through these mediation processes, of which the performance art event is at the centre, performance art becomes itself through several instantiations or *manifestations* (to use Brian Castriota's term – 2018) in its history. This perspective implies that performance art is not necessarily linked with the originary (or inaugural) event: that link exists since the originary event consists the first instantiation of the artwork, and thus, the point of departure of its plural authenticities. Looking back at Phelan's account, performance art does not exist solely in the present. Performance art not only exists outside the present time but survives in its

[195] It is important to state that historiography should be understood here in a broader sense: gestures, for example, can be seen as inscriptional forms of making history, along with other writing devices more linked to what is called the archive.
[196] This is more important if considering the Marxist proposal that human corporeal activity is contingent and "historically conditioned" (Cheah 2010, 71).
[197] In his account of his own directing of the re-performance of Allan Kaprow's *18 Happenings in 6 Parts*, first performed at the Reuben Gallery in New York in 1959, Lepecki reflects upon his own process: he considered that redoing *18 Happenings in 6 Parts* revealed curious details such as the "dependency of the event upon its score, upon non-spontaneous elements and upon restrictions in place that conditioned the parameters of the 1959 performance" (Jones 2012b, ref. Lepecki 2012).

uncontained plurality. Looking back at Peggy Phelan's remarks, it is not a matter of presenting *Others as Same*, but of presenting *Others as Others*.

Drawing on agential realism and Barad's ethico-onto-epistemo-logical approach, and considering that performance art's potentialities are co-constituted by all the entangled agencies that co-constitute it as a material-discursive practice, it is of utmost importance to ask who else has the possibility to enact the repertoire, with its myriad of counter narratives?

4.3. Others as Others

In some sense corroborating Frank Leibovici's quote at the beginning of this chapter, it is possible to say that performance art is neither immaterial nor solely material. Performance art, as with all cultural heritage, exists in a perpetual state of potentiality, or, as referred to by Lepecki, in a state of *impalpable possibilities*. Always impalpable, or intangible, until the moment of its materialisation, performance art is in the perpetual balance between different materialisations of its intangible and theoretically infinite potentialities.[198] Its materialisations have multiple materialities: from the materiality of a photographic document, a video, or even a handwritten note, to the physicality of the body that continually performs, stores, and re-creates the embodied knowledge of the performance event. Going back to Peggy Phelan's account of the ontology of performance art, neither documentation nor re-enactments reproduce "the Other as the Same", but are instantiations of something constituted by as many Others as there are potential witnesses of their changing nature. In this sense, dichotomies of the *tangible-intangible*, *material – immaterial*, *archive – repertoire*, *discursive practices – material practices*, lose their coherency. Artworks are made of material intangibilities, which can exist in various forms and physical manifestations. Archives are thus necessarily physical, being comprised of abundant forms of embodiment, including the body of the reader, of the spectator. It is then possible to argue that performance art does not necessarily oppose different materialisations after the originary event. The originary event is precisely that: a point of origin of multiple instantiations, the start of a life full of expected and unexpected transformations, of turning points that lead to unstable and successive acts of re-creation. By presenting and documenting *Others as Others*, performance artworks can as well be considered plural in their material-discursive practices, characterised as being the result of enacted and entangled agencies. Thus performance art's discursive materialities can be said to include, but not limited to, the artwork, the artist, the medium (i.e. performance, action, intervention), the spatiotemporal context, and any observer - or "potential *others* experiencer" as described by Amelia Jones (Jones 2015, 28). "Knowing" a work of performance art, as with every process of knowing,

[198] Although performance art, as any artwork, is bounded to its context, ideas of *impalpable possibilities* or *potentialities* (at least from Barad's point of view, which is related to quantum physics) imply that we must considered possibilities to be theoretical infinite.

is partial. As such, observers can then be seen as part of agential entanglements through their *agential cuts*, or measurements of reality.[199]

Although some structuralist and post-structuralist philosophers argue that reading a text implies an authorial dislocation towards audiences (see Roland Barthes' *Death of the Author*, or Umberto Eco's *Open Work*, for example), the identity of the artists along with the circumstances of execution provide the artwork with context. In this sense, instead of acting as empty containers, artworks can be seen as activators (Jones 1997, 2012, 2013).[200] Audiences then co-constitute the event along with other actors and agents (including the artwork itself). Like the documentation of the performance event, the event itself is thus confirmed or read by the reception of a spectator at the moment of its actual or simulated instantiation.[201] When it occurs in the presence of someone, when it is only transmitted through someone, or even through a recording machine, this performance gains repercussions in the memory of these individuals – who experience it either through the event or its documentation.[202] Through these mediating processes, of which the performance art event is at the centre, performance art becomes itself through several manifestations in its own history.[203]

Re-enactments can multiply instances of *otherness* through intra-actions performed with objects, people, and other elements from the *spacetimematter* of each materialisation of the work. Following Barad's approach, it is possible to say that conserving performance art means to synthesise both material (conservation) and discursive (performance) practices in order to create an approach which is, in itself, performative and co-constitutive, fostering instances of otherness in and as part of the performance artwork. Re-enactments then seem to be a vehicle for gather more inclusions, namely from people outside the inner social circle of the artwork, at least when compared to other mediation devices, that might be perpetuating the logic of the archive or, *authorised* cultural heritage narratives, manifestation after manifestation. In those cases, Others are reduced to a singular status, instead of being as plural as the minds that co-constitute a given artwork. Looking at performance art through Barad's agential realism, however, it is possible to regard performance art as always being open to other manifestations, other *measurements*, other cuts. This otherness is implicit in any particular agential cut in any given materialisation. Otherness, in this sense, amplifies the dislocation of authority from the centre (the artist) and radiates towards a multiplicity of perspectives. As such, re-enactments, documents, audiences' memories and perceptions, and, by association, Conservation documents can all be diffractively processed by as many human (and perhaps non-human) agents as possible, creating

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[199] For cognitive perspectives on how we observe and conservation's cognitive biases see (Marçal et al 2014).
[200] See also Jones and Thun-Hohenstein 2014.
[201] VALIE EXPORT's *Action Pants*: *Genital Panic* (1969) is an example of this process, where the performance existed through its documentation and thus was experienced after its enunciation. See also Jean Baudrillard's *simulacra* (1981).
[202] This idea relates to Yves Michaud account of installation being always in a gaseous state, gaining its body through audience's reception (Michaud 2003).
[203] As the theorist Adrian Heathfield has pointed out, the connection of an event with a single moment or to a single person turns out to be meaningless given the recursive condition of all interpretive actions.

an abundancy of material intra-actions at each encounter. But who is called to enact? Which agencies are reflected in conservation efforts? And, more importantly, if performance art's material-discursive existence is dependent on the co-constitution of narratives and *matterings*, consisting of deliberative actions (which might be more or less conscious), whose narratives and agencies are we transmitting to future generations?

In order to understand such a conception, it is important to analyse documentation methods as they are currently applied in light of agential realism. Part III of the thesis thus analyses the documentation process of two performance artworks in light of Barad's ethico-onto-epistemo-logical approach. The next chapter, Chapter 5, presents the documentation of *the dovecote*, an artwork created by the Portuguese artist Carlos Nogueira in the 1970s, a product of its particular historical context. As it will become clear its historical context is thus of the utmost importance for the current documentation process as it will be shown to have deeply influenced the way in which the documentation was executed and how it could be perceived by future generations.

Part III - Method

CHAPTER 5

Flying doves, paper bouquets, painted skies: artworks by Carlos Nogueira

> my work revolves around tectonic and poetical issues, in which concepts such as permanence, the ephemeral and the sacred are ever-present axes. **Carlos Nogueira**[204]

> To be an artist (...) is to give a hand: to admite defeat, to give our face in manifest. That is needed because otherwise an exhibition, a behaviour or performance, or a simple attitude is just a matter of decorative survival: attitudes take shape and forms assume moral burdens. The aesthetic is directly ethical. Nothing can be separated, Carlos Nogueira's gestures addressed to Camões complete my (and Jorge Peixinho), "Luis Vaz 73", and prove that tradition (must) be an adventure. **Ernesto de Sousa**[205]

The year is 1978. The Portuguese artist Carlos Nogueira performs a participatory action called *the dovecote: 99 playing doves for as many players*. After forty-one years under a dictatorship (1933-1974), and tainted by a long and violent Colonial War in Africa, Portugal was still a young democracy. *The dovecote* emerged as a reaction to this period of repression. With this work, Nogueira asked participants to act in the makings of peace, through the manipulation of white wooden doves in a gallery space. This was also one of the first participatory performance works created by Nogueira in the 1970s.

Carlos Nogueira, born in 1947 in Lourenço Marques, Mozambique, when it was still one of the Portuguese colonies, is one of the most respected Portuguese contemporary artists (see footnote 178). His works have been exhibited in multiple venues. The themes that come across from Nogueira's artworks include something of an architectural dimension.[206] His use of light and form, straight lines and framing, are widely referred to by curators and art historians in writing about Nogueira's work (cf. de Almeida 1986, Pinharanda 1997, Wandschneider 1998). The dimension of time is also discussed both with regard to temporal corporeality and in the evident ephemerality reflected in the works (cf. Molder 1994, Pinharanda 1997, Wandschneider 1998). His installations,

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[204] In *Programa Mensal*, Centro Cultural de Belém, Lisbon, June, 2002, p. 41(translation by Tania Gregg).
[205] In Ernesto de Sousa's Archive, National Library of Portugal (collection of writings and memorabilia), Box 30, *25 artistas portugueses de hoje São Paulo (Brazil), 1981*. (translation by the author)
[206] Nogueira's work has been compared to the Portuguese architect Carrilho da Graça's, and some texts from his catalogues were written by Carrilho da Graça as well as another Portuguese architect Álvaro Siza, as in the case of the 1994 publication *permanence of water* (Lisbon, author's edition).

which represent the artist's *oeuvre* from the 1990s onwards, are compared by the critic João Miguel Jorge to the sculptural objects of Michelangelo Pistoletto (Jorge 2008). Furthermore, Jorge and others suggest that four-dimensional aspects, which include the ephemeralities of form and shadow, can be perceived in his installations; by using lime, brick and iron, these works are sometimes seen as being austere and minimalist (cf. Jorge 2008, Mateus and Sousa 2003, Sardo 2004, Lopes 2005). Most of the available texts about Nogueira's work relate to his later installations or drawings. There are few curators and art historians who refer to his performance art which, as the chronology of his work indicates, consists of a great deal of Nogueira's creative output until the mid-1980s. The art critics, curators and art historians who do discuss Nogueira's performative work include Miguel Wandschneider, Delfim Sardo, Catarina Rosendo, Bruno Marchand, Fernando Azevedo, and José Luís Porfírio.[207] Nogueira's early works which are often associated with performative and participatory practices,[208] reflect upon the ephemeral while engaging with spectators and questioning the authorial agency of the work of art. The research and subsequent documentation of *The dovecote* which forms part of this thesis, will be presented in this chapter along with a description of the process that led to its documentation for the purposes of Conservation. The chapter will first highlight the challenges faced during this process, which mostly included archival research and artist's interviews. Autoethnographic accounts, which informed the current documentation process, will be evident in the observations and questions that occur throughout the text.

5.1. Before documentation began…

Most of the documentation efforts described in the relevant literature, despite the level of detail often given to the reader, do not address one of the main aspects of the process: the motivation

[207] Where Molder 1994 and de Azevedo 1981 refer to Nogueira's work's ritualistic capacity, this connection is not made with Nogueira's performance works. Sardo compares the performative work to Nogueira's more architectural experiments to suggest that they express some sense of an enduring nature. In contrast, Wandschneider investigates the performances as being forms of ephemerality (Sardo 2004, Wandschneider 1998). Art historian and curator Catarina Rosendo also refers to the performance artworks in the catalogue of Nogueira's 2012 retrospective exhibition, *Carlos Nogueira: a place for all things* (bilingual edition), for which she was curator, stating that the "initial performance practice stretches up to the early 80s and is particularly marked by the installations/performances, street actions and mailings of the late 70s." (Rosendo 2012, 223). In referring to various aspects of the performative work, Rosendo describes his tendency for repetition (also noted in Pinharanda 1997) and the altruism of his "gestures of giving", which eventually led to the loss of all of the performances' material remains (Rosendo 2012, 237-239). Bruno Marchand, in his article on the artist's website, *from process to poetic the working drawings of carlos nogueira* (2012, bilingual edition), while focused on Nogueira's drawings, also discusses the artist's performance works with regard to the idea of art as process and process as art. Marchand describes the performances with reference to the planning involved and the use of working drawings, the idea of the legitimacy of the artist established through the drawings, the use of language games, as well as the artist's metamorphic change from performance art to installation. Nogueira's language games, along with his use of specific words, which are often vague and ambiguous, comes, according to Marchand, from a symbolic rather than an iconographic trajectory. In this sense, the spectator is led to give meaning through their perception and interpretation (Marchand 2012).

[208] Although his works later evolved to become more like architectural and installation artworks, he was one of Portugal's performance art pioneers. He won the Camões Prize at the 2nd International Art Biennale of Vila Nova de Cerveira (1980), where he presented *To Camões and to you*, and he was included in the Portuguese representation at the Venice Bienniale in 1986. His works are part of various collections including Ar.Co, Casa da Cerca – Centro de Arte Contemporânea, Calouste Gulbenkian Foundation (FCG-CAM), Centro Cultural de Belém, Fundação Carmona e Costa, Fundação Mário Soares, Fundação de Serralves, The National Contemporary Art Museum (Chiado Museum), Museu Coleção Berardo, Caixa Geral de Depósitos Foundation (Culturgest), among other public and private collections both in Portugal and abroad.

for the documentation. Sometimes, in the context of collections, motivation may be associated with an institution's curatorial programme. At other times, it may be associated with the moment of acquisition as, for example the case that Glenn Wharton describes when referring to the acquisition of a work of VALIE EXPORT by MoMA (cf. Wharton 2016). In the case of the works of Carlos Nogueira, the motivation behind the selection of *the dovecote* for documentaion was associated with a moment of serendipity, resulting from interaction between the artist and the art historian and research supervisor, Rita Macedo, which occurred at a dinner to celebrate a retrospective exhibition of Túlia Saldanha's works in 2014 at Fundação Calouste Gulbenkian – Centro de Arte Moderna (FCG-CAM). Nogueira, already considered as one of the pioneers of performance art in Portugal, was subsequently willing to collaborate in a study on the conservation of performance art.

References to Nogueira's work are scarce,[209] especially when compared to other Portuguese artists such as Túlia Saldanha, João Vieira, Alberto Pimenta or Albuquerque Mendes. This is probably due to the lack of historicization regarding Portuguese performance art (see Appendix 1). Thus, besides the opportunity to contribute to the inscription of Nogueira's works within art history, the motivation that initiated the documentation process was related to the possibility of documenting a body of performance artworks, which have only scant archival records, with a living artist interested in seeing his work documented for future generations. Once agreed the documentation process began with familiarisation with the available information.

The documentation process of Nogueira's *the dovecote* for this research began in 2014. The temporal distance from *the dovecote* (exhibited in 1978) analysed here prevented direct observation of the performative actions created by Carlos Nogueira. Although it is considered that performance art provides experiences beyond just the observation of the performative event (as Amelia Jones pointed out in 2011),[210] the lack of an opportunity to observe *the dovecote*, together with the lack of preliminary documentation, meant that alternative means were required to start this research. This consisted of archival research and interviews with the artist, which occurred concurrently and were complemented by autoethnographic accounts made by the researcher.

Eight interviews with the artist took place in three places: one of them was at *Pastelaria Versailles* - one of the most iconic pastry shops in Lisbon – on October 15th 2014, another at the artist's atelier in Oeiras on March 27th 2015, and the remaining five were at the artist's residence, also in Oeiras, all during the course of 2015 (January 14th, January 23rd, February 4th, March 22nd, September 6th, and December 16th). Three of these meetings were treated as the main interviews, and the other five were what can be considered follow-up interviews. Three interviews were made with more than one interviewer, with two of them occurring at the artist's residence (and being main interviews) and another at the artist's atelier (as a follow-up interview). Although most interviews

[209] See Appendixes 1 and 2 for more details.
[210] See Chapter 4 for more details.

were typically semi-structured,[211] an open-interview format was tested once, with the help of Andreia Nogueira,[212] who helped to keep the track of the interview themes.

Preliminary archival research was essential to prepare the script for the interviews. If the artwork was in a museological context, the impossibility of experiencing the event would be in some way compensated for by the information that would presumably be contained in an artist's dossier and in the dossiers pertaining to their artworks. In this case, and as the artist is also the owner of the work, the collection of information began by examining the artist's personal website as it represents the closest thing to an artwork's dossier. The information provided on the website was at the time very limited (it has since been updated) and included only the title and date of the work, place of presentation, and some sample images. From the images presented, however, it was possible to discern some aspects of the artist's *oeuvre*.

5.2. Archival Research

The first step in the process of documenting artworks is to gather any relevant published and unpublished information regarding the artist and the work under discussion. In this case the artist's website, besides providing a series of visual records from what appeared to be his personal archive, provided texts written by the artist and as well as other people regarding either his *oeuvre* and/or specific works.[213] Other resources, including catalogues, scholarly texts, and newspaper articles, were found in Calouste Gulbenkian Foundation's (FCG) Art Library and at Nogueira's personal residence. Ernesto de Sousa's archive, available at the Portuguese National Library, also provided some insights regarding de Sousa's views on other participatory artworks created by Nogueira (such as *to Camões and to you*, which was shown in the 1981 São Paulo exhibition co-commissioned by de Sousa – *25 artistas portugueses de hoje*).

the dovecote: 99 playing doves for as many players was created in 1978, and presented at SNBA Gallery, in Lisbon.[214] The artists' website features images that show several wooden. Each white dove has a wire extending from each wing which is then attached to the wheels with a handle attached to the doves' body, further details on their construction are given below. Other elements of the project including its plan were shown on the artist's website, along with pictures of people, including the artist, who are seen interacting with the objects by moving the doves around the room.

Through a detailed analysis of *the dovecote*'s plan it was possible to determine that although the artwork's given date is 1978, it was actually planned in 1973, in the midst of the Portuguese dictatorial regime. The remaining pages of the plan also show how the artist saw *the dovecote* as a

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[211] See Appendix 3 for the Interview parameters.
[212] Despite having the same last name, she is not related to the artist.
[213] Archival research of the artist's website (https://carlosnogueira.com/en/component/exhibits/o-pombal-99-pombas-de-brincar-para-outros-tantos-usadores.html) occurred between September 25th and September 27th 2014. All the images related to *the dovecote* shown in this sub-chapter can be found in the aforementioned URL.
[214] From the Portuguese "Sociedade Nacional de Belas-Artes"

project that could be reinvented "anytime, anywhere" and referred to it as a "landscape survey". This landscape (or perspective) would anticipate several survey points in which "static elements" and "moving elements" were materialised. "Moving elements" were to be carried out on "any" routes, with "any" attitude subject to the discretion of the "user", who would have ninety-nine doves "at the disposal for whoever wants them", all to take place in very varied places - the artist refers to the city, the beach or the countryside - and in whichever season.

The first conclusion that can be drawn from the analysis of the photographic materials and artist's plans is that the ninety-nine wooden doves were meant to be used and were apparently available for "as many users" as possible. And many places would seem to fit the criteria for the doves' use, including, as the artist points out, how the doves can be used on the beach in "the dunes, in the waves", among other places. Regarding the time scale, however, a word play is worth referencing here.[215] Although Nogueira refers to the project as a reinvention that can occur "anytime, anywhere" - from the Portuguese, "a qualquer tempo e em qualquer lugar" - when he says "tempo" he is referring to the *seasons*. In Portuguese, tempo is a homonym also meaning *time*.[216] From this initial analysis, several central questions arose which have subsequently guided the documentation process: Is this action really participatory? What are the criteria for performing this action? Who can perform the action? Was the artwork showed in other venues? If so, in what situations were they performed, and which version of the work does any documentary image relate to? Does the artwork have more than one version? What are the differences between the versions of a work? How is the participatory dimension mirrored in each version and how is participation included in the discourse that artwork has or intends to have? And finally, how do the various versions of the work contribute to its transmission to future generations? Can *the dovecote* ever be performed again?

On the artist's website, another participatory action by Nogueira, seems to be interlinked with documentation of *the dovecote*. Images from *the grey days* (1979) appear to show remnants of *the dovecote*, as ruined white doves are strategically positioned onto the floor of the gallery space. It would seem essential to know, however, whether this placement of the doves is as a significant reference or is merely accidental and contingent? Can we assume that *the grey days* is a continuation of *the dovecote*?

In the artist's website it is possible to find a collection of texts from the artist and about the artist and his *oeuvre*. As they are not divided thematically, a survey of all texts rendered some infor-

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[215] In an interview with the Portuguese national newspaper *Público*, Nogueira expresses his relationship with the spoken and written word (as reported by de Oliveira in 2012, translation by the author): "One thing I've always had since childhood is some knowledge regarding language. I am the master of the word. And, as an owner, I like to use it. I do not allow myself to say that I am a poet or writer, but I like words; I like to play with it, or even to introduce an error in the system".

[216] For example "não tenho *tempo* para isto" translates into "I don't have *time* for this," while "como está o *tempo* hoje?", translates into "how's the *weather* today?"

mation about the artwork and Nogueira's participative actions in general. It is possible to see, moreover, that most authors referring to Nogueira's *the dovecote* often frame it in relation with other participative works such as *the grey days* or *a Camões e a ti* ("to Camões and to you", 1980).

One of the most pertinent texts for an analysis of *the dovecote* is by the critic and curator José Luís Porfírio. Aside from providing a critical view of the artist's performance works, the author also gives first-person testimony about Nogueira's performative actions in the Journal *Colóquio Letras* (1985). He begins his text with a reflexive approach, indicating that "the most habitual way to know an artist or aesthetic operator is to go to see his exhibition, installation or performance, that is, on the part of the critic, who studies or who writes, the position of the public." He adds:

> The knowledge I have about Carlos Nogueira happened in the opposite order; it was he who was in the public, as an increasingly less anonymous member of the audience. The personal relationship, directly or even anonymously, is fundamental to the poetics of Carlos Nogueira, so that this text must, necessarily, contain elements of my testimony about a visitor of the Museum of the Green Windows, where I work, of an assistant of actions that I carried out [as] an accomplice in collective interventions undertaken by the Museum (…). Action, intervention, participation! They are usually made out of gestures that [are] either registered or remembered! I am therefore aware that this text is a work of memory and a vestige, rather than the study of a growing plastic work that is still overly hidden. I am talking above all about what I have seen, what I have seen and (or) participated in and not with events that I only know about through documentation. (Porfírio 1985, n.p.n., translation by the author)

Porfírio's testimony then refers to five actions, including *the dovecote* and *the grey days*. Regarding *the dovecote* Porfírio recalls it as being:

> A project from 1974, held four years later under a collective exhibition from the National Society of Fine Arts (SNBA). The title says a lot, both of the intentions and of what happened: on the ground the ninety-nine doves repainted white on the wings, on the body, on the wheels. Some colour was present on the edge of the wings, while the stems were painted with various tones of blue. The pigeons were there to play and were played with while they existed; some broke, some were taken by friends, with a signature and dedication; others, given anonymously to those who wanted them to play, to dream, to fly with them. The object disappeared in this gift. Its presence in the exhibition ceased to be physical; the only thing remaining in the gallery was the void. (Porfírio 1985, n.p.n., translation by the author)

Other authors such as Miguel Wandschneider in 1998 or Bruno Marchand writing in 2012 also refer to *the dovecote* in their texts. For example, according to Marchand, it is through the drawn plans' complexity that Nogueira's participatory artworks (such as *the dovecote* or *the grey days*) exhibit their metamorphic potentialities (2012).[217] Another highly relevant account of Nogueira's performative work is by Catarina Rosendo, an art historian and curator of Nogueira's retrospective exhibition,

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[217] Regarding Nogueira's metamorphic potentialities, Marchand gives the example of a quotation by the 16th Century Portuguese poet, Luís Vaz de Camões, in *to Camões and to you*, which reads: *The whole world is made out of change*. Reflecting upon some projects from the 1970s Marchand explores how language and planning affect and are affected by Nogueira's performance works: "Taking some projects of the 1970s as a starting point, it is evident how they essentially rely on the word and diagrams to establish and communicate a given territory of artistic action. Much more than performances, works like *99 doves to play for so many users* (1973), *set of table and painting to match and other fragments of a discourse on the common and the daily (or the first fruit with the first rains)* (1975 1981) or *to Camões and to you* (1980) are specific events that foresee interaction with the public and whose initial coordinates are established through visual and textual descriptions. Although marked by the fluidity and chaotic freedom of an urgency put into action, these drawings do not fail to show a remarkable composure, organizing
(footnote continued on next page)

Carlos Nogueira: a place for all things (FCG-CAM, 2012). The curator explains that most of the objects used in Nogueira's *oeuvre* as "activators" come from an almost metonymic appropriation of Portuguese traditional objects such as "school colouring pencils," or "wooden toys bought at fairs" (Rosendo 2012, 238).[218] She also mentions the shortness of the sticks used in *the dovecote*'s, which she surmises seem to have been created for a child to use (Rosendo 2012). Besides these authors, most aspects of *the dovecote*, as with Nogueira's other participatory artworks, are usually written about in relation to other later works by the artist. Unfortunately, few reports directly relate to specific works of the artist and that allow us to understand how these works appeared and were executed. From the documents presented on the artist's website, it is apparent, as noted above, that Nogueira's performance works created before the mid-1980s are also rarely mentioned in exhibition catalogues. This suspicion was confirmed during archival research, with two notable exceptions: the catalogues from the 2009 exhibition *1970s: Crossing Borders* ("Anos 70: Atravessar Fronteiras", see da Silva et al. 2009), and from the 2012 retrospective exhibition, both held at FCG-CAM. Given the importance of Calouste Gulbenkian Foundation in the history of *the dovecote*, the institution's Art Library was a necessary part of this research.

The Foundation's Art Library is located in a monumental building, where FCG's headquarters are based. The art library's catalogue did not provide any results to the query "the dovecote". The query "Carlos Nogueira", however, provided several results, most of which were already referred to on the artist's website. Although this review was of utmost importance for the documentation of other participatory artworks by Nogueira, such as *to Camões and to you*, *the dovecote* was only discussed in the aforementioned catalogues with no further references to it found in the Gulbenkian art library.

In the catalogue from *1970s: Crossing Borders*, one of the curators, Ana Filipa Candeias, writes about *the dovecote* in relation to "utopian spaces" (Candeias 2009, 65). In the introduction, Candeias presents images of *the dovecote* project, noting that the artwork reflects the artist's generosity, being open to interference both in static and dynamic objects. According to Candeias, *the dovecote* project was conceived in 1973 and the artwork was presented in 1978 at SNBA in the exhibition Other *Forms, Another Communication*, and then again in 1981 in the group show commissioned by art critic, artist, art historian and curator Ernesto de Sousa[219] and Irene Buarque, entitled *25 Portuguese artists of today* ("25 artistas portugueses hoje") in Brazil at the *Contemporary Art Museum of São Paulo* ("Museu de Arte

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their elements within a graphic matrix (sometimes a simple horizontal line defining different zones of action and commentary) that not only distributes them across the page, but assigns them a place in the hierarchy and performative mechanics to which the project refers. However, just as the number of drawings produced increases in proportion to the complexity of the works they see, so the greater the number of elements per drawing, the less their communicative capacity and the efficiency of their descriptive function." (Marchand 2012, n.d., translation by the author, emphasis added).

[218] In the same text Rosendo also explains that it it is only possible to understand the artist's self-contained works through the lens of his performative artworks (Rosendo 2012).

[219] For more on Ernesto de Sousa see Appendix 1 and 2. According to Ernesto de Sousa's chronology available at his webpage (http://www.ernestodesousa.com/chronology, accessed in 17/2/2018), de Sousa also participated in the exhibition with an installation called "A Tradição como Aventura" (Tradition as adventure).

Contemporânea de São Paulo"). Candeias's text marks the first instance where *the dovecote*'s showing at the São Paulo's exhibition was mentioned. Finally, Candeias suggests that the artist and poet Ana Hatherly, after seeing and hearing *the dovecote*, then composed in June 1978 a poem titled *The 1 of the 99 Doves of Play for* Other *So Many Users*. The poem is characterised by the successive word play, which oscillate between the symbolic and the literal. Violent onomatopoeias, portraying a confrontational attitude, mingle with the symbolic power of the word "peace", which in Portuguese ("paz") doubles *peace* with the homophonic clash of two beating wooden wings:

> this dove is a machine very well built for elegance in joy
> it's a running dove that can precipitate.
> it's a running dove it's not for flying
> it is a dove to beat the air
> is a running dove, is PEACE PEACE PEACE
> it's a running dove it says the air
> these doves are made of wood
> it's a running dove it says the air
> are the pounding doves
> it's a running dove it's PEACE PEACE
> is a running dove; is the violence of peace.
>
> (Hatherly 1978)[220]

Hatherly's poem emphasises the mechanical nature of Carlos Nogueira's doves, running and flapping their wings (see below) as if they were "aesthetic machines", echoing the terminology used by some artists of this period, who considered themselves as "aesthetic operators." The nature of Nogueira's actions as an event, as well as his participatory existence, also indicated in the Porfírio's text, become evident in this poem.

The catalogue from the exhibition *1970s: Crossing Borders* also provides what could be considered a technical file of the work, indicating the years of planning (1973) and execution of the work (1978), and that the white doves would be articulated and made up of acrylic paint, wood and wire. Additionally, the images to be shown in the exhibition were to include four units of a set of six black and white images (18x24 cm), with "partial views of the installation and the intervention of the public during the exhibition at the SNBA." (2009). Other than this information the catalogue did not provide additional data. In fact, the more detailed essays in it were related to the works of other artists shown in the exhibition, especially *Luís Vaz 73* by Ernesto de Sousa and Jorge Peixinho (1975).[221]

The catalogue of Nogueira's retrospective exhibition (2012) almost exactly replicated the information already available on the artist's website, Although the catalogue of the retrospective presents some details of Nogueira's performative works through Catarina Rosendo's and Marchand's analysis (Rosendo 2012, Marchand 2012), it does not comprehensively detail other aspects of the

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[220] In Portuguese, the poem reads: esta pomba é uma máquina muito bem construída para a elegância na alegria/é uma pomba de correr é p'ra precipitar/é uma pomba de correr é p'ra não voar/é uma pomba p'ra bater com o ar/é uma pomba de correr é PAZ PAZ PAZ/é uma pomba de correr é diz o ar/estas pombas são de madeira/é uma pomba de correr é diz o ar/são as pombas de bater o ar/é uma pomba de correr é PAZ PAZ/é uma pomba de correr é a violência da paz

[221] This artwork was also documented in the context of this thesis. See Chapter 1 for more details.

visual material presented, nor in the descriptive record of the exhibition. One important exception is an image where a set of doves is seen in profile, which provided more details about the doves' anatomy. Furthermore, neither this catalogue nor the *1970s: Crossing Boarders* catalogue provided images relating to the original execution of the works.

After a review of the literature related to the Nogueira's work available in archives and, the case studies discussed here, it is possible to state that (1) the analytical corpus is more concerned with Nogueira's works produced after the 1990s; and (2) the information on the case studies presented in the context of this dissertation is scarce and dispersed.[222]

When information is non-existent in the traditional channels (e.g. catalogues, archives, etc.), other channels, such as social media networks, can be consulted. For example, information on Nogueira's works was found online in some personal blogs that proved to be of the utmost importance for understanding the some of the work's history. Images from Nogueira's 2012 retrospective exhibition,[223] showing how *to Camões and to you* was exhibited were available, for example, on the personal blog *um jeito manso*[224] and through these images, it is possible to see that in the anthological exhibition *the dovecote* was rendered as photographic documentation.

These online sources of evidence are very important for understanding how Nogueira's works change in every exhibition, especially since in the published documents, from the catalogues to the flyers of the different exhibitions, the images shown are always the same. Thus, in persistently publishing the same representation of Nogueira's works (as seen in the information available in the artist's website and in bibliographic items), only one version of the work is recorded and preserved for the future.

Although archival research allowed for a review of the relevant literature and a preliminary survey of available information, it did not provide many clues with regard to *the dovecote*. All Nogueira's participatory artworks have been seen by art historians and critics as relational pieces. Where relationships arise with spectators, Nogueira's artworks co-exist, co-constitute, and are co-constituted by the audience and the various spatiotemporal settings of the work. From this relational perspective, in artworks such as *the dovecote*, spectators can be said to be subjected to an aesthetic of altruism through the warmth and affection that is materialised in their modes of play. In this sense, it is possible to understand these works as discursive practices of and in the present that can offer something of the artist's own altruism in the diverse materialisations of the work.

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[222] Mariana Brandão's PhD dissertation, entitled *Passos em volta Performance versus Dança: Um cenário concetual e artístico para o contexto português* (2017 – Faculdade de Belas Artes da Universidade de Lisboa) does provide complete descriptions of Nogueira's performance work.
[223] These pictures were added to the artist's personal website in 2017.
[224] For more on this website see http://umjeitomanso.blogspot.pt/2012/09/carlos-nogueira-paula-rego-e-lourdes.html (accessed in 15/01/2016).

Although Nogueira's *the dovecote* has been deemed relational, participatory and conversational, it seems to have been presented as static installations or documentation in the versions following the original event. Art historians and theorists highlight the discursive tactics used by Nogueira and how word plays are important intra-relational items among his works, but some exhibition materialisations seem to resist Nogueira's practices and politics of gifting (see below).

With these subtleties in mind, interviews with the artist occurred concurrently with the archival research. The goal of these interviews was to understand how Nogueira saw the transmission of his participatory and performative artworks to future generations.

5.3. Interviewing Nogueira

The first personal contact with Carlos Nogueira happened through an email sent on September 29th, 2014. After explaining the research context to him, he promptly agreed to meet. Thereafter in the eight meetings that took place Nogueira answered questions regarding the permanence of his works, ways of documenting and ways of seeing the documentation. The artist became more receptive to the idea of documenting his performance artworks after a clarification was made about the nature of the documentation process. Initially, although Nogueira was interested in actively participating in the conservation of his works, he was also worried about the possible fixation of the work through its documentation. Carlos Nogueira was extremely clear about the nature of his works, stating that all his work was aimed at communication and gift.[225]

The interview process was intensive, but it also led to more information being gathered not only because of the artist's words but also because Nogueira provided other archival material and was able to show some performances' physical remains. Although a total of eight artist's interviews were conducted, *the dovecote*'s set of interviews consisted of one main interview - lasting more than three hours - and two follow-up interviews.[226]

Interviewing for *the dovecote*'s started with the open question, "please describe *the dovecote*" before evolving into more specific questions.[227] The broad scope of the first question combined with the follow-up questions allowed the artist to provide a clear picture of his understanding of *the dovecote*.

The artist began his response by detailing the events that led to the purchase of the wooden doves at a fair in Cascais, a coastal town to the west of Lisbon. Having made a connection with the doves that were created by a craftsman using traditional Portuguese techniques in their manufacture, the artist decided to order ninety-nine wooden doves, with wheels instead of legs and with a small handle with which they could be moved. The wooden doves were then painted white by the artist,

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[225] All Nogueira's citations were translated into English and edited for clarity by the author.
[226] Because participatory artworks created by Carlos Nogueira are understood (by the artist and art historian) in dialogue with each other, interviews carried out regarding *the grey days* and *to Camões and to you* will be mentioned throughout the text.
[227] As explained before in Chapter 1, the methodology followed is indebted to Lydia Beerkens' and co-authors' *The Artist Interview - for Conservation and Preservation of Contemporary Art. Guidelines & Practice* (Amsterdam: Japsam Books, 2012).

who decided to paint the edges of the wings with fluorescent colours. According to Nogueira, this decision was not typical. He had first decided to paint the wing edges with primary colours: magenta, cyan, and yellow, but he then discovered florescent paint and decided to change his plan.

Each wing is connected to the wheels by a wire, which is also painted white. Each dove also has a blue painted handle, which means that, along with the wheels, each dove can be pushed by any participant in the performance so as to wander through the exhibition space. Each handle is painted with one of ninety-nine different shades of blue. Because the wires that join wheels and wings are off-centre, they cause the wings to flap, imitating the act of flying. According to the artist the ninety-nine doves can then either be moved together like a flock or be moved in random trajectories, depending on the individual and collective will of the participants.

However, in answering the first question, Nogueira indicates one possible gap in the current understanding of *the dovecote*. In discussing the doves' numbers and the reasoning behind their wheels, the artist refers to a second material version of *the dovecote*.

But how did the artist progress from planning *the dovecote* to its execution? In how many exhibitions was the work presented? Furthermore, in both the images provided by the artist and those found on his website, none show any other type of dove, that is, ones with no holes in the wheels - so what became of this "second version"? It was at this stage that some questions on the interview script were abandoned, not only because the artist answered many of them in his first response, but also because it became clear that the only way to know more about *the dovecote* was to understand how the artwork had been exhibited.

5.3.1. *the dovecote*'s exhibitions

The first time *the dovecote* was shown was at SNBA Gallery in Lisbon, in a collective exhibition called Other *form, other communication*. The artist seems to indicate that the action took place during the opening of the exhibition, and that the objects used remained on the floor throughout the remaining period of *Other form, other communication*. The artist then indicated that he did not play with the doves in São Paulo. But even if the artist did not play with the doves, did other people, play with them such as members of the audience? The artist does not know whether the doves were played with or not. He recalls people asking him for doves, as a gesture of offering, and states his concern that he needed to buy more doves in order to permanently have a set of ninety-nine doves. While discussing the São Paulo exhibition, Nogueira, in describing the version of *the dovecote* from 2009, mentioned a surprising piece of information - that another set of ninety-nine doves existed.

Nogueira's story provides an excellent example of how an artwork's trajectory can take surprising twists and turns. In *the dovecote*'s third exhibition a new set of doves, painted as the old doves,

were used.[228] The discourse of the artwork also shifted since its first iteration: something that was meant to be played with became a static installation in the second version, and, according to Nogueira, in the third as well. The way the doves were installed in the exhibition *1970s: Crossing Borders*, was, however, different - what as supposedly a very contained formation in Brazil became more organic twenty-eight years later in Lisbon.

While discussing the 2009 version of *the dovecote*, the artist remained sceptical about the exhibition, and, for the first time to this researcher's knowledge, referred to the existence of a video, recorded by the artist, scholar and poet Ana Hatherly at the first exhibition of *the dovecote*. Nogueira was surprised the tape was shown in the 2009 exhibition *1970s: Crossing Borders*. Without the possibility of hearing the sound, he said, playing the videotape "messed" with the artwork (Nogueira 2015a). When asked about Ana Hatherly's poem, which seemed to suggest that the work was a call to action beyond the walls of the gallery, for a nonviolent opposition to the regime, the artist did not find any specific meaning beyond Hatherly's gift (the poem) and her kindness. On the other hand, the sound seemed to have more importance than originally described by the artist. While Nogueira did not oppose a re-recording of the doves clapping their wings, it was apparent that he assumed that the sound of his works needed to be the sound from in its own time. And while discussing the presentation of *to Camões and to you* at his anthological exhibition, the artist also referred to the absence of *the dovecote*.

The interviews with the artist were sometimes ambiguous, which have important symbolic repercussions for understanding the type of discursive action suggested by the work. Such was the case of *to Camões and to you*. Thus it is important to understand the thresholds for change possible in these works - for example, when asked about the possibility of another person handling the doves, the artist stated that he would not mind (Nogueira 2015c). On the other hand, according to the artist, attempts to materialise this action after the original performance were unsuccessful. Does the artist's opposition to repetition reinforce the idea of performance as being unrepeatable? If so, what future lies ahead for these works?

5.3.2. On the permanence of change: the many lives of Nogueira's works

When asked about the context behind the creation of *the dovecote*, Nogueira indicated he was worried about providing a sense of permanence in this works. During the first interview, he shared his concern about the material deterioration of the painted doves, especially due to the ageing of those materials made out of iron. Regarding *to Camões and to you*, he expressed the same apprehension towards the yellowing of the paper bouquets (Nogueira 2015d). At the same time, and as seen in the

[228] *the dovecote* is then comprised of two sets of doves: the initial set, which was used up until 2009, and then again in 2012, and the set especially made for the 2009 exhibition. Although the artist has given way some doves in its first two instantiations, the artist has both spares and, for that reason, those doves are all considered part of the same set.

case of *the dovecote*, the artist is not opposed to the replacement of pieces or even the whole material aspect of any of his works.

The artist was sceptical about the place for these performance works in the future and seemed to be more inclined to favour transforming their material remains into historic evidence or documentation. If one was to comply with this opinion, the preservation of what were participatory performance works loses both its participatory and performative elements. The clapping of white doves' wings during the performance of *the dovecote* exists only as transient memories in the minds of the spectator, and the available photographic documentation only serves to activate those memories without really conveying the event itself. During the interviews and more informal meetings (such as the one in *Pastelaria Versailles*), Nogueira often referred to the art historian Mariana Brandão, who was finalising a Doctoral dissertation where his performative work was mentioned. In a meeting with Brandão, whose doctoral work has made a seminal contribution to the understanding of Portuguese performance art and, and Carlos Nogueira's work (Brandão 2017), Brandão was fundamental for the author of this dissertation's understanding of how other performance works by Nogueira were rarely categorised as performance/performative actions.[229]

Nogueira has, however, found some artistic mechanisms that keep the memories of his works alive. As stated previously, the white doves activated by participants during *the dovecote* became un-animated after the event. As a mechanism for preserving something of *the dovecote*, Nogueira introduced the doves' remains in *the grey days*' setting. Although the performance of *the dovecote* itself was not revived, its memory was revived in the form of another artwork in which the doves made a small and almost evanescent appearance.[230] The same argument can be used when performance documentation is exhibited in a gallery after the event, as with Nogueira's anthological exhibition in 2012. Aimed at transmitting something of the memories of the performance, the gallery became the receptacle of documentation. The main challenge for this assemblage of documents is that they are only activated by the memories of spectators; in this case, more especially by the memories of the people who originally experienced the work. For the visitors that did not attend any of *the dovecote*'s actions and installations, those collected material could not possibly transmit the work, only its documentation. The (re-)activation devices produced by Nogueira were also lost in the process. But how to transmit what is lost? Is it possible to transmit the memory of a work through documentation? Or are there other ways to transmit these works beyond their documentation?

Near the end of the first interview, the artist recalled that his friend had found the other set of "old doves". Now with two sets of doves, the artist suggests that the future of his works is less compromised (Nogueira 2015). His preoccupation with the permanence of his works is affected in

[229] Thank you to Mariana Brandão for calling my attention to this fact.
[230] The artist also perpetuated *the grey days*' performative act through a mail action, where unknown people received pencils in their mail with which to colour-in any of their "grey days" (Nogueira 2015e).

the artist's view, through the materials that constitute his works. The performative aspect is then, from the perspective of Nogueira, relegated to an historical process without the constitutive means of re-activation in the present time.

The interviews and meeting with Nogueira allowed for a better understanding about this particular work's trajectory up until 2012. Its trajectory is, however, multiple, with the trajectories of its materials made up of absences. Since the manufacture of a new set of doves, both divergent and confluent trajectories emerged, creating a plurality of materials in the artwork. Nonetheless, the material trajectory of the work is arguably the sum of both its discursive *and* material practices. As such, it has been comprised of many materialisations throughout time. The variability in those materialisations has provided new ways of seeing the work, including aspects other exhibitions necessarily excluded through the performance of particular *agential cuts*, or ways of seeing and delimitating the ontologies of both *the dovecote* and Nogueira's *oeuvre*.

After the artist's interview some questions remained, particularly about *the dovecote*'s exhibition in 2009. Were the curators aware that the set of doves provided by the artist were not the same used in previous exhibitions? If so, how did they accommodate the artwork's shifting materials in the research and presentation of the *1970s: Crossing Borders* exhibition? Moreover, although the artist indicated his rejection of the video presented at the exhibition, the technical details presented in the catalogue did not mention any audio-visual materials. If it was available, how was the video presented? And, also, what went wrong in the video's migration so that its audio elements were lost?

The research about *the dovecote* then continued, now away from the artist and to the figure of the curator. The main curator of the exhibition, Raquel Henriques da Silva, was contacted at the end of 2017 and asked about her experience dealing with Nogueira's *the dovecote*. Almost a decade after the exhibition it was hard to reappraise any details. So the questions were delegated to Ana Filipa Candeias to answer as she was responsible for the performance works shown in the exhibition. She was unaware of the existence of two sets of doves. She explained that the artist offered to bring the doves to the exhibition because he already had the sticks and some of the doves.[231] Moreover, in her own notes (afterwards digitised and provided to this author), she identifies a possible audio tape (K7), which had been recorded by Ana Hatherly in 1978, but, in order to know if there was a tape or not, the FCG private archives needed to be accessed.

Rita Fabiana, one of FCG's main curators and then assistant curator of *1970s: Crossing Borders* indicated that the archivist Mariana Melo de Aguiar, would be able to retrieve the exhibition's dossier. Years after the documentation process here described started, the FCG's headquarters, where most of archival research was undertaken years before, were visited on February 19th, 2018 at 9:30.[232] In

[231] Ana Candeias, personal communication, 16th January 2018.
[232] FCG's headquarters is also where the art library is based. Most of archival research regarding Nogueira's art historical context also happened there.

the archive for FCG exhibitions, it was possible to find evidence that the K7 tape existed. Production sheets indicate that headphones and speakers were to be rented in association with *the dovecote*'s exhibition. A small handwritten note on a piece of paper, reveals the absence of the sound of Nogueira's work on the K7 tape. The documentation mentions "K7 without sound: talk to the artist". The tape itself was, however, absent from FCG's archive. In the end, despite the fact that no multimedia elements were acknowledged in the exhibition's catalogue, the information from the archive clearly shows that there was a video with no audio.

Ambiguities in discourse demonstrate that all documentation processes are far from being direct or definitive. At the same time, the documentation process did reveal how, sometimes, discourse and materiality clash in practice. While Nogueira's discourse builds upon a historical notion of his own work as a singular and unique entity, his material practices resist the canonisation of *the dovecote*, providing two sets of different doves, various forms of presenting the doves, and diverse ideas about the role of the audience. But how can those nuances be transmitted through the documents we are providing to future generations?

5.4. Documentation of Nogueira's works

Multiple voices were heard during *the dovecote*'s documentation process. Interviews with Carlos Nogueira provided most of the information. Further contacts with Mariana Brandão as well as the *1970s: Crossing Borders* exhibition curators resulted in the emergence of new and unforeseen problems, some of which remain unresolved. These details ultimately affect the ways of knowing the artwork's past and assessing its possible future materialities. The current documentation is then characterised by absences and disputed material details. It is, however, important to realise how any of *the dovecote*'s materialities exist in the final output of the documentation process: the documentation sheet, which was completed after archival analysis and artist's interviews.

The documentation sheet was created to gather the data collected from the archival research and interviews into a single document. It summarises what was, early on in this research, considered to be the most relevant aspects of the process to be captured and follows the accepted practice for documenting performance-based art, such as installation artworks. However, these documentation fields did differ slightly from those proposed in the literature (Chapter 2). Differences in the documentation fields relate to three aspects. In the first place, with few exceptions (see previous chapters) the Conservation literature has refrained from clarifying the fields used both regarding their designation as well as the methodological reasoning behind their use. Important exceptions include projects such as the Variable Media Network, whose artists' questionnaire details some documentation fields, or the Capturing Unstable Media and DOCAM projects, which, despite being archive-oriented, also present documentation fields. Second, the documentation fields that do appear in the literature (e.g. Oliveira 2016) primarily relate to the documentation of installation artworks and therefore must be

adapted for performance artworks. Finally, this research has itself informed the development of the documentation fields presented here. Table 5.1 shows the documentation fields in *the dovecote*'s documentation dossier, with explanations of their applicability. Appendix 3 adds to the new methodology for documenting performance art which has resulted from this research (see also Chapter 7).

Table 5.1: Designation and description of the documentation fields used (including sub-fields). Application to *the dovecote* will be explored wherever relevant. As noted, this documentation was carried out in the accepted conservation format as an exercise to reveal how the current methodology falls short (see Chapter 6). Chapter 7 and the Appendix 3 add new ways of documenting performance art, which are a result of this dissertation.

Designation	**Description**	
Identification	Artwork's formal identification.	
	Sub-fields	Item number, Title, Other titles, Artist, Institution / Owner, Category, Year(s), Date Justification, Edition (if relevant)
Incorporation and legal rights	Description of the incorporation status and method.	
	Sub-fields	Date of incorporation, Method of incorporation, Specifications, General terms of use
	Application to *the dovecote*	This field was not filled in as the work belongs to the artist's personal collection.
General description of the work	The work is briefly described referring to what are commonly called its tangible and intangible aspects.	
	Sub-fields	None
	Application to *the dovecote*	Quotations from other authors (such as Porfírio 1985 or Marchand 2012), quotes from interviews with the artist, photographs and diagrams were used. This field also includes artist's statements about their intent.
Description of materials associated with the work	Materials associated with the work are described. The associated materials may be handled during performance or may only be part of the environment where the work is performed, as long as they are relevant for the artwork. The relative importance of materials usually needs to be assessed through artist's interviews.	
	Sub-fields	Element: Description of the material element (e.g. doves) Material: Material Type Description (e.g. pinewood, acrylic paint, etc.) Measures: Physical measures of the artwork
	Application to *the dovecote*	In the case of *the dovecote*, a detailed description of the doves was included in this section. It is important to note, however, that although the artist mentioned two sets of doves, only one set was available to this author. As such, this section included a brief remark about the absence of the remaining set of doves.
Location of materials associated with the work	Details of the materials location are described.	
	Sub-fields	General: This sub-field refers to the general location of the element (Storage/Exhibition) Specification: Address Versions: Many material elements have several versions, depending on the event where they were used. This subfield allows mapping of different versions. Date: The description of the date and location of each material element provides a tool to define the trajectory of the artwork's materials.
	Application to *the dovecote*	For *the dovecote* materials trajectory see the images on the artist's website.
Technical description	The techniques used to produce the material elements associated with the performance artwork are described.	

	Sub-fields	None
	Application to *the dovecote*	In the case of *the dovecote* a brief overview of the white dove's manufacture was provided, along with the painting technique performed by the artist. It was indicated that the artist preferred the first set of doves and that the colours used in the doves' painting was important for him, as they were part of his creative process.
Creative and semantic process of materials and techniques	The creative process and the semantics of the material elements associated with the performance artwork are described. Through this analysis it is possible to perceive the need to preserve the original of the material elements of the work.	
	Sub-fields	None
	Application to *the dovecote*	In the *the dovecote*'s documentation sheet, this field appears with some reservations, as the artist's discourse does not comply with his practice: whilst he positions his *oeuvre* within an art historical discourse, upon missing his first set of doves, Nogueira promptly decided to move forward with the manufacturing of other set of pinewood doves.
Requirements for re-enactment	This field indicates the conditions that allow a re-presentation of the work. It does not necessarily imply that the work will be re-presented later, but it does allow for a review to determine whether there are conditions for re-performance. Subfields are mostly filled through the interview with the artist and with other participants. Schemes, quotes from the artist and from other authors can be presented, among other materials.	
	Sub-fields	Space requirements, Installation instructions for materials in space (when applicable), Lighting, Interaction with the observer, Performance requirements.
	Application to *the dovecote*	Regarding *the dovecote*, this field featured the artist's main concerns about re-enactment, stating, however, how the artwork's initial proposition somehow contradicts the artist's current refusal to make *the dovecote* participatory again.
Packaging of the artwork's materials	This field indicates the packaging conditions for the materials associated with the artwork.	
	Sub-fields	Preventive conservation measures in Storage
	Application to *the dovecote*	Preventive conservation measures for the wooden white doves were proposed.
Transport Conditions of artwork's materials	This field specifies the transport conditions of artworks materials.	
	Sub-fields	None
	Application to *the dovecote*	Strategies for carrying the wooden white doves were proposed.
Previous presentations and variability	This field refers to the characteristics of the various presentations of the work, allowing, once again, to determine the "artwork's trajectory".	
	Sub-fields	Date, Place, Exposure name, Curator / Commissioner, Space features (Dimensions, Illumination, Other), Number of objects, Objects (Version, Objects' positioning before action, Objects involvement within the action), Action (Number of People, Type of action, Interaction with the public), Presentation of documentation. All documentation referred to in this section is described in "Documents on the work"
	Application to *the dovecote*	*the dovecote* exhibition trajectory was detailed.
Artwork's trajectory	This field is essential to understand how the work can be exhibited and conserved in the future. It is a comparative analysis of all presentations of the work and of the artist's discourse on its variability over time.	
	Sub-fields	None

	Application to *the dovecote*	Regarding *the dovecote*, this analysis builds on the previous fields to assess the artwork's trajectory toward an apparently more fixed and contained stated.
State of preservation[233]	This field regards the artwork's state of preservation in a broad sense.	
	Sub-fields	Considerations on the state of preservation of the work (material elements); considerations on the state of preservation of the work (materialisations); possible preservation strategies of the work (including exhibition)
	Application to *the dovecote*	The absence of any previous conservation documentation rendered the archaeology process of recovering the memories of *the dovecote* especially challenging. In this sense, the state of preservation of the work's materialisations was only deemed sufficient. The preservation state of the artwork's materials was, on the other hand, considered insufficient, as *the dovecote* currently does not have ninety-nine doves.
Documents relating to the work	Documents relating to the work, produced by the artist or by others, are presented.	
	Sub-fields	Description, Specifications, Date, Format(s), Physical location (if applicable)
Related works	Other works by the artist or by other artists are presented and their relationship is specified.	
	Sub-fields	None
	Application to *the dovecote*	The relationship with *the grey days* was outlined.
Bibliography	Bibliography by the artist or other authors, with direct or indirect links to the works studied is described.	
Further remarks	This field refers to the name of the producer of the documentation sheet, the context of production as well as the date of the update.	

Although it might seem strange that such an organic process as *the dovecote*'s documentation could be transformed into a fixed document with the detailed fields above, the document provides a close look into the main problems that emerged in the documentation process. The open characterisation of the fields is intended to give conservators some degree of flexibility, while allowing for information systematisation. With Barad's agential realism in mind, it is important to ask how the documentation file's categorisation might exclude other perspectives (or, in other words which parts of *the dovecote* were cut and by which agents). The same is also true for the whole documentation process. Indeed, *the dovecote*'s materiality, being co-constituted by its discursive and material dimensions, is also constructed through the documentation process, which begins with a certain way of seeing, and which will then resonate with *the dovecote* itself. In this respect how does *the dovecote*'s documentation process reflect a given way of seeing? How does the documentation process affect the artwork's materiality? The next chapter will analyse the ways in which Barad's agential cuts and their inherent process of inclusion and exclusion influence conservation practice and, specifically, impact on the preservation of performance works such as *the dovecote.*

[233] State of preservation was used here instead of 'condition', as state of preservation seems to provide a broader sense of what preservation implies, while condition is much associated to the work's physicality. To provide an example: the condition of a performance artwork that does exist is always poor, while its state of preservation might be considered good if a preservation is being applied (even if that strategy does not necessarily imply an ongoing or soon-expected materialisation).

CHAPTER 6

Further into the process: inclusions and exclusions in *the dovecote*'s documentation[234]

> Those "whose deliberative practice consists exclusively in opinion formation and does not encompass decision-making" cannot claim to have real influence. **Nancy Fraser**[235]

In Part I, the nature of Conservation was explored through a diffractive analysis and showed how Conservation consists of a material-discursive practice made up of decisions by variously empowered and active agencies, in accordance with their own ways of seeing and understanding the world. In the case of the conservation of performance (or performance-based) art, we saw that the conservation process might entail practices that move beyond traditional conservation practices, reshaping ways of seeing and experiencing the artworks. The concept of agential cuts was then discussed in relation to the choices conservators make while documenting or preserving an artwork. *Agential cuts* reveal and influence the continual process of differential mattering in the sense of being active across space and time. The previous chapter dealt with the development of a schema for a process of documentation of a performance artwork using *the dovecote*, by Carlos Nogueira realised in 1978. The process was manifested in the documentary files produced and defined a way of seeing the artwork. This chapter will seek to diffract the documentation process through the lens of Karen Barad's agential realism and, as such, will necessarily include an ethico-onto-epistemo-logical approach to the subject. In this sense it will explore the process of documentation as a concomitant manifestation of the discursive and material practices that determine cultural heritage and its meaning through the co-constitutivity of its inclusions and exclusions.

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[234] Excerpts of this chapter were published in two articles: "From the periphery to the center of decision: community engagement and justice in conservation decision-making", ICOM-CC 18th Triennial Conference Preprints, 4-8 September 2017, edited by Janet Bridgland, 8. Paris: International Council of Museums, 2017 (co-authored with Rita Macedo), and "Conserving places of memories: On social significance and justice", Intangibility Matters - IPERION CH international conference on the values of tangible heritage, 271-278, Lisboa: Laboratório Nacional de Engenharia Civil.

[235] In "Recognition without ethics?". *Theory, Culture & Society*, 18(2–3), 21–42, 2001.

6.1. Agential cuts

Agential cuts can be identified in various phases of the process of documentation. In the first place, it is notable that the very choice of the object of study influences the manner in which it is documented. Furthermore, conservation choices for documentation made within an art institution, although they may take different directions, ultimately depend on various factors such as curatorial and institutional policies effected during the process of a work's acquisition.[236]

The choice of what to document already reveals in itself a critical attitude towards the work and can thus become part of further legitimising and historicizing actions. In the case of the work of Carlos Nogueira the process of legitimisation has now become an act of confirmation. Having presented several hypotheses about the work based on the evidence from the artist's website, and after taking into account the temporal delimitation of the artworks presented here, the choice of works to be documented was relatively simple. But before detailing those choices, it is necessary to consider how any such agential cut has implications for the future of the artist's remaining works. Similarly, this process began with both the choices made by the artist - for example, in selecting the works to be shown on his website - and those made by art historians Raquel Henriques da Silva and Ana Candeias, who confirmed the importance in art and art history of Nogueira's work when they selected *the dovecote* for the *1970s: Crossing Borders* exhibition.

The fact that the act of choice implies a critical attitude about what deserves to be documented and that which is destined to be consigned to oblivion is in itself an act of exclusion. In fact, it was only when the art historian Mariana Brandão referred to other performance works by Nogueira, previously unknown to this author, that it was clear that an unintentional and unforeseen act of exclusion had influenced the whole process. Having based the first bibliographical analysis on the then most extensive listing of the artist's works,[237] some of his works created in the 1970s were *a priori* excluded from the present research project because they were not identified as performance works on the artist's website. The lack of images of those work also contributed to their exclusion. For example, this happened in the case of works like *homage to Bosch* from 1978, and *set of matching table and painting and other fragments of a discourse on the common and the daily life (or the first fruit with the first rains)* (1980). The lack of information on the artist's website when this research commenced in 2014 (since updated), as well as a marked absence of these works in the art historical discourse, contributed to their exclusion which was unfortunately reinforced by the selected documentation of other works. In other words, as other performance artworks by Nogueira featured photographic evidence of the action, the absence of any documentation led other performance artworks by the same artist being

[236] For discussion on how incorporation in museums might affect performance artworks see (Guígère 2012), (Laurenson and van Saaze 2014), (Giannachi and Westerman 2018), (Irvin 2006), among others. Vivian van Saaze's *Installation art and the museum* (Amsterdam: Amsterdam University Press, 2013), although related to installations, also provides important accounts on how museums shape and are shaped by performance-based artworks.

[237] In this case, the artist's website. The catalogue from the retrospective exhibition also briefly referred those works.

missed. From this simple example, regarding the documentation process as being an inscriptional device in the history of art, it can be said that, any choice about what to document will always be an act of exclusion or inclusion.

Such decisions resonate on different scales. In addition to macro-decisions, such as the choice of the artwork to document, all other documentation and conservation methods depend on a decision that similarly implies agential cuts. Micro-decisions are involved in the whole process of archival research, interview and the development of the documentation file. Decision-making is very apparent both in interviews and in the framing of the artwort for future generations via the documentation file.

As with any other action, decision-making involves conscious or unconscious processes, which are comprised of many micro-decisions (Marçal et al. 2014). The decision-making process starts by the framing of a conservation *problem*, where the context of the conservation action is clarified, and usually ends with a conservation *strategy*. The decisions that are made during the first step will influence all the following steps. At the same time, whether *documentation* is a strategy in itself or just a step towards a conservation strategy that includes the work's presentation, is important in defining the expectations for the *document* produced. Decisions set parameters for: (1) how to frame other agents, for example the artist, curators, and assistants in the documentation process, (2) who to interview and how to plan those interviews, (3) the types of questions and interview method, (4) the tone and wording of any specific question,[238] (5) how to convey information through documentation or in interview transcriptions. Other things such as (6) how to classify the artwork's preservation state can foster a wide diversity in the range of possible outputs. As the decision-making process is made of some known unknowns and many unknown unknowns, the exploration of decisions that follows this argument cannot be exhaustive nor even attempt to be representative. Rather, it reflects an effort to detail some ways in which the documentation process was led by various agencies, including that of the author.[239]

6.1.1. Decisions in the artist's interview

The documentation process sometimes starts in the first contact with the interviewee, which might be the artist. This first contact, however, always implies further clarification on the role and process of documentation. This was observed in the interviews with Carlos Nogueira. At the beginning of the process, documentation was described to him as being a conservation method intended

[238] Conservator and theorist Vivian van Saaze, for example, explains in *From intention to interaction* (van Saaze 2009a) that interviewing the artist is always a process of observation-participation due to the influence of the conservator's decisions at the time of the interview.

[239] In the case of this author's own agential cuts, most conclusions were drawn from the autoethnographic accounts produced during the documentation process.

to ensure support for the artist's tangible and intangible legacy. The artist still often steered the interviews to material-based questions about the conservation of *the dovecote*. However, looking at all the interviews, especially the ones conducted regarding *the grey days*, it is possible to see that this tendency diminished over the course of the interviews. Perhaps this was just a matter of the artist becoming familiar with the approach taken by the conservators of contemporary art in this research, or had to do with the growing interviewing experience by the author of this dissertation.

Another important factor was the changes noted in relation to the presence of two interviewers. In fact, the interview in which the artist focussed more on the discursive aspects of his work including the materialisation of narrative devices in his work, was in the presence of the social researcher Cláudia Madeira (Nogueira 2015d). In this joint interview, which followed a semi-structured script, the issue of the Portuguese Colonial War was more deeply discussed by the artist when questions on it were put to him by Madeira. This situation highlighted the differences perhaps perceived by Nogueira to the interviewer's approach, with one seen as developing from a Conservation point of view and the other more aimed at thinking about the artwork in terms of its social context and expression. This was the second interview related to *the grey days*, and yet it was the first time that the wider issues had been discussed in depth. Nogueira's early settler's life in Lourenço Marques, Mozambique, the effects of the war on city life there, and the artist's later return to Lisbon, were themes that emerged in the interview and were driven by Madeira's questions. Whereas some of these questions had been previously asked by this author - such as, "talk about your life in Mozambique" - in the joint interview the context of the question had changed.

Questions containing insights from Performance Studies also informed the process through similar agential cuts. In reviewing the interview transcripts, there are four instances where Nogueira was asked about the future of *the dovecote* as a participative action, and auto-ethnographical accounts produced after the second artist's interview express an act of judgement that might have influenced *the dovecote*'s documentation process. Although Nogueira did not clearly answer why he wanted the artwork to remain in the past, or even if that was important to him, the interview had been constructed with a pre-conception by the author of this dissertation own perception of the artwork: that *the dovecote* was participative and should remain so. And that clearly impacted the documentation process.

Although there are several agential cuts that can be identified at the time of the interview, it is important to understand their continuing intra-action in the remaining documentation process and, by association, in *the dovecote*'s materialisation. Intra-actions occur within the (human and non-human) actors participating in the interview process and its transcription. The way an agent gets to know a given text will necessarily influence the way the text is presented. In this case, for example, reading an interview's transcript will be impacted on by any reading of the documentation file discussed in

the previous chapter. Concomitantly, the work in its discursive and material components will be influenced by the documentation produced.

Karen Barad's agential realism (Barad 2003, 2007) provides the means to argue that an artworks' transformation occurs from the very beginning of the documentation because it will cause changes in the agents that constitute the artwork's discourse, thus altering the artwork's (and the researcher's) materiality. Looking at the entire interview process through Barad's agential realism, it is possible to suggest that an artwork's ontological mattering takes place within the conservator-artist-work intra-relational nexus.[240]

Changes in the materialisation of the work, especially considering that documentation is one of the many processes that reifies this or that potentiality of an artwork, can be reinforced in any future instantiation by the documentation produced. Changes in the sensibilities of the conservator are more difficult to assess, even if it is agreed, in the case under study, that *the dovecote*'s documentation will influence future conservation processes.[241]

6.1.2. Micro-decisions in the documentation file

The documentation file created summarised the most relevant aspects of the process in a single document which included the data collected through archival research and the interviews. Micro-decisions made during the construction of the documentation file (see Table 5.1) included how the information was to be organised - in fields - what fields to include/exclude, and what information would be inserted in the selected fields. Some fields, such as "identification", "incorporation" and "legal right", and the "general" and "technical description" of the artwork and the artist's creative process, are typical in conservation documentation (cf. Beerkens 2016, Beerkens et al. 2012). Others, including "description and location of materials associated with the work", "requirements for re-enactment", "packing and transport conditions", "previous presentations and variability", "artwork's trajectory", "documents on the artwork", and "related works", were introduced by this researcher and were primarily influenced by the interviews carried out.

Characteristics drawn from the interviews with the artist are, therefore, embedded in many aspects of the construction of the documentation file. A close reading of the fields included indicates that, as manifest in the artist's interview, there is a tendency to understand the artwork regarding its material continuity. In fact, when discussed in the context of a focus group,[242] the fields chosen were identified as reflecting the tendency to retain the material aspects of the work instead of interpretations related to its performative interpretation, thus favouring decisions made within the

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[240] The same is also true for all the relational experiences that occurred throughout the documentation process – namely with Mariana Brandão, and other human and non-human agents.

[241] The *anchoring effect* is a psychological explanation for the tendency to repeat decisions. A reflexive approach, provided by an analysis based on auto-ethnographic insight, can help in mitigating this effect. For more on this see Appendix 3.

[242] This discussion arose from a preliminary meeting with the aim of creating a research project in the area of archiving the art of Portuguese performance. Personal communication via email, Fernando Matos de Oliveira, 4 February 2016.

spectrum of the material, without taking into consideration the poetics of performance as an inseparable discursive practice. It is important to understand how this predisposition may have undermined the preservation effort itself, in terms of the absence of certain kinds of information that could have been collected at the time of the interview and was not. In the same way, other actors could have been contacted in order to seek *other* perspectives. Looking at the interviews with the artist, it is possible to identify some instances where other perspectives would result in a deeper understanding about *the dovecote*. For example, testimonies from *the dovecote*'s opening at SNBA might have provided important insights into its participants' experiences and also could have triangulated some of the artist's remarks, especially when an often-contradictory discourse frames the materiality of his artworks.

Using agential realism's methodology of diffraction applied to *the dovecote* offers the possibility of materialising other unseen or unpredictable potentialities. *The dovecote*'s documentation process, in incorporating the desire for an understanding of the future of the work, did not reflect (nor diffract) on how both the documentation and artwork itself are concomitantly formed and transformed in their analysis. Transformations occur when the artist is asked about the nature of the work and simultaneously when the interviewer interprets the artist's statements about the work. Intra-actions within questions and answers, interviewer and interviewee also frame the representation offered by the artist's words

The sense of ephemerality from the oral testimony given in an interview, contrasts with the perception of a more enduring materiality in the case of the artist's drawn plans. Whereas the artist explains in *the dovecote*'s plan that the artwork is meant to be used by as many players, as noted above, the participatory condition appears to have been renounced by the artist in the exhibition, *1970s: Crossing Borders*, or in the artist's 2012 retrospective. Participation, as stated by art historian Claire Bishop, can be considered as a "gesture of ceding some or all authorial control" (Bishop 2006, 12).[243] Accordingly, Bishop believes that this "is conventionally regarded as more egalitarian and democratic than the creation of a work by a single artist, while shared production is also seen to entail the aesthetic benefits of greater risk and unpredictability" (ibid.). In this sense, and in looking at Nogueira's own words, it is possible to argue that Nogueira's change of heart coincided with the change in time. Whilst Nogueira considers his early works as "gifts" and processes of "sharing", he frames his current state of mind as one needing "containment" (Nogueira 2015a, 2015b, 2015c), such that he believes his works should be left back in their historical time, with their remnants to be seen as documents of a past action. Such dissimilarities between the thinking that permeated the artwork's first instantiation and his current view of the artwork raise questions about any of the work's future potentialities.

[243] For more on Bishop's notion of participation see below.

Should conservators and curators opt to follow the artist's view at the time of the last interview and to maintain the doves to be presented statically on the ground never to fly again?

Drawing on the words of Christopher Bedford, who characterised the art of performance as an event with recursive instances in the minds of its observers, it is possible to see this same recursion in the documentation process. Done in the present, the documentation is built through an archaeology of intentions and other discursive construction which are then materialised in a document. Such forms of mattering, influenced by the ways of seeing the works, have consequences in any future materialities of the work and, in the case here, in the way *the dovecote* is materialised at the moment of its documentation.

Transformations and different materialisations will also occur when the work is experienced at a personal level, or when some of those potential intra-actions between an observer and the artwork are materialised. Ana Hatherly's poem, for example, diffracts *the dovecote* to materialise another perspective, that of the politics of the artwork. A participatory action featuring *the dovecote* could also be considered as such, not only by materialising the artwork in another way but by promoting other processes of its mattering. These processes could be reified by the intra-actions between the artwork and any of its participants and, in an extreme sense, between the participants and all the other people who would be part of the wider performative event. In this sense, and by association, any documentation process aimed at capturing various instances of the artworks mattering but without being limited to them needs to register its nature as being a co-constitutive process, starting from who is included or excluded from the decision-making process. Acknowledging Others and promoting a methodology of diffraction for considering the work will help correct the tendency to observational bias otherwise inherent in the documentation. Such an awareness, while allowing for agential cuts allows for the opportunity to create new collective narratives that incorporate the perspectives of many different agents.

A diffractive way of understanding of artworks is even more important in the case of socially engaged, performance-based, or participative works. Artworks such as *the dovecote* have a social presence that cannot be disregarded in the decision-making process that leads to their conservation.

Performance works, such as *the dovecote* or *the grey days*, can represent an alternative discourse in a context of conflict and transition, as in the case here with the history of Portugal,[244] and are essential according to the political theorist Nancy Fraser for the inclusion of a wider public discourse around these histories (Fraser 1990, 68). Cláudia Madeira refers to artworks such as these as essential in focussing on the social process of "becoming Portuguese" after the dictatorship, and how this enhances the need to discuss and conserve these works in the public sphere. By acknowledging exclusions and broadening the spectrum of inclusions, we are not only registering an expanded ontology

[244] For more on this see Appendix 1.

for the artwork by the incorporation of new and unexpected perceptions and understandings, but we are also, by doing so, diffracting the established structures of power and authority.

6.2. Acknowledging stakeholders: beyond the authorised heritage discourse and toward Barad's ethico-onto-epistemo-logical approach

As outlined in Chapter 3 the idea of Conservation as a solely object-oriented discipline has been reviewed in recent years. The shift from material-based Conservation to an approach that focuses on subjects instead of objects (Muñoz Viñas 2005, 147), echoing what has been considered as Value-led Conservation, has recognised objects' contingency in terms of their being designated as cultural heritage. Conservation is thus considered in theory, an integrated process that encompasses many dimensions within a social framework (cf. Avrami et al. 2000). In practice, however, the social dimension of objects, that is, the relationship between objects and the communities that participate in their realisation, has not always been a focus in conservation endeavours.

In the first steps of the decision-making process, the main stakeholders are identified. Communities, together with owners, artists, and conservators for example can be included. Indeed, several cases in the Conservation literature refer to community consultation, without specifying how they define "community", nor how any such consultation process could work (see Henderson and Nakamoto 2016). According to Museum Studies Scholar Jennifer Barrett (Barrett 2012) what can be understood by "community" is a fluid and contextual concept. Often related to an idea of "place", in addition to a correlation with "sharing", Barrett concludes that there is however no consensus about what this term means (ibid.). If we acknowledge that "community" is a group of people that share something, it is possible to propose that one of the "communities" that matters for conservation efforts is a group of people that share an interest in the object, whatever that interest might be. Conservation literature on community/ies engagement, however, shows that the communities have a peripheral role in Conservation's decision-making process. While a systematic study of the collaboration between artists and communities, by Jane Henderson and Tanya Nakamoto, shows that the Conservation literature reports instances of community engagement in the care of artworks (Henderson and Nakamoto 2016), they make it clear, however, that in current Conservation practice, consultation with those dominant stakeholders such as the owner, "experts" (as defined by Muñoz Viñas 2004), and, sometimes artists, has precedence over consultation with any wider community In theirstudy, Henderson and Nakamoto conclude that, although there seems to be effective communication regarding the values of cultural heritage, when "consultation strays into the aspects of conservation practice and decisions that impinge on the physical manifestation of the object there is less ease with the community" (Henderson and Nakamoto 2016, 77). And when there is interaction with communities on the preservation of artworks, details of the interaction (such as the methodology used to understand communities' expectations) remain absent from the conservation documentation

that is associated with the object in the future (Henderson and Nakamoto 2016, 75, referring to Sloggett 2009).

Acknowledging that documentation is always partial, it is important to understand what is missing when discussing the issue of stakeholders and decision making. Where absent from the conservation decision-making process and from any conservation documentation produced around an artwork, the communities that surround the work are left out of the systems of power so that other stakeholders are privileged with a stronger voice and can dominate the process (Waterton and Smith 2010). On the other hand, the concept of "community" is very heterogeneous, and if some of the social groupings can be easily be identified due to the development of formal or informal associations, in other instances stakeholders are impossible to identify and thus to be reached in an effective manner (Waterton and Smith 2010). But then the question is raised as to how does such an imbalance in participation in the decision-making process affect the preservation of artworks?[245] Can the decision to conserve be effectively shared?

6.3. Experts and authorised heritage discourse

Conservation scientist Stefan Michalski argued in 1994 that we share the responsibility for conservation decisions with many other human and non-human agents (Michalski 1994). Studies regarding sharing with "museum outsiders" (as Michalski calls them 1994, 255) are, however, in his perspective, rare. Michalski's account, which draws deeply on texts from new museologists, focuses on communities' collaboration regarding the conservation of cultural objects from "forgotten people". Also within the field of Conservation, the philosopher and conservator Iris Kapelouzou indicated in 2012 that conservation decisions are inherently shared; she states that Conservation "should be conceived as a field of shared values and commonality of aim" (2012, 181). Kapelouzou proposes that Conservation, as a value-led humanistic practice, needs to consider the values associated with cultural heritage, which are in themselves associated with a shared value system. With this perspective, the conservator, along with other experts, is then seen as a representative of present generations, with whom he/she shares the values associated with current cultural heritage manifestations. However, in Chapter 3 we saw how Laurajane Smith, one of the most renowned scholars in the field of Critical Heritage Studies, argues that heritage is "exclusionary and it is intentionally so" (Smith 2009, 2), and that the idea of universal values tends to reflect Western views of what is cultural heritage and, by association, how it is preserved. In this sense, she calls *authorised heritage discourse* (AHD) the westernised tendency to protect material culture "deemed to be of innate and inheritable value" (ibid.), with the heritage process functioning under a "monolithic" interpretation. In this sense, heritage becomes a legitimising device, granting authority to some cultural and social values and thereby excluding all

[245] For a conservators' account on how community consultation happens in practice see (Johnson et al. 2005)

Others. As noted in Chapter 3, Smith argues that because of such authorised discourse, its inclusions and exclusions influence the way heritage is preserved for future generations:

> The AHD focuses attention on aesthetically pleasing material objects, sites, places and/or landscapes that current generations must care for, protect and revere so that they may be passed to nebulous future generations for their 'education' and to forge a sense of common identity based on the past. The idea that the value of material culture is innate rather than associative is securely embedded in this discourse. Heritage is also seen as fragile, finite and non-renewable and thus rightly under the care of those experts best placed to stand in as stewards for the past and to understand and communicate that value of heritage to the nation – principally archaeologists, architects and historians. (Smith 2009, 3)

In her analysis, which mostly refers to monuments and sites, experts are then considered as representatives of this authorised heritage discourse. In Conservation, Muñoz-Viñas describes conservation actions as *acts of taste* (Muñoz-Viñas 2005, 107), which are influenced by the notion that the conservator has about the object's *true nature* and will necessarily influence the decisions he or she will make in order to "re-create that condition in a given way" (Muñoz-Viñas 2005, 108). Conservation discourse affects not only the non-specialist but also other professionals. Moreover, the stimuli provided by their ratification - when the restored object is exhibited, for example - may even influence future decisions.

As seen in this dissertation's Chapter 4, in the case of performance artworks, where materialisation after the event usually comes through its documentation, the absence of alternative discourses about these artworks is more problematic. As seen above, each time an installation artwork is reinstalled for an exhibition, or a performance artwork is documented, the conservator's perspective is normally one dominated by the artwork's materiality, even if clear instructions given by the artist are followed.[246] As such, conservators are involved in shaping the discourse addressed around the work, and thus in the *spacetimemattering* (see Barad 2011) of these works from the past, in the present, for the future. Indeed, when a conservator faces any artwork for the first time, that interaction will provide an individual experience, which will inevitably influence future decisions and be part of his or her cognitive biases (Marçal et al. 2014).[247]

The main issue with cognitive bias is with regard to the position of authority afforded to conservators. Being prone to the same cognitive biases, fostered by commonalities in both education and work ethos, conservators' decisions, especially when made without consulting with interdisciplinary teams, could tend to promote the *authorised heritage discourse*. Agential cuts are made influenced by cognitive and cultural biases, and thereby frame heritage research and Conservation in line with mainstream ways of seeing and consuming cultural heritage.[248] In Conservation, as mentioned above

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[246] See, for example, Marçal et al. 2013.
[247] For more on the conservator's cognitive experience, please see Appendix 4.
[248] Curiously, this tendency was somehow foreseen by Marc Guillaume in his *La politique du patrimoine*, first published in 1980 (Guillaume [1980] 2003). The author starts his reasoning by associating the politics of cultural heritage to the act of deciding what and how to conserve, and then to the idea of heritage commodification.

and identified in Chapter 3, this is seen in the disambiguation between material and discursive practices. Arguably the mattering of cultural heritage is constructed through the same dominant voices (curators, historians, etc.), which not only proceed in materialising the same heritage discourse but also influence how heritage is represented to its audiences. As noted in Chapter 4, this idea echoes some concerns of the performance scholar Diana Taylor who opposes *archive* and the *repertoire* by considering the first as an embodiment of phallocentric and western-based views of what can be considered a cultural manifestation (DTaylor 2003). In this sense, Conservation perpetuates the logic of the archive, affirming and reaffirming cultural historical narratives, made and pursued by the elite in power. Heritage thus seems destined to be forever static and controlled with Conservation as a vehicle for maintaining and preserving its authorised matterings.[249] Conservation, as a process of transmitting intangibilities about cultural heritage, becomes also a negotiation between the included and excluded, between reconciling the Self and Others; or, following Barad, "the relationship between continuity and discontinuity is not one of radical exteriority but rather of agential separability, each being threaded through with the other". Barad considers *Otherness* "as an entangled relation of difference". In this sense, questions "of space, time, and matter are intimately connected, indeed entangled, with questions of justice" (Barad 2007, 236). Furthering this idea, given that the phenomena of performance art need to be negotiated every time the artwork is measured, any conservation action, as with any act that determines one way of measuring over another, has repercussions regarding "justice". Viewing *the dovecote*'s documentation process from Laurajane Smith's perspective, it is possible to see that it confirms the authorised heritage discourse that surrounded the artwork - that its documentation focused on *the dovecote*'s materials is directly linked to the association of heritage to static and fragile objects. This vision of historical immutability implies, according to Smith, that "the present is dissuaded from actively rewriting the meaning of the past and subsequently the present" (Smith 2009, 3). For Smith, if the present time is passively echoing meanings from the past, what are we providing present and future generations? Moreover, if *the dovecote*'s materiality is also a result of its intra-actions with elements from the public sphere, why does its conservation reside in the private realm?

6.4. Parity of participation: conservation in the public sphere

In the article "The recognition and misrecognition of community heritage", Laurajane Smith and Emma Waterton explore how community recognition is needed in order to reach fairer heritage practice. Revisiting this dissertation's Chapter 3, it is possible to say that it seems to be a path to bring new perspectives to the table, while diffracting power. Again, it is a matter of thinking about the

[249] Laurajane Smith also suggests that the "idea of inheritance is also stressed and ensures that current generations are disengaged from an active use of heritage." (Smith 2009, 3)

ethics of the conservation process, and, acknowledging that cultural heritage is something that belongs to all, it is possible to consider it in a public realm, or *public sphere*.

According to Don Mitchell (Mitchell 1995, 117), this term, coined by the sociologist and philosopher Jürgen Habermas (Habermas 1964), refers to a realm in which democracy occurs.[250] Waterton and Smith develop their theory through critical theorist Nancy Fraser's notion of *parity of participation* and her ideas about "actually existing democracy" (Fraser 1990, 56). According to Fraser, not only are publics (in the broad sense of the term) differently "empowered or segmented", with some, "involuntarily (…) subordinated to others", but that this inequality is often invisible within these publics (Fraser 1990, 77). In this context, social justice, which according to Fraser "requires social arrangements that permit all (adult) members of society to interact with one another as peers" (Fraser 2003, 36), is absent from most areas of society. This notion, the *parity of participation*,[251] is at the core of Fraser's theory of social justice.[252] According to Fraser, in order to ensure parity of participation, two conditions need to be fulfilled: (1) resource maldistribution must be tackled so as "to ensure participants' independence and "voice."" (Fraser 2007, 27), and what Fraser calls (2) "intersubjectivity", which means the requirement that "institutionalized patterns of cultural value express equal respect for all participants and ensure equal opportunity for achieving social esteem", precluding "institutionalized value patterns that deny some people the status of full partners in interaction — whether by burdening them with excessive ascribed "difference" or by failing to acknowledge their distinctiveness" (ibid.). In this sense, the main challenges to the ideal of participation are, according to Fraser, *maldistribution*, *misrecognition*, and *the injustices of representation*[253] (Fraser 2003).

According to Fraser, misrecognition is a problem that "denies some individuals and groups the possibility of participating on a par with others in social interaction" (Fraser 2001, 27). Drawing

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[250] In her analysis of the emergence of the "public sphere" Museum Studies Scholar Jennifer Barrett indicates that while "Habermas repeatedly uses the term 'public sphere'", the author "does not elaborate on its spatiality in either material or theoretical sense" (Barrett 2012, 18).

[251] Although Fraser does not explore the term "participation", her feminist-socialist roots are very much embedded in her argument. For more on Fraser's feminist and socialist views on power see *Unruly Practices: Power, Discorse, and Gender in Contemporary Social Theory* (Minneapolis: University of Minnesota Press, 1989).

[252] In her analysis, Fraser demonstrates how *parity of participation* differs from the idea of social inclusion. The political scientist states that social inclusion was a term that emerged as a way to control potential disruptive individuals (Fraser 1989). As it will bem made clearer, participation, for Fraser, includes decision-making. Art historian Claire Bishop also makes a distinction between participation and social inclusion, suggesting that "social inclusion" is embedded in political discourses aiming at maintaining the status quo while making individuals accept their place in a highly stratified society: "Incorporated into New Labour's cultural policy, the social inclusion discourse leaned heavily upon a report by François Matarasso proving the positive impact of social participation in the arts. (…) social participation is viewed positively because it creates submissive citizens who respect authority and accept the 'risk' and responsibility of looking after themselves in the face of diminished public services. As the cultural theorist Paola Merli has pointed out, none of these outcomes will change or even raise consciousness of the structural conditions of people's daily existence, it will only help people to accept them" (2012, 14). A deeper analysis on the issue of participation needs to necessarily render a comparison between these two concepts. This discussion is however a subject for further work.

[253] Fraser's account on *injustices of representation* is indebted to previous studies about power and social representation, namely to the work of Michel Foucault and, more recently, Judith Butler (see Butler 1993).

on Fraser's perspective as explored by Waterton and Smith (2010), it becomes evident that communities are misrecognised in conservation's decision-making process. Either by failing or not trying to identify possible representatives or advocates within communities, or by making their accounts about the work invisible, or even by transforming communities into consultants, Conservation is complicit in withdrawing power from these stakeholders. Moreover, as Nancy Fraser tells us that those "whose deliberative practice consists exclusively in opinion formation and does not encompass decision-making" cannot claim to have real influence (Fraser 1990, 75). Communities' misrecognition also ensures their de-legitimisation in other processes within the public sphere. As communities lack recognition along with deliberative practice, more than being misrecognised, they remain unrepresented in the decisions about cultural heritage that is, in fact, theirs. In this sense, efforts put into place to categorise, inventory, and conserve cultural heritage such as *the dovecote* fall flat, as communities grow apart from the fabric that constitutes their past and their own cultural heritage. With regard to the conservation of cultural heritage, despite the efforts made in the development of *The Burra Charter* and *Nara Document on Authenticity*, the cultural value ascribed to communities is not yet seen on a par with those of institutional expertise. Through Fraser's analysis it is possible to understand that this imbalance in participation creates at least two problems: (1) in the case of works based on performative features, the voices of *each present generation* is successively being forgotten, and (2) it increases the potential for antagonism between different publics and for what is declared as cultural heritage sinceit compromises the identification that communities might feel towards a work. And yet, as Fraser's notion of justice suggests, as users of cultural heritage, communities should also have a co-responsibility for its preservation (cf. Ireland 2013 and Ireland and Schofield 2013). In this sense, drawing on Claire Bishop's notion of 'participation' as "ceding some or all" authorial control, diffracting conservation's decision-making process would imply authority diffraction. But how could authority be diffracted, and what would the consequences of that diffraction be?

6.4.1. Participation as "ceding some or all authorial control"

The art historian Claire Bishop develops the notion of "participation" throughout her research, including *Installation Art: A Critical History* (London: Tate, 2005), *Participation* (London: Whitechapel/MIT Press, 2006) and *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012). In the context of this thesis, Bishop's notion of participation is limited to her definition given in the introduction of *Participation*, where she claims participation is a "gesture of ceding some or all authorial control" (2006, 12).[254] This characterisation will, however, be analysed in light of her recent texts, and then discussed in relation to Nogueira's *the dovecote*.

[254] As mentioned in the Introductory Chapter, although any discussion regarding this issue needs to necessarily accommodate a broad analysis of the cultural and political connotations of the term (especially in the realm of Marxist and neo-Marxist ideals), a deep exploration of *participation* falls beyond the scope of this thesis. Bishop's views is especially important
(footnote continued on next page)

Bishop's notion of *participation* discussed in 2006 mostly departs from art critic and historian Nicholas Bourriaud's *Relational Aesthetics* (Bourriaud [1997] 2002). Bourriaud suggests in *Relational Aesthetics* that an artwork's meaning is created collectively, being in a state of in-betweeness of art and politics. In the book, which is composed of a set of essays reflecting on 1990s art, Bourriaud suggests that artworks lose their autonomy and become contextual, dependent on context and audience. Although installation artworks have been considered part of what Bourriaud calls "relational art", other art historians and critics, including Claire Bishop and Jacques Ranciére (2009) oppose (directly and indirectly) Bourriaud's claim, stating that all art is relational in the sense that it is a device of affects for various groups of people. In her text *Antagonism and Relational Aesthetics* (2004), Bishop presents a remarkable analysis of Bourriaud's argument. Bishop's main argument centres around two main points: first, Bourriaud's examples tend to reflect an association between participation and interactivity, but forget to mention the potential of all art in creating human relationships.[255] Bishop's second point is that Bourriaud states that "relational art" establishes relationships with communities, but, as she notes, he does not indicate how to evaluate those relationships and Bourriaud tends to associate community with communion.[256] For Bishop all art can be considered relational, creating relationships with multiple heterogeneous communities.

Although Bishop's account of "participation" changed throughout her texts,[257] in *Artificial Hells: Participatory Art and the Politics of Spectatorship* she refers to the relationship between participatory art and authorship as follows (2012, 12-13):

> Participatory projects in the social field (…) seem to operate with a twofold gesture of opposition and amelioration. They work against dominant market imperatives by diffusing single authorship into collaborative activities that, in the words of Kester, transcend 'the snares of negation and self-interest' [2004, 112]. Instead of supplying the market with commodities, participatory art is perceived to channel art's symbolic capital towards constructive social change.

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here as the author pursues the idea of participation in the field of art history and theory, by exploring cases of participatory practices in the art world (which arecentral to this dissertation's case studies). It is relevant to mention, however, that Bishop's perspective is very much in line with the notion of participation developed and analised in the field of Critical Heritage Studies, namely for Cath Neal in "Heritage and Participation". Participation is seen by Bishop as a way of ceding power to other stakeholders (in this case art "experiencers", to use Amelia Jones' term – 2015), which is related to Arnstein's perspective on the ladder of participation (1969). In her analysis of Arnstein's ladder, Neal also echoes Nancy Fraser's perspective by stating that "people can only be empowered by participating if they hold real power within the process" (Neal 2015, 357). For more on the notion of *participation* in Critical Heritage Studies see (Neal 2015).

[255] This association, in a sense, also separates passive and active spectators, which Jacques Rancière contests in his *The emancipated spectator* (2009). About this issue, Bishop argues in *Artificial Hells: Participatory Art and the Politics of Spectatorship* that "the binary of active versus passive hovers over any discussion of participatory art and theatre, to the point where participation becomes an end in itself (…). This injunction to activate is pitched both as a counter to false consciousness and as a realisation of the essence of art and theatre as real life. But the binary of active/passive always ends up in deadlock: either a disparagement of the spectator because he does nothing, while the performers on stage do something – or the converse claim that those who act are inferior to those who are able to look, contemplate ideas, and have critical distance on the world. The two positions can be switched but the structure remains the same. As Rancière argues, both divide a population into those with capacity on one side, and those with incapacity on the other. The binary of active/passive is reductive and unproductive, because it serves only as an allegory of inequality." (2012, 37-38). See also (Rancière 2017).

[256] For more on Bishop's opposition to Bourriaud's relational aesthetics, see the philosopher Jason Miller's *Activism vs. Antagonism: Socially Engaged Art from Bourriaud to Bishop and Beyond* (Miller 2016).

[257] It is important to mention that Claire Bishop's accounts on participation developed through the years to become intricate and, sometimes, contradictory.

Departing from a Lacanian perspective and drawing on Rancière's *ethical turn* (Rancière 2017) (which Bishop simultaneously contests as it departs from Bourriaud's *relational aesthetics* instead of artwork analysis), Claire Bishop argues that participatory art practices can be highly authored without losing their ability to create "intersubjective relations [that] are not an end in themselves, but serve to explore and disentangle a more complex knot of social concerns about political engagement, affect, inequality, narcissism, class, and behavioural protocols" (Bishop 2012, 39). In other words, while Bishop refers to participation as "ceding some or all authorial control" in 2006, in *Artificial Hells* Bishop suggests that it does not necessarily mean the death of the author (to use Roland Barthes' expression – Barthes 1967), but to multiply instances of, diffracting and yet multiplying, authorship.

6.4.2. *the dovecote*'s communities

The absence of communities in decision-making circles is not necessarily accidental. As explained by Waterton and Smith, "communities of expertise have been placed in a position that regulates and assesses the relative *worth* of other communities of interest, both in terms of their aspirations and their identities" (Waterton and Smith 2010, 13). In the case of Carlos Nogueira's artworks, for their conservation it is possible to say that communities are particularly relevant as stakeholders in the decision-making process. Drawing on Waterton and Smith's broad definition, it is possible to consider the heterogeneous group of participants in Nogueira's work as a set of people who share an interest in the object and in its conservation. Although this definition in itself seems to place the identification of communities in a place of the "commons" or within a framework of commonality, the mere fact that members of a given community share something in common does not mean that the community itself is homogenous. Communities related to *the dovecote* thus include the artist and his social circle, the participants, the audiences of all of the artwork's versions, the museum visitors of the *1970s: Crossing Borders* exhibition as well as of Nogueira's retrospective exhibition of 2012, and also the people that heard about both versions of the performance and share an interest in the work. This notion of community, perhaps somehow more inclusive, leaves conservation decision-making in a conundrum: being inclusive here arguably equates with becoming unmanageable. Indeed, although it would be possible for conservators to promote a participative action, by creating multiple open, physical and virtual *fora* where individuals from different communities could directly engage into the conservation process of a given artwork, that would inevitably raise some problems:

(1) creating an issue with community representation as different communities may not be *equally* represented in the process;
(2) making conservation processes more time consuming;
(3) increasing the costs of conservation actions due to the employment of more (and more specialised) human resources in order to analyse the data;

(4) transforming any conservation act into an openly political action, as many voices (the ones that would argue for the objects destruction, for example) would probably not be considered, leading to an open process of censorship.

Notwithstanding these problems, communities still need to be recognised as a legitimate stakeholder in order to promote a more just and diffracted decision-making process. In the case of Nogueira's performative works, it becomes even more relevant as these works need to be preserved for present generations in order to transmit something of their lives – through documentation, or by re-performance - to future generations. Present generations are involved in the process of mattering collective and individual memories in their everyday life so their involvement in documentation could, considering Barad's account, provide a corpus of diffracted perspectives which resonate across the materiality and (historical) discourse about the work. Moreover, by incorporating a diversity of ways of knowing works such as *the dovecote*, new material potentialities can emerge from the many different mattering processes. In embodying the idea of intergenerational justice (see JTaylor 2013), this idea makes visible the role that present generations need to have in the preservation of material manifestations of cultural heritage. It is important to acknowledge the limitations of any decision-making process, including the misrepresentation of communities. Such acknowledgement can take form in the work's documentation such that by documenting all decisions,[258] and including all stakeholders involved in decision-making, and including any engagement process, conservators in the present can make sure that future generations can make more informed decisions, linking the past of the object to its future.

This chapter discussed *the dovecote*'s documentation process in light of Karen Barad's ethico-onto-epistemo-logical approach. While discussing the lack of inclusion of any diffractive discussions around the art object, it has argued that community misrecognition happens in conservation decision-making. This chapter also suggested that it is possible to acknowledge the diverse and partial nature of documentation while recognising that some stakeholders have inevitably been missed in the process by including diffractive content from the decision-making process in any documentation file. Laurajane Smith's notion of *authorised heritage discourse* provided the ideal framework to diagnose *the dovecote*'s documentation process as a process with clear biases towards a material understanding of the cultural object. In this sense, this chapter also reflected upon how active participation[259] could be a way to multiply *the dovecote*'s potentialities. This issue is even more important taking into account

[258] See Jonathan Kemp's *Practical Ethics v2.0*, where he gives examples about decisions which were made outside what is usually considered the conservation scope and yet influence the conservation process (Kemp 2009)

[259] As mentioned before "active participation" can have negative denotations, namely in the constitution of dichotomies such as active and passive. The term is used here in lack of a better notion to distinguish between typical conservation actions, which are always participative, and the conservator's participation in the performance artwork. Social scientists, such as Atkinson and Hammersley (2003 [1989]), refer to the act of ethnographic participation as "complete participation". This notion, however, also implies that participation is complete, instead of lacunar, which has also negative connotations.

the historical context that led Carlos Nogueira to create *the dovecote* in the first place. Enhancing community participation might be a way to make visible the nuances of a time of political strain and its aftermath of historical erasure.[260] But does the path towards multiplicity and authority diffraction mean the absolute loss of authorial power? What is then the role of conservators, curators, or artists, along with other "experts"? The next chapter will answer to these questions. The next chapter, a discussion of the performance work of Manoel Barbosa, entitled *Identificación,* will discuss how different understandings of participation can lead to the development of new ways of understanding performance art and how they can influence documentation. The potential of participation as means for diffractively reading a performance artwork, increasing inclusions while acknowledging exclusions, will also be analysed.

[260] For more on how the post-dictatorial period in Portugal has been considered a time of non-inscription see Appendix 1.

CHAPTER 7

Manoel Barbosa's catharsis of liberation in *Identificacíon* (1975)

> Everyone is an artist. **Joseph Beuys**[261]

> Conservation is not merely an act of stewardship that privileges the past over the present; it is a creative destruction of alternative futures. A successful and sustainable vision for the future hinges on motivating human agency through broad public participation and accessible discourse. Heritage conservation provides a means to such ends, not simply because of the resources it safeguards, but because of the civic engagement it engenders. These political dynamics of conservation can promote social sustainability when deliberation is inclusive and underpinned by the fundamental principles of freedom, equality, and equity. Thus it may be that the essential aim in our work is to democratize the structures and processes of conservation so as to ensure these principles. **Erica Avrami**[262]

The year is 1975. Arriving directly from Angola, the Portuguese artist Manoel Barbosa (b. 1953, Rio Maior) executes a happening-performance in Barcelona called *Identificacíon*. This was one of the artist's first actions outside the context of the Portuguese Colonial War (1961-1974), and his violent catharsis of liberation resonated in what was still Francoist Spain. The documentation process of *Identificacíon* will be presented in this chapter. As mentioned in Chapter 1, the process of *Identificación*'s documentation builds on the notion of participation introduced in Chapter 6.

Manoel Barbosa is one of Portugal 's performance, installation, and video art pioneers. In addition to being an innovator in his artistic practice, he also initiated the archiving of the history of Portuguese performance art by creating its first known chronology (see Appendix 1 for more details). He is often invited to talk about performance art.[263] His works have been exhibited in multiple venues, including the *Centre Georges Pompidou* (Paris), *ICA - Institute of Contemporary Arts* (London), *I, II, III Festival Internacional de Arte Viva* (Almada), *Premier Festival International de la Performance* (Paris). He was also represented at the MoMA/PS1's *100 Years of Performance* (New York) and in the *Garage-Center of*

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[261] In *Art into Society – Society into Art: Seven German Artists*, exhibition catalogue, London, ICA, 1974.
[262] In "Heritage, Values, and Sustainability", in *Conservation: Principles, Dilemmas and Uncomfortable Truths*, ed. by Alison Bracker and Alison Richmond, Oxford, London: Butterworth-Heinemann, Victoria and Albert Museum, 184-196, 2009, pp. 183.
[263] He has made communications regarding performance art in multiple venues and events, namely at the *5ème Symposium International d'Art performance* (Lyon), *ACARTE/Fundação Calouste Gulbenkian* (Lisboa) and *Art i Acció - Entre la Performance i l'Objecte 1949-1979* (Barcelona), among others.

Contemporary Art (Moscow). Barbosa's early performance artworks are deemed experimental and transgressive and according to art critic and theorist Rui Eduardo Paes, he was one of the few artists to pursue and multiply his performative work after the mid-1980s (Paes 1989).[264] As will be made clear in this chapter, his experimental approach in the 1970s and 1980s affects the way Barbosa sees his works in the present time. However, the documentation process for *Identificacíon* described here did not start with Manoel Barbosa or even with the artwork, but with an internet call for participants in 2015 for a re-making of the work by the artist and choreographer Vânia Rovisco. The present chapter describes and discusses the documentation process of *Identificacíon*, which was guided by the acknowledgement of performance art as a materialisation of virtual potentialities, and of conservation as material-discursive practice, made of intra-actions between all involved agencies.

7.1. Before documentation began…

> *Between 1972 and 1985 the performance was inscribed in the history of Portuguese art through a series of events that put Portugal in tune with the international artistic avant-garde. "REACTING TO TIME, Portuguese in performance" takes this period as a reference. Vania Rovisco now brings together a set of strategies to transmit this information.*[265]

The call was made through multiple outlets, including on the Fundação Arpad Szenes – Vieira da Silva's (FSAVS) website[266] and the text above introduced Rovisco's *REACTING TO TIME* project, as being tasked with transmitting a history of Portuguese performance works to the future through strategies of "bodily practice". Along with the text, a call for between 10 to 15 participants aged 16-45 was made with those taking part expected to attend a free workshop and be available for selection for the final presentation. The workshop took place daily between January 10th and January 14th, 2015 from 7:00 p.m. to 11:00 p.m. and, according to the call, the project would then travel in Portugal to Guimarães and Torres Vedras, before going to Blanca in Spain, and then back to Porto in Portugal, with the final performance to be presented in Torres Vedras between the 26th and 27th of March 2015.

Vânia Rovisco's project seemed a good opportunity to learn more about Portuguese performance art. It was hard to anticipate what could be the nature of the workshop, and what were the conditions for the mandatory presentation. *Transmission I* was also one of the few workshops that, contrary to most 'performance art' workshops such as those held in *Fórum Dança* in Lisbon,[267] did

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[264] For more on Barbosa's performative *oeuvre* see (Álvaro 1981, first published in 1979), (Álvaro e Barreto 1985), (Barbosa 1985, 1995)

[265] The internet call for participants, as available on Facebook and other outlets (accessed in 9/1/2015). Translation by the author.

[266] See: http://www.fasvs.pt/casa-atelier/reacting-to-time-portugueses-na-performance/ (accessed 13/2/ 2015).

[267] Forum Dança non-profit cultural association aimed at promoting "artistic education; research; the development of choreographic creation; documentation." For more on Fórum Dança see http://www.forumdanca.pt/forum/index.html (accessed in 27/2/2018).

not require any previous dance experience. With Verónica Metello, one of the most renowned Portuguese historians of performance art, and André Lepecki, the performance art theorists as consultants, this made the workshop seem very promising and in this context, this author joined other participants to meet with Vânia Rovisco at FASVS's Casa-Atelier; Rovisco came with team of people to film and photograph the workshop process.

7.2. *Identificacíon* workshop and final presentation[268]

After a brief introduction by the participants, Rovisco handed out a set of stapled A3 paper sheets. On the first sheet was the text: "Manoel Barbosa, Identification, Happ./Performance, 1975." Rovisco explained that this was the score of Identification - the only material trace of the work that has survived to the present time. The purpose of the workshop was, as she clarified, to train our bodies so as to re-enact Barbosa's work. The re-enactment would be based not only on the artist's score but also on the "transmission" of the bodily practice that had taken place first between Barbosa to Rovisco. In the context of the workshop, the transmission would take place again between Rovisco and the participants. Thus, the mandate to participate in the final presentation would be a continuation of the process of bodily transmission, in this case between the workshop participants and the audience, who would witness the re-enactment, the culmination of the project's concept of transmitting the history of Portuguese performance works into the future by re-enacting bodily practices. Once Rovisco's had explained the project, one participant decided to give up as it was not what he was expecting. This reduced the group from 14 participants to 13 and left only one male participant. According to Rovisco, this made the re-enactment process a bit more challenging as *Identificacíon* was a tale of tension and conflict between two male and two female characters. How would this disparity be reflected in the artwork's materialisation?

7.2.1. *Identificacíon*'s score

On the first day Rovisco began to describe the score for the re-enactment by providing the context of the original performance work:having come almost directly from Angola after the Portuguese Colonial War, Barbosa decided to make a happening in Barcelona in 1975 - *Identificacíon* - as a gesture to identify with the Catalan people, still under the oppression of the Francoist regime.[269]

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[268] This chapter has emerged after the direct participation by this author in Rovisco's workshop and final presentation. It is mostly based on autoethnographical accounts created while participating in the workshop and in this sense, the wording and tone of this sub-chapter is an intentional attempt to produce a text situated somewhere between writting and praxis, in what the ethnographer Norman Denzin otherwise calls "performance text" (Denzin 1996). For some images of this process see Rovisco's documentary film, available at: https://www.youtube.com/watch?v=zep2jqOo8-w&feature=youtu.be (accessed 21/05/2018).

[269] In this Rovisco used Barbosa's description of *Identificacío*: "*Identificacíon* was shown in 1975, in Barcelona in a semi-clandestine international meeting of art and culture, against the Francoist regime. Creatively, it is the sum of a disturbed personal phase lived out in the Colonial War in Angola and in the liberated Portugal. A mess of a few traumatic events (war in the woods and urban Luanda, liberating drugs, some deaths and deprivation, etc.), *Identificacíon* was placed aesthetically, discursively, and plastically in ruptures and dismemberments, either perceptible or not. Permanent doubts in body and (footnote continued on next page)

The artwork consisted of two parts. The choreographic score, however, is concerned with only the second part, as the first was meant to be performed by the artist.[270] The second part consisted of four performers, two males and two females, walking in a straight line while performing mechanical gestures. The very rigorous score aimed to recreate an atmosphere of oppression and aggression performed by the male performers, followed, in the last moments of the performance, by a cathartic expression of liberation by the female performers.

Each page of the A3 score was divided in half, and this division marked a difference between two velocities: the right side represented a slower way of performing what was the artwork's standard mechanical gesture, where the right hand danced sinuously along the performer's body, and the right foot kicks the air very slowly. On the left side of the score, the same hand and foot movements movement were designated to be at a higher velocity.

Four triangles are also present in the score, demarcated by different shades of grey, with each triangle symbolising a different performer, who were labelled A, B, C, and D. Each triangle's direction indicated the direction of movement. Triangles appear to be in confrontation in some instances, while in others they seem to be directed to the same place. Circular dots populate some pages of the score, intending to mark a pause, and this pause implies that the performer remains in their place, but continuing to perform the mechanical gesture that runs through all of *Identificacíon*. This is augmented in some parts, by the incorporation of a head movement whereby using their right hand to grab their own neck, the performer violently turns their own head three times. This gesture is merged with the standard mechanical gesture, as the lower part of the performer's body still kicks the air in synchrony with the head turning. The score's last pages lead up to a confrontation that seems to expand outside the sheets of paper and gain some tridimensionality. After confrontation with the male-performed triangle C, triangle D, performed by a female, moves to the wall and tries to break the mirrors placed on it. After failing the first time D enters the space again and then sequentially breaks the five mirrors standing against the wall. In order to break the mirrors Rovisco said how Barbosa had brought her two sets of aluminium rods – one set used to perform the failed attempt to break the mirrors and another that would break them.

The score review process presented the possibility of performing a complex but relatively feasible re-enactment, although Rovisco wondered how much the score would have to be adjusted to fit the FASVS gallery's space. While the score presented straight-line action, the choreographer said that Barbosa had told her that a folding screen would separate the audience from a sort of backstage area and that in this way, the performers could go around behind the folding screen and reappear on the left side, performing the action continuously, as mirrored in the pages in the score.

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space elasticity. The title 'Identificacíon' was - and is today - also, a tribute to the people of Catalonia.", AADK 2016: http://aadkreactingtotime.blogspot.pt/ (accessed in 11/1/2016).

[270] As such, Rovisco did not explain the performance's first part, only that she was going to be performing it.

Rovisco also hesitated about how to differentiate the characters A to D, who should be, according to Barbosa, dressed in black trousers, black shoes and either a white shirt for the men or bare-breasted for the women, especially as there were twelve female and one male participants. Early doubts about how the selection process for the participant for the final presentation would occur were then dispelled as Rovisco indicated that all the participants would perform, but she still had to understand how. Given the score's complexity, Rovisco explained that she would focus on training the mechanical gesture along with the other performance movements such that performers would have their bodies trained so they could concentrate on the times and pauses in the performance, instead of the movements they need to perform. Although undoubtedly important, Rovisco could scarcely foresee how necessary corporeal training would be in the face of the contingencies which arose during the course of the workshop.

7.2.2. Beyond the score: matters outside the plan[271]

On the second day of the workshop, changes were made to the plan. In order to differentiate between the characters, Rovisco suggested using four different wigs. This strategy would allow for the creation of an indexical link between the various performers and the four characters of Barbosa's work. Furthermore, rather than having the women perform with their bare breasts, Rovisco also opted for all performers, male and female, to be dressed in white shirts. In the workshop's second day, Rovisco also said that Manoel Barbosa would be joining her and the participants on the workshop's fourth day, and for a further two days before the final presentation.

The process of body training for *Identificación* was time-consuming, and yet important. Rovisco indicated that the hand's movement in the standard gesture should be assertive or even violent and that the head movement should be assertive as well. The most challenging part of this training for the author of this dissertation was the maintenance of body balance while performing violent gestures predominantly on the right side of the body. Before finishing each day, the choreographer made space for "the tree", an exercise in concentration, breathing and strength, which consisted of keeping the arms open for a period of time to be determined by Rovisco. Autoethnographic accounts from the author of this dissertation detail how the body was sore after up to four hours of physical effort, with the back of the neck and shoulders holding residual pain into the next day.

In the middle of the third day, Rovisco informed everyone about their participation in the final presentation. Everyone was given a specific role from specific pages in the script. Some more emblematic functions, consisting of the projection of a certain atmosphere or in the execution of the more complicated gestures, were given specifically to some participants.

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[271] A deeper discussion about the limitation of the score is beyond the scope of this dissertation. A detailed review about notation in time-based media art is provided by Hanna Hölling in *Paik's Virtual Archive: Time, Change, and Materiality in Media Art* (Oakland (CA): University of California Press, 2017).

The third day allowed participants to focus on their own parts in the final work but also introduced new and unforeseen challenges. Rovisco explained that as the performance would happen in the main hall, the two parts scored, the slow and the fast, could not be performed in a straight line as suggested, but rather would need to take a right-angle course. The first part would follow a straight line, in what could be considered a balcony, and the second part would consist of a rapid descent of stairs, in zig-zag, while performing the standard gesture following the score. This gesture, which already had put the performers off balance during their training, would now have to be accomplished while walking down the stairs of FASVS's main gallery. Moreover, the constraints of the space barred the participants from going up the stairs after descending them, so in order to re-enter the scene, as demanded, participants would have to ascend to Floor 1 via a small lift on the left side of the main hall stairs and walk through the gallery space, to then reach the performances' starting point to re-start the sequence. This meant that the performance had to be significantly adjusted to the architecture of the site. Such changes would inevitably impact the final result, for example, with the pace of the performance being dramatically affected.

Two days before the final presentation, clad in black trousers and a leather jacket, and wearing sunglasses after the sunset, the artist Manoel Barbosa appeared at the rehearsals. His serious, quiet countenance contrasted with his firm presence. He observed the participants training for the re-enactment in FASVS's Casa Atelier space, which is nothing like the space where the final performance would take place. Rovisco then informed the participants of another alteration to the original score: in order to enrich the movement in the performance's last part, she asked that some participants run behind the grids that hold the mirrors at the top of the gallery space. This movement would be associated with two moments of the performance, in which all participants would then no longer use the main hall staircase.

After a while, Barbosa approached Rovisco and stated that the standard gesture, which participants had been learning for the last four days, was not how he wanted it to be. In fact, the violent and assertive hand gesture, in which the performer's right hand went up and down along their torso should be more nuanced. With the palm facing upwards, the hand should rise as if dragging water behind it and then, at the time of descent, the performer should turn their palm inward, and up again as soon as they came to the end of their body. To the astonishment of both participants and choreographer, Barbosa performed the gesture, and at that moment it became obvious that the gesture they had learnt was not in accord with what the artist desired. At the same time, after so many hours training the body to make the gesture in a certain way, it would be difficult to go back to square one. How could this impasse be resolved? Going ahead with the learnt gesture would call into question one of the essential points of Barbosa's performance. On the other hand, to introduce a new factor to a performance so physically complex, at such short notice, could lead to significant failures in some of the performance.

Despite the artist's revisions, Rovisco decided to continue with the gesture the participants had already learnt. Meanwhile, the participants focussed their energies on trying to perform the gesture on the staircase without falling.

The first time a rehearsal at the performance site was possible was on the day of the performance itself. Preparations began two hours before the show. The likely time it would take to complete the performance, to go to the first floor via the lift, and return to the starting point was calculated and found to be longer than expected. Rovisco decided that, after the first part of the performance, she would stay in the lift to make sure it would always be ready for each participant to re-enter the cycle. Even so, sometimes the change-over times were disparate which affected the expected pace of the whole performance.

Apart from lengthening the performance time, all other aspects went as expected. At the end of the show, Barbosa's cathartic liberation was embodied through a disruption of time and space as the silence that had been evident throughout much of the action was suddenly disrupted by the sound of crashing mirrors echoing around the room. Members of the audience jumped, not expecting to be faced with such a loud and violent noise after almost an hour of passive silence. The space of the gallery then filled with applause for the participants, for Vânia Rovisco, and for Manoel Barbosa. When the spectacle was over, silence returned to the gallery. The FASVS space, the work *Identificacíon*, the artist Manoel Barbosa, the choreographer Vânia Rovisco, the workshop and performance participants or members of the audience, however, would never be the same.

7.3. Interviewing Manoel Barbosa

Manoel Barbosa was interviewed following *Identificacíon*'s re-enactment. After meeting the artist during the workshop, it was decided that a second meeting would take place later on. Based in New York, Barbosa's availability was limited, and two interviews were carried out in 2015: one on April 8t and another on April 19th. The first was held at the Modern Art Center (Calouste Gulbenkian Foundation – FCG-CAM) cafeteria. The second was held on the bus between Serpa and Lisbon, on the way back after this author had participated in a performance event with the artist in Musibéria, Serpa's centre for cultural research.

As discussed in the Chapter 1, interview followed a semi-structured script and provided important details about *Identificacíon*. It is important to note that no props, or documents other than the script remains from its first execution in 1975. In this sense, the interviews with the artist have an even greater importance for the documentation process.

The first interview focused on Barbosa's experience during the Portuguese Colonial War. It was important to hear his thoughts and experiences about his time in Angola, and he told many stories throughout the course of the interview. Barbosa was expressive in talking about the fighting against the militia, the conditions of poverty, and the silence that characterised official and unofficial

narratives during the process of decolonisation following the liberation wars in Africa (Barbosa 2015a). The artist remembered situations in which he ended up producing art in the most precarious of conditions. He also recalled the times in Lisbon before the war during the dictatorship, and how he once met and briefly chatted with the renowned futurist artist Almada Negreiros (1893-1970) at the famous *A Brasileira* cafe in Lisbon (Barbosa 2015a). The second interview aimed to shed more light on some of the formal aspects of *Identificación*, and to explore Barbosa's perspective on Rovisco's attempt at its transmission via an interpretive re-enactment.

Barbosa started by explaining the context that led to *Identificación*'s creation, and then proceeded to explain how the space in Barcelona differed so much from FASVS's gallery and he also addresses the contingencies necessary for working in the gallery space (Barbosa 2015b).

After this introduction to *Identificación*, the artist explained how the first part of the performance occurred. His testimony is of utmost importance given that workshop participants could not observe Rovisco perform *Identificación*'s first part. In this sense, the artist's interview was the first occasion where a glimpse into the action was obtained by this researcher. According to Barbosa, *Identificación*'s first part occurred outside the festival's building (Barbosa 2015b). The artist walked around in a spiral which started from the centre and continued onto the edges of the space. During the movement, he carried two tins of acrylic cobalt blue paint. Once the walk was over, the artist poured the paint from one tin to the other, repeating that action at least five times. This action aimed at mimicking the effects of a ritual, without any particular meaning associated to the act of pouring cobalt blue paint. After the last pouring, the artist walked into the festival's building, followed by the audience. The second part of the performance started as he passed through the door. He proceeded to the folding screen while performing the standard gesture. As he passed the end of the folding screen, the first performer started their performance from the other side. During his description, Barbosa said that Rovisco had initially thought about performing *Identificación*'s first part outside the FASVS building, but then she decided to do it inside the building due to poor weather conditions (Barbosa 2015b).

One of the details more broadly referred to concerned the moment of confrontation between the performer, the aluminium rods, and the mirrors. Barbosa began by describing the manufacture of the two different aluminium rods: the weak one was constructed from kitchen paper, and the strong one was a metal rod, and both were then wrapped in aluminium foil.

Continuing this discussion, the artist pointed out that although refining details of the performance could be done with more time, in Barcelona he had had little time to review the score with the professional performers. Insisting that he usually only works with professionals, the conversation naturally turned to his collaboration with Vânia Rovisco. When asked about his relationship with the choreographer he mentioned that contact had come through the art historian Veronica Metello. During the first meeting with Rovisco, while explaining the *REACTING TO TIME* project, she said that

she would like to interpret a piece by Barbosa from the 1970s (Barbosa 2015b) and that this was exciting.

Barbosa then reflected upon the process leading to *Identificacíon*'s transmission. After giving Rovisco a copy of the score, Barbosa recalled their several meetings and that in the last meeting how he gave her the original score and showed her how to read it. The choreographer was, according to Barbosa, a remarkably fast learner. She was the one to conduct the meetings and to work out the transmission process, pointing out every single detail she wanted to understand.

During the interview, Barbosa explained how the *Identificacíon* shown at FASVS was different from his *Identificacíon*. The space constricted the performer's movements which extended the action's timing. The less experienced performers sometimes failed to deliver the tension he required to provide the angular movements nor were the sequences of slow and fast action tight enough. But Barbosa also said how the transmission work was satisfactory in his eyes. Had he been given a space such as FASVS's main lobby, he would have made the performance work nonetheless, but it would not be the same as the 1975 *Identificacíon*. But how does such an assumption affect *Identificacíon*'s showing in 2015? According to the artist he sees it as a transmission (Barbosa 2015b). When asked to whom belonged the version from 2015, Manoel Barbosa was clear, saying that the artwork of 2015 was his, with Rovisco's interpretation (Barbosa 2015b).

7.4. Vânia Rovisco and *REACTING TO TIME: Portuguese in Performance*[272]

The first interview with Rovisco lasted for almost two hours and was held in a pastry shop in Lisbon in the middle of August 2015. Three other shorter interviews followed this first one: two via Skype (January 12th and October 24th, 2016), and another on November 3rd, 2016. While the first interview provided the basis for understanding Rovisco's process, the others were follow-up interviews targeting specific questions. In the last meeting in 2016, Rovisco shared her inner thoughts in the form of writing and allowed photographs to be taken of her notebook. On another occasion, she generously shared all the raw photographic and audiovisual data she, with the help of her colleagues, had gathered from across the country during the process.

Rovisco recalled thinking about what Portuguese performance art was before the 1990's New Dance movement (Rovisco 2015). She had started to look for opportunities to present her artistic work in galleries and had decided not to seek artistic inspiration from any Anglosaxon or Germanic origin, but to research the history of the Portuguese performative body (Rovisco 2015). In 2010, she met the art historian Verónica Metello, who was presenting her pioneer work on performance art (see Metello 2007). The intertwining between theory and practice, according to Rovisco,

[272] All Rovisco's citations were translated into English and edited for clarity by this author.

did not happen as much as she wanted although, in examining the *REACTING TO TIME* project website, much of the content reflects recent theory in Performance Studies concentrated on the ways we behave and remember the past.

7.4.1. *REACTING TO TIME* overview

REACTING TO TIME: The Portuguese in performance according to Rovisco "wants to update the specific bodily memory of [Portuguese performance art's] early experiments. Access the source of that information, update it, pass it on to direct experience and present it publicly: these are the goals of this project. It's about building a living archive embodied in the present".[273] Drawing on dance and performance studies theorist André Lepecki's notion of body-archive (Lepecki 2010), Rovisco considers that bodies have an embodied knowledge and that ignoring such a source, "which comes from a relation of accumulated reflexive cultural actions (...) is a flaw in the recognition of a heritage that belongs to all of us" (AADK 2016). In the absence of the archive, Rovisco attempts to recover memories that are embedded in the artist's words and their performative practice (i.e. their bodies), in order to transmit them through her own body. She argues that she does this by "transferring" such corporeal knowledge to an undetermined number of participants in her week-long workshops. These participants, who do not need any previous knowledge or dance practice, engage with this transmission by embodying the score and its gestures so that, by the end of the week, they can present the performance work at a given venue. This process not only activates and transports memories of the original artwork into a contemporary context, through its "actualisation" (cf. Lepecki 2010, 2016) but, with the work's presentation, it intends to engage in a conversation between the artist's generation and present and future generations. According to Rovisco, she transmits more than the specific gestures that constitute the performance artwork, rather she trains the bodies of others to be sensitive to the temporalities of the work, or how the work *works* in the past, present, and future, so that what is "received" is not the artwork as it was, but the spirit it embodied (Rovisco 2016a).

Throughout the several interviews conducted with Rovisco, more and more details about the project emerged. She discussed the importance of what she conceives of as direct bodily transmission. According to Rovisco immediate and direct transmission is of utmost importance to physically embody any new information (Rovisco 2015). This is a crucial part of how the process works with intergenerational transmissions: from the generation of Barbosa (and, as she notes, Alberto Carneiro and Alberto Pimenta) to people in her generation. She then decided to plan n ambitious project of four transmission works with four different artworks/artists. These artists, she said, were to be a man, a woman, a collective, and an action (Rovisco 2015).

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[273] See: AADK, Reacting to time: The Portuguese in performance art, English version. Available at: http://www.aadkportugal.com/reacting-to-time-en/about/ (accessed in 13/10/2016).

7.4.2. Reacting to *Identificacíon*

Manoel Barbosa was the first to answer Vânia Rovisco's approaches. She recalls how important it was to get to know Barbosa as a person and as an artist before starting to work with him. Rovisco asked Barbosa to provide her with an artwork from the 1970s.

The actual stamina required by a young academic to perform *Identificacíon*, especially without any previous experience in dance or performance, was described by this researcher to Rovisco, and this then became a more general discussion on the importance of using practice to reflect on or somehow confront and diffract long-accepted guidelines. Rovisco then suggested how her relationship with Verónica Metello also allowed her to analyse her own process, which is mostly focused on participation (Rovisco 2015, 2016a, 2016b). For any transmission to occur, Rovisco needed to guarantee both workshop participation and the right artwork to re-enact, but also how these choices were also guided by some micro-decisions along the way in the case of re-enacting *Identificacíon*. Rovisco explained how, for example, she could not possibly ask female participants to perform half naked as she felt that this would impact the performance (Rovisco 2015). Rovisco also admits she did not pursue the artist's vision *verbatim* and every single transmission, starting from the first held at FASVS's gallery, was a unique event.

Rovisco has therefore made some changes to the artist's score, such as using wigs and changing some movement sequences in accordance with differences in the configuration of the space such as at FASVS. In fact, to date, every presentation has occurred in a different space, with different people and, as she recalls, her process has also changed with every presentation.

Rovisco explained that the first transmission was the most processual and experimental and that by reviewing its documentation, along with her own insights into aspects of the performance, she consequently revised her own process, which, in turn, influenced her subsequent transmission events. She also explained how she would sometimes try to focus the whole "transmission section" into a single movement in order to frame it properly for the participants' bodies. Given that the number of participants is varied, as are their bodies and their volition; when asked about the degrees of freedom given to participants, Rovisco explained that rather than attempt to constrain any personal aspect of their bodies, she tried to work with their idiosyncrasies. Along with this explanation, Rovisco referred to how she improvised when things did not go as planned. Sometimes, if someone forgot some step, she would try to change the next steps to enhance or utilise some aspect of the error (Rovisco 2015). Although she does not consider these failures necessarily good or bad, she tries to have an overview of the composition and change it in real time to try and recover something that somehow was lost with that error. Error, she clarified, is not the correct word as there are no real errors. The author of this dissertation interprets it as rather unforeseen possibilities.

One of the many unforeseen possibilities that occurred in the first transmission was the one regarding the precise standard hand gesture. Rovisco recalls the that the gesture, according to her

own memory of events, was vigorous and sharp. Memory, however, worked through practice. Rovisco witnessed the same process during the score's analysis with the artist. As Rovisco confirmed each detail of the score with him, she saw how his memory recalled each step of the score. For Rovisco, these processes of memory are essential for her transmission process, not because they provide some kind of indexicality, but because they are mutable and allow for change. Rovisco clearly differentiates *transmission* from *re-enactment*, claiming *transmission* is about transferring a legacy from the past,[274] and that the important point is not the artwork *Identificacíon*, but the performative body that is being "transmitted" to the present and future generations. Rovisco suggests that re-enactment would imply a closing of the work within itself, while transmission allows for its multiplicity (Rovisco 2015). For the choreographer, her transmissions are not versions of *Identificacíon*, but the original artwork's *transmissions*. When asked about the artwork's authorship, Rovisco mimics her own process, and disembodies herself from the role of author to assume the character of the transmitter (Rovisco 2015). Bodies, however, do matter. Rovisco posits that, from her perspective, the most equitable transmission of *Identificacíon* was one which had three male performers and two female performers. According to her, although the space was challenging, that transmission allowed her to see the bodies in the work and to better portray the tensions and conflicts she sees in the original artwork (Rovisco 2015).

The transmissions were, according to Rovisco, successful, because they succeeded in transmitting the artwork both physically and symbolically. Duration is part of the artwork, and when associated with repetitive gestures it becomes, in her opinion, incredibly violent. She explains how in the Portuguese city of Porto the longevity of the transmission event, which lasted much longer than any others, allowed for a growth in tension before the moment of catharsis (Rovisco 2015). The footsteps that echoed around the FASVS gallery while participants were running to reach the performance cycle start point were, Rovisco claimed, part of the work's ambience, such as with the other minor improvisations that occurred in other transmissions. When asked what would be the ideal conditions for the transmission of *Identificacíon*, Rovisco was clear: the same as in Barcelona in 1975, but with participants instead of professional performers. This is, according to Rovisco, the only way to ensure that the work's legacy persists. Indeed, in a video recording from 2014 Rovisco also explains that in transmitting the performative practice of the artwork it is also a process of making that legacy visible in the bodies of people who do not necessarily have any connection to performance. In this sense, drawing on Rovisco's words, it is also possible to say that visibility becomes a record in itself. Records and documents that matter in bodies.

[274] Coincidently, this view is in line with the views of the anthropologist Mary Louise Pratt's account on *transmission* (2013).

7.5. Documentation results: Othering *Identificacíon*[275]

A documentation file about the FASVS iteration of *Identificacíon* was produced after the event and was compiled from information gathered through the participation processes, along with autoethnographic accounts produced during the workshop. Participation in the workshop and in the final presentation provoked unforeseen insights, which changed both the structure and content of the documentation file. Access to Vânia Rovisco's own documentation also allowed for deeper reflection about the documentation process itself. This section builds on the conclusions from the previous chapters to reflect upon the ways participation can ensue diffractive views in the documentation of performance art: both in terms of conservator's participation.

7.5.1. Transmission through bodily practice

Participating in ethnographic research while doing it is not uncommon. Ethnomusicologists, for example, do it when they play an instrument in the context of fieldwork research.[276] Ethnographic research has also been growing outside the idea of participation-observation, with the notion that every act of observation is necessarily participatory, and thus to configure participation as a valid methodology (see Denzin 1997, 2000, 2003). Performance ethnography thus emerges from an understanding of performance as an epistemological process. Where some researchers consider performance ethnography as an aesthetic act,[277] perhaps similar to what is called the ethnographic turn in contemporary art (Foster 1996), there are also instances of its epistemological application to other knowledge domains such as in health (Smith and Gallo 2007) and education (see Ackroyd and O'Toole 2010). According to Ronald Pelias "performance ethnography relies upon the embodiment of cultural others. As such, it is a method of inquiry that privileges the body as a site of knowing." (2007, n.p.n.). To the anthropologist Karen O'Reilly participation "enables the ethnographer to learn about events, feelings, rules, and norms in context rather than asking about them. It enables a focus on what happens rather than what tends to happen" (2008, 160). Like any other research method, participation has its own limitations. According to Atkinson and Hammersley, "complete participation" is limited as "the range and character of the data that can be collected will often be quite restricted" (2003, first published in 1983, 84). The authors continue:

> The participant will, by definition, be implicated in existing social practices and expectations in a far more rigid manner than the known researcher. The research activity will, therefore, be hedged round by these pre-existing social routines and realities. It will therefore normally prove hard for the fieldworker to arrange his or her actions in order to optimise data collection possibilities. Some potentially fruitful lines of inquiry may be rendered practically impossible, in so far as the complete

[275] Excerpts of this sub-chapter were published in two articles: "From the periphery to the center of decision: community engagement and justice in conservation decision-making", ICOM-CC 18th Triennial Conference Preprints, 4-8 September 2017, edited by Janet Bridgland, 8. Paris: International Council of Museums, 2017 (co-authored with Rita Macedo), and "Conservation in the era of participation", in *Journal of the Institute of Conservation*, 40 (2), 97-104, 2017.
[276] See, for example, Michael Jackson's book *Things as They Are: New Directions in Phenomenological Anthropology* (1996).
[277] See Joni L. Jones rendition of his research on the Yoruba deity Osun (Nigeria) as an artistic installation called "Searching for Osun" in "Performance Ethnography: The Role of Embodiment in Cultural Authenticity" (*Theatre Topics* 12.1, 2002).

> participant has to act in accordance with existing role expectations. At the same time, of course, others may be opened up that might not have been available to someone researching overtly. (ibid)

In the present case, participation[278] was applied in order to determine in which ways the conservator's "active participation" in a performance artwork can influence the documentation process. Furthermore, Rovisco's method, as *authorised* by Barbosa, is still ongoing such that the works further 'transmission' is scheduled to take place in future events, which means that the performance practice is still being transmitted from body to body. Taking into consideration Diana Taylor's perspective on the *archive* and the *repertoire* (DTaylor 2003) and comparing *Identificacíon*'s process to the one of *the dovecote* previously described, it is possible to suggest that body-to-body transmission might rescue features of the work that would otherwise be lost: the feeling of strain in the body after practice, or the frustration for not properly understanding how the standard gesture worked. The lack of balance when walking down the stairs, which was a feature introduced by Rovisco in 2015, or the *practical* realisation that a unique participant experience would be completely different with a change of time and setting. Rovisco has said that one only knows how the body works after working the body. Aside from the bodily experience that emerged through active participation in Rovisco's workshop, there is also the actual process of transmission, which occurs in the body and remains in the body, as if the body was an archive of practices (cf. Lepecki 2010, 2016). Documentation then *matters* in various ways including in the documentation file and in the conservator's body, and, meanwhile activates other matterings of the artwork itself. In this sense, arguably, *Identificacíon* is successfully transmitted both through its documents and its transmission-experimentation processes, as the latter perpetuate a form of embodied knowledge, thereby transforming an otherwise somewhat phantasmagorical work into memory. Memory is performative and performatively mattered with intra-actions within and between participants, and with every movement, gesture, or action contributing to the co-constitution of the body-archive. The body-archive, more than constituting a collective memory, ensures a repository of memories that are created and re-created collectively.

In this case, participation seems to lie at the core of both Rovisco's intention and Barbosa's sanction. Furthermore, participation has allowed for the emergence of novel forms of documentation that usually do not figure in more conventional performance documentation due to the difficulties in interpolating performative elements from afar, such as from the notation for complex movements undergone in a performance. In trying to overcome this problem, an annotated version of the artist's score featuring all the details that emerged from the participatory experience of the conservator was added to the documentation. At the same time, the documentation made as part of this research also included comments by both spectators and participants, whose participation also allowed for new perspectives to be documented.

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[278] For more on participation's limitations and potentialities see, for example O'Reilly 2007.

Along with the documentation fields introduced in the previous chapter, others were added in order to reflect upon the artwork and the practices that informed the documentation process. These practices, in turn, were influenced by the documentation created by Vânia Rovisco. This situation led to an overall analysis of the practices of documentation and, subsequently, to the documentation of those practices (of documentation).

7.5.2. Practices of documentation / documentation of practices[279]

From 2015 to the time of writing, *Identificación* has undergone the process of transmission five times in five different locations, with five different sets of workshop participants. Besides the process bodily *transmission*, Rovisco, together with her colleagues, produced a large volume of photo and video documentation for present and future generations. As part of her project, she has also co-produced a documentary about the transmission process: from Manoel Barbosa to her, from her to the workshop participants, and from the various participants to the different publics. At the same time, as she refined her own transmission process, each new opportunity offered new ways to pass on forms of embodied knowledge to workshop participants (Rovisco 2016).

The Rovisco documents include (1) a book delivered to participants, (2) raw multimedia data (available to interested researchers) (Rovisco 2016b), (3) a short and a long video documentary, (4) photo and video documentation created by various members of the public and by the venues, (5) academic and non-academic essays, (6) Rovisco's personal notes, and, finally, according to Rovisco, (7) her own performative body, as well as the bodies of all workshop participants as a material repository of memories that can be continually transmitted.

Rovisco's above-described documents of *Identificación*'s actualisation (or re-materialisation) did not take the form of a technical document, as is normally the case with those produced by conservators, but that of an artistic documentary. The decisions that drove Rovisco's documentation process - and that occurred concomitantly with her artistic process - influenced and were influenced by her performative practice and by her intention for the *bodily transmission of the work*. But how is Rovisco' documentation different from any documentation produced in the context of the conservation of the work? After the completion of the conservation documentation made as part of this research, Vânia Rovisco was interviewed on three occasions, and by comparing it with her process of documentation it is possible to see that as the context for documentation changes, then so does the purpose of documentation (or *conservation problem*), and thus the documentation itself. In the final documentation, it becomes evident that the context of documentation justifies particular choices.

[279] Excerpts of this Chapter were published in "The aim of documentation: micro-decisions of the documentation process of performance-based artworks", ICOM-CC 18th Triennial Conference Preprints, 4-8 September 2017, edited by Janet Bridgland, 8. Paris: International Council of Museums, 2017 (co-authored with Rita Macedo).

In the case of the type of *artist's interview* executed for this research, it becomes clear that while in the field of Conservation there is a continued reliance on semi-structured interviews (Beerkens et al. 2012) Rovisco chose methods that are more closely related to her practice. In her first sessions with Barbosa, the context of the work was explored, and Barbosa's score of *Identificación* was reviewed. In her following meetings with him, the focus was on many aspects of the movement and of the body, with these sessions taking place in the format of an open interview whose themes had been previously identified, but the conversation occurred naturally. Regarding the depth of *specific questions*, there were also some differences between her methods and the ones employed by this author. In keeping with the relevant Conservation literature (cf. Beerkens et al. 2012) details such as the performer's clothes and details about the space and lighting of the performance's ontogenesis were focused on in the artist's interview. Rovisco, on the other hand, focused on the meaning of the work and on specific gestures, such as the mechanical gesture to be continually repeated by performers, and without paying particular attention to more material details of the originary performance work.

The *structure and taxonomy* of the final document were also expectedly different. The conservation document was technical (i.e. working as a manual for future presentations of the work), and the document produced by Rovisco can be considered an artistic product of her practice. The author of this dissertation has produced a structured document designed around the possibilities for the future preservation of the work's materiality. Similar to *the dovecote*'s process, it had been done by introducing fields such as "Conditions for reinterpretation", "Location of material remains and props", "Documents about the work", "Related works", "Previous presentations", "Transmission efforts", and "Performative aspects of the work" as well as incorporating regular documentation fields that include both broad subjects such as "Creative process" or "Historical context", and more detailed conditions such as "Space requirements".

Vânia Rovisco's documentation is different. According to her, she chose a particular filmmaker to make her documentary because he shared her sense of timing – that is, he shared her way of seeing how every process occurred, without being hurried (Rovisco 2016a). Before each workshop day began, and at each different venue, she would discuss viewpoints and angles with the filmmaker such that this holistic view of the filming process became an almost unspoken negotiation between the filmmaker and the choreographer that developed through continued practice. Rovisco and the filmmaker continued their collaboration in the video post-production, where the pace of the performance's movement was often translated into image transitions or into other aspects of the edit. Along with the documentary, Rovisco produced a text in the form of a journal which detailed each encounter with the artist as well as her personal remarks about each transmission event, following a method similar to autoethnography .

With regard to this written documentation, the differences between *the type of discourse* developed in the field of Conservation and by Rovisco are even more apparent. While the documentation

file produced by this author provides a detailed account of the main features of the performance work, Rovisco delivered a phenomenological-ideographic report, focusing on the artist's feelings and emotions, and on her own inspirations for her artistic approach to the work.

All the decisions made by Rovisco, from the choice of filmmaker, the discussions about viewpoints and angles, the video editing, and every word she chose to illustrate her thoughts in her journal-like account, directly influenced the production of the final documentation. At the same time, many of Rovisco's decisions were made visible precisely because she was documenting her process in order to produce a documentary film. The conservation documentation was also influenced by decisions including the choice of specific words during the interviews, the selection of specific words used to describe the indescribable, or in the autoethnographic account that was produced as derived from participation in the workshop. And, once again, the structure of the final conservation document was influenced by these decisions inasmuch as these decisions were influenced by the conservation context and aims (i.e. *Identificación*'s conservation as a material-discursive practice) as defined by the conservator's agential cuts.

The decisions that each documenter made during the documentation process are particularly relevant, as they not only have influenced the final document, but they will also influence future documentation processes, and thus, future decisions about the work. But how can the different ways of understanding *documentation* affect the ways of doing documentation? Considering Barbosa and Rovisco's perspectives on delegation, how does it affect the work's authorship?

7.5.3. On authorship and delegation

According to Barbosa, the interpretation by Rovisco of *Identificación* comes from the collective artistic effort effected between Rovisco and himself. Rovisco sees herself as a bridge between generations, a vehicle for transmitting memories. Looking at the notion of an artwork's biography (see van de Vall et al. 2011), Rovisco's interpretation of *Identificación* can be seen as a versioning of the 1975 originary event which, at the same time, brings about unexpected repercussions as her participants are not only the vehicles conveying a particular moment of artistic expression but they also bring their own perspectives to the work's history. However, as the creative authority of the work is divided between Barbosa and Rovisco, and arguably with the workshop participants, how can such a fragile work, devoid of substantive materials, be preserved? Who should be called on to decide the next future of *Identificación*?

The analysis begun in the last chapter provides the means needed for this discussion. Every single one of *Identificación*'s transmissions can be seen as materialisations of Barbosa's work through the mattering of bodies and its performance remnants. Bodies and remnants are intra-related as they are part of the many histories that populate *Identificación*. As detailed in the interviews with Rovisco, it can be said that bodies come to matter through practice and in this case, through materialisation.

It was only by teaching Rovisco that Manoel Barbosa remembered the work. It was only by seeing her perform his work that Barbosa understood that the mechanical gesture was wrong. Memory is then also materialised through performance.[280] Or, to put it in another way and in the style of Karen Barad, memory is performative, coming to matter through its performative materialisation. These materialisations are as plural as the bodies that performed them. They matter diffractively. Indeed, by ceding some of his 'authorial power', Barbosa allowed for multiplication of his work. As Barad says, concerning Foucault's appraisal of the body:

> If Foucault, in queering Marx, positions the body as the locus of productive forces, the site where the large-scale organization of power links up with local practices, then it would seem that any robust theory of the materialization of bodies would necessarily take account of how the body's materiality—for example, its anatomy and physiology—and other material forces actively matter to the processes of materialization. (Barad 2003, 809)

In this sense, the delegation to Vânia Rovisco and each successive group of participants, allowed for a manifold increase in *Identificacíon*'s agential cuts, as a set of productive and co-constitutive material-discursive practices that acknowledge alterity and, in turn, balance power relations. This idea challenges the notion of the artist's sanction in the Conservation of Contemporary Art (cf. Irvin 2005); that is, that previous manifestations of a given artwork are meant to inform future decisions. In contrast, in the case under discussion each manifestation is truly seen as such: a materialisation of an immanent possibility. Documentation then emerges as an agent that pursues multiple materialisations in the realm of all of *Identificacíon*'s immanent possibilities.

7.5.4. All that is absent, all that is lost

Through the previous analysis of the documentation process of *Identificacíon*, it is possible so see that the different approaches taken by different disciplines to *documentation* and the *document* have some practical consequences: different ways of understanding documentation demand different ways of producing documentation. At the same time, any observation-effects can be reduced by incorporating a greater variety of perspectives, with concomitant multiple agential cuts being apparent in the documentation produced.

Acknowledging that any practice of documentation is essentially lacunar, it is possible to relativise the importance of artist's interviews in the case of work such as *Identificacíon*, that is, that have a score and in which the artists concerned do not necessarily oppose any future interpretation

[280] The idea of materialising an artwork through memory is not new in the conservation of installation art. As mentioned in Chapter 1, important information for the decision-making process may be obtained by reinstalling the works under study. Indeed, Vivian van Saaze (2013) and Cristina Oliveira (2016) consider art re-installation as an essential step in documentation production. Oliveira, referring to Sherri Irvin's pronouncement about the artist's sanction "that contemporary artists fix the features of their works not only through their actions of making and presenting objects, but also through auxiliary activities such as corresponding with curators and institutions" (Irwin 2005), explains that assisting artists in the reinstallation of their works provides the conservator with practical knowledge about their decision-making process while reiterating the artist's intentions (Oliveira 2016).

of their work. Artists' descriptions about their own works, even if complemented by visual documentation, are incomplete, and there are some features of the work that are impossible to translate into words. Manoel Barbosa's mechanical gesture, for example, can only be conveyed by its incorporation through bodily practice. Although Rovisco's transmission practices raise the issue of the body as a document, for obvious reasons the conservator's body cannot become an archive of all performance-based artworks that exist in a given museum collection. Nonetheless, it is possible to draw something from the practice of performance as made corporeal through participation in the execution of such works, along with the provision of an autoethnographic account about that process for any final documentation.

This case study, aside from invoking ideas about public participation in the creation and execution of performance works as 'participatory' or 'socially-engaged artworks', offers an alternative view from which to think about the continued transmission of the spirit of these works for present and future generations. Arguably Rovisco's techniques can be seen as a way to safeguard the future of *Identificacíon* and, according to ICOM-CC's definition of conservation, it can also be considered a way to conserve *Identificacíon*. Such participatory action further allows the creation of a form of embodied knowledge within the conservators themselves. In a way this is reminiscent of the notion of 'godmothers' as employed by the Japanese artist Suchan Kinoshita, who trains individuals to take care and make decisions about her works and their future trajectory (Macedo 2008). The assertion here is that the conservator who engages in such performative practice might be better equipped to make nuanced decisions about an artwork's future reinterpretations. Indeed, following on the notion of *body-archive* referred to in this chapter, it is through participation in a performance that the body of the conservator becomes an archive of that performance's practices, which could not be transmitted so fully otherwise. In the case of *Identificacíon*, the mechanical gesture that permeates the entire performance can only be conveyed through understanding its execution and that understanding is best achieved through bodily practice. In order to address any such limitation in understanding, a new field, the *documentation of absence*[281] was created for *Identificacíon*'s final conservation documentation. In this field, the conservator annotated the extant score or relevant document with all the features that cannot be described or transmitted in words alone to indicate what is missing from the documentation, including their own experience.

To date, the transmission of *Identificacíon* is ongoing and is sporadically presented in many different venues. Transmission also occurs when the artwork is recursively disseminated by its participants, either by gestures, stories, or interactions. Thus, we might describe its conservation as 'processual' as each iteration of the work as it travels the globe means that various local communities engage in its process thereby multiplying the work's perspectives and acting upon the materialisation

[281] The term "documentation of absence" was inspired by Ana Bigotte Vieira's notion of "curatorship of absence" (2016).

of the work's immanent possibilities. Arguably, these multiple perspectives should be documented not only to inform future conservation decisions, but also to inscribe in the work a multitude of memories.

In the case of *Identificación*, because some participants were hard to contact after the workshop, only two of their perspectives were collected. Furthermore, there was no possibility to observe other transmissions except indirectly through their documentation. As well the data gathered regarding the audience reactions was also limited. Incorporating audiences' reactions into documentation would help reinforce the delegated nature of the work, which was at the core of Rovisco's intention to diffract 'authorial power' into the participants involved. Thus, the field labelled the documentation of absence was filled in with acknowledgements of the potential knowledge lost in the process, that is, all the known unknowns (the unknown unknowns will perhaps need to be reconfigured as known unknowns by other agential cuts in some other time).

Finally, the introduction in the produced documentation of an initial statement about the "aims and scope", or "the aim of conservation" in the moment the documentationwas executed provides a better understanding of the conservation context and goals. As such, this would inform future decision-making processes as it could provide a privileged view of the given conservation context at the time. And by applying this step the documentation process gains continuity, linking past and future versions and decisions.

7.6. Conserving performance art diffractively

In the introduction of his book *The Art of Living: An Oral History of Performance Art* (London: Palgrave Macmillan), the art historian Dominic Johnson suggests that critical historiography needs to track *counter*-narratives, allowing for the advent of new perspectives about the history of the world:

> How (…) might we write a history of such variously excessive, striking, and anomalous practices of performance art? A particular history emerges when a chosen set of coordinates, including activities, personages, events and genealogies, is privileged, affirmed and reaffirmed. A deceptively simple question arises as the basis of any critical historiography: what alternate history – or *counternarrative* – is available when one tracks a new genealogy through a different set of historical points of reference? What new historical narratives, and conceptual conclusions, might be affirmed when a new set of stories are made available? (Johnson 2015, 3)

Through the process of participating in Vânia Rovisco's transmission workshop, the conservation process undertook a less than familiar route which enhanced many neglected perspectives, while allowing new ways of seeing and experiencing *Identificación*. Rovisco's transmission practice, more than enhancing her role as an "expert", makes participants visible throughout the various phases: from workshop to the public performance. Although Rovisco's process cannot be categorically thought of as a conservation effort, given the different aims of documentation, it surely contributed to legitimising and recognising alterity in the documentation process: other voices, other bodies, other materialisations of immanent possibilities. In this sense, the notion of multiple agential

cuts was introduced in the final documentation via the inclusion of two new fields: "aims and scope", and "documentation of absence", with the conservator's agential cuts, in themselves, acknowledged as a product of such diffraction. In the case of *Identificación,* it is also possible to say that Conservation and performance art came to matter through their intra-actions. Not only was *Identificación* changed with the documentation process (as it now has a new materialisation in the documentation file, which is a reflection of a point of view), but the documentation process was also influenced by the artwork's materialisation. Matterings within *Identificación* and documentation, conservator and artwork, artwork and context, or even the conservator and context were indeed co-constitutive through the practice of participation. In other words, looking at documentation as a process of mattering provides a way of seeing the documentation process itself as co-constitutive, building on the body of documents that constitute the performance artwork, the body of the artwork, and the body of the conservator. All those materialities change and are changed by documentation done as practice. That is seen by the acknowledgement of the lacunae that might exist in the documentation and the reflexive understanding that the context of documentation might affect both the documentation itself and the future iterations of the artwork.

In this chapter it has also been argued that power diffraction through participation develops new performance art matterings while promoting the acknowledgement of alterity in the documentation process. Participation appears as a way to diffract the documentation process, including other measurements of the artwork's realm and thus reducing the number of exclusions that exist in any documentation process. The process can be executed in various ways and this chapter focused on the preservation of a performance artwork based on participatory practices and introduces the idea of a new role for the conservator as an active participant in these processes. This work demonstrates that a conservator could, in many instances, move beyond their traditional role as an observer or as observer-participant, and recognise their direct engagement with those performative practices that form and structure much about the artworks entering the public sphere. Conservators thus must go beyond producing purely technical documentation and be involved in constructing the narratives that surround the conservation of such artworks. In the case of participatory performance artworks, this thesis argues that this can be achieved through careful documentation of the engagement process with involved communities, description of the mechanisms of collaboration, and the critical reflection on the possibilities and challenges. It is through this active engagement which is being recommended here that it is possible to more actively share the responsibility for preserving this heritage. The practice introduced in this thesis of diffracting the documentation effort also entails another added value: although the conservator's body cannot become an archive of all performance-based artworks that exist in a given institution, multiple body-archives could emerge through participation in the conservation of performance art. Moreover, instead of being controlled by the logic of

what is often called the archive, these body-archives perform diffractive acts of mattering, thus preserving a myriad of counter-narratives as were shown to co-constitute *Identificación*.

CHAPTER 8

Discussion and further remarks

In her essay *The now and the has been: paradoxes of live art in history*, the art historian Amelia Jones addresses the "conundrum of how the live event or ephemeral art work – the act that can "never be made the same way twice" … – gets written in history" (Jones 2012, 11–12). This quote goes to the core of the central issue facing the conservation of performance art. In the context of the present research, three problems hampering progress in the conservation of performance art were identified (see Chapter 2): (1) Conservation's scope is often seen in opposition to the nature of performance artworks, (2) there is a lack of an epistemological analysis of Conservation's documentation methodologies, and (3) there are difficulties in managing the artwork's network of social connections that affect the practical logistics of conserving performance art in an institutional context.

The present dissertation aimed to understand the ways Conservation's documentation changes performance art and how performance art, in turn, changes the way we practice documentation. In this sense, it focuses on the first two problems. This dissertation has contributed to current knowledge by (1) making visible the importance of the documentation context, (2) proposing new fields to the documentation file that enhance the conservator's reflexivity during the documentation process, and (3) suggesting conservator's participation as a method for the documentation of performance art in the context of its conservation. In a broader view, through an analysis of documentation processes through agential realism and the acknowledgement of Laurajane Smith's notion of "authorised heritage discourse" (2006), this dissertation has also contributed to the understanding of Conservation as being part of a political process that includes and excludes perspectives. It also proposed that Conservation's current ethical codes or guidelines tend to enhance values that are more aligned with Laurajane Smith considers "authorised heritage discourse", thus limiting possible alternative manifestions of artworks. Drawing on Karen Barad's onto-ethico-epistemo-logical approach (2009), this dissertation then proposes that critical conservation processes should incorporate a recognition of the conservator's ethical responsibility to acknowledge absences and misrecognitions, as well as recurrent and invisible discourses. This includes recognising how these factors might affect the ways artworks are transmitted to the future.

Before exploring the ways documentation and performance intra-acted during conservation processes it was necessary to explore the dichotomy of tangibility-imateriality that was identified in Chapter 2. In Chapter 3, the nature of Conservation was discussed within the context of recent advances from Critical Heritage Studies. Evidence was then presented showing that that Conservation, instead of being exclusively associated with tangible objects, constitutes and is co-constituted by material-discursive practices. The argument then followed that the Cultural Heritage work is made up of the values that constitute it, which are, by nature, intangible. In this sense, Conservation deals with the manifestations of such intangibility. Manifestations can be more or less enduring (for example, a painting is more enduring than a performance artwork) but are nevertheless manifestations that reflect a series of aspects of the moment of their creation and the successive moments that might involve change in their biography and materialisation.

The nature of performance art was then investigated with an analysis which explored concepts from the field of Performance Studies (Chapter 4). This led to the position, argued in this thesis, that performance art, instead of existing only in the present, presents itself in various material ways, which are repeatedly disseminated. Performance art emerges as a heritage work also constituted by heritage material-discursive practices. In this sense, this dissertation proposes that performance art, along with any other cultural heritage item, exists in a state of intangible potentiality, being materialised in any act of observation (or, to use Barad's words, measurement). As a result of the literature analysis in Part I and the exploration of developments in other related disciplines (e.g. Critical Heritage Studies and Performance Studies) it was argued in this thesis that it is possible to assume that the traditional opposition between self-contained artworks and performance-based artworks loses its relevance. Every artistic manifestation can be interpreted as both intangible and material. Both self-contained and performance-based artworks have changeable and transitory materialities. It was argued that both are a product of choices, made throughout their history, that ultimately lead to one given materialisation instead of another. Both are necessarily apprehended by the audience and are recursively disseminated; both exist as a spurt to the memories and minds of the beholder. Indeed, it was shown that is not a matter of *if* a given artwork is ephemeral or not – it is a matter of how that ephemerality is placed in its temporal setting. In other words, every single artwork, from an historical monument to a 15th-century manuscript, or a manifestation of performance art, is impermanent – its impermanence can be more or less expanded in our understanding of our temporality, depending on the *medium*.

In order to demonstrate how documentation practices change and are changed by performance artworks, two case-studies by two Portuguese artists were presented. Each of their documentation followed different methodologies. This is the first time performance artworks from Portuguese artists have been documented within the context of Conservation. The documentation of Carlos Nogueira's *the dovecote* followed what can be considered a more canonical process, as has

been described in the Conservation literature (Chapter 5). After this exercise of following this accepted standard for Conservatoin documentation, the consequences were evaluated. Process contingencies were then presented and discussed in light of the concept introduced by Karen Barad of agential realism (Chapter 6). The analysis which was carried out of the documentation process demonstrated how current methodologies are typically focused on performance-based art's materials instead of its materiality and how that focus increases the number of exclusions in the documentation process. In this dissertation, it was argued that these exclusions are acts of affirmation of the dominant cultural and political discourse and, in that sense, contribute to the invisibility of counter-narratives which not only co-constitute but are an intentional part of the fabric of performance artworks. In the case of Nogueira's *the dovecote*, documentation has allowed the unveiling of many of the artwork's characteristics: the fact that there are two sets of doves, that the artist has changed his own perspective about the work rendering it less participatory, and that the artwork's future might lie in the recovery of the audio file that is in Nogueira's possession. The documentation process itself was considered with regard to the importance of facing a complex artwork through the eyes of a multidisciplinary team. It was argued that recognising multiple views will avoid the perpetuation of a single perspective and will also allow for different information to be retrieved during interviewing sessions. Furthermore in Chapter 6 it was shown that such a multidisciplinary team should include people outside what Salvador Muñoz Viñas calls "experts." Restricting the team to "experts" in a conventional approach to documentation systematically reaffirms the same narratives and counter-memory movements are constrained along with any performance work's potentiality which resides outside what is commonly referred to as the "official history". Aside from implying a constant delimitation in the materialisation of these works, by examining Barad's and Nancy Fraser's theories on social exclusion, conventional documentation methods (such the one that was applied to Nogueira's case study) can be shown to also immortalise social injustices in the form of, for example, community misrecognition. In this sense, these exclusions damage not only the performance artwork itself, which is characterised by a plurality of states of "in-betweenness", but the social fabric that co-constitutes it and considers it cultural heritage. To gain further insight into the practices of documenting performance artworks, this researcher then examined Nancy Fraser's notion of *parity of participation* in relation to the documentation of Performance Art. This led to the new notion that *Participation*, understood in the broad sense as an act of yielding authority, should be incorporated in the documentation process as a way to recover performance art liminality while potentiating possible inclusions in the process of documentation.

As described, participation occurred in *Identificación*'s documentation process in multiple ways. The documentation process itself was mostly based on what is typically understood in ethnographic research frameworks as participation, since the author of this dissertation was part of the training and final presentation of the artwork's re-enactment. Although participation has its own

limitations (namely the lack of methodological distance towards the object of study), it provided important insights regarding the performance's bodily practice. Other participants also took part in the process, and their views were shared through personal communications. In this thesis it is argued that the act of participation adds a new set of agential cuts to existing ones, enhancing the artwork's range of possible materialisations (Chapter 7). Participation also revealed performance art as a material-discursive phenomenon, as it generated agential cuts that co-constituted new ways of seeing not only the work *Identificación*, but also performance art, and Conservation documentation as agents in themselves. As a result of this research using the example of *Identificación* it is possible to conclude that the diffraction of authorial power in conservation endeavours is not a dislocation of authority, but rather a multiplication of artistic instances. It was argued that Manoel Barbosa's authorial power was not diminished by Rovisco's interpretations and participants' re-enactment but rather multiplied. Artwork's materialisations are thus seen beyond any one re-enactment or instance produced from a given set of documentation files or archival documents. Instead, *Identificación* is materialised in the bodies and minds of all the people that were involved on its transmission process, from participants to audience members, who now are in possession of their own body-archive. Indeed, in carrying out the case study of *Identificación*, the idea of 'the body as a document' was identified as an operative concept for the conservation of these and other cultural manifestations. The body of a conservator is already an archive of practices, accrued from peers, and such practices can be observed in the application of many methods in the conservation of other kinds of cultural heritage. However, as argued in Chapter 7, such an archive can only fully come about through the conservator's active participation. The body-archive of practices is multiplied by the workshop participants, while the conservator's body serves as one repository of practices and material memories of the performance. Indeed, as conservators already contribute to the work's archive by producing documentation, it is argued that they could contribute further by embodying that documentation. What appears as a rather intangible task, is indeed material and constitutive of other materialities – in this case, the final documentation. Through the provision of autoethnographical accounts alongside the participatory process, it was shown that it was possible to include not only what was recovered, but to identify that which got lost or could not be recovered. The conservator's participation, therefore, enabled the introduction of two new fields of documentation, one for the 'documentation of absence' and another for the 'aims and scope of documentation', which provides a window into the conservator's agential cut. In the latter case this new field provides the context of decision-making that recognises not only the voices that were heard but also acknowledges gaps and lacunae within the process, therefore the documentation produced is in line with what Barad calls the *ethical responsibility* of acknowledging and recognising alterity.

As mentioned above, contributions from this research can be expanded beyond the realm of the conservation of performance art. Given that all cultural heritage is constituted by material-

discursive practices, being always intangible and, yet, always material, the issues of inclusion and exclusion explored in this thesis can be transferred to conservation practice in general. Conservation practice can make peripheral narratives invisible, either by erasing traces of the object's history, or by not allowing communities to truly intervene in the assessment of the object's social significance, or by not fully explaining in the related documentation how such an assessment occurred. These practices not only endanger the artwork, but they are also a symptom of successive acts of injustice that are perpetuated by stakeholders with power. The identification in this thesis of the need to incorporate these issues in future documentation practices provides the means to tackle issues of misrecognition and injustices of representation within conservation's decision-making processes.

8.1. Future Research

Thinking about the field of Conservation in the future necessarily means rethinking the ways in which the sense of an artwork or cultural expression might be transmitted between present and future generations. This implies a change of paradigm both in the duties and responsibilities of conservators, and also in terms of their skills. It might seem unimaginable to require conservators to add ethnographic and other social science practices to their already very interdisciplinary and broad skill set, however as this thesis has argued, this is in line with the role of the conservator as an agent in the decision-making process, which, in the future, promises to involve an even larger number of distinct stakeholders. An increased focus on practices in the social sciences seems to this author the only way to create the tools required to rethink what such new transmissions could involve.

Finally, the present dissertation performs an *agential cut* in itself. Although it fostered instances of alterity, engaging with exclusions and counter-narratives, the amount of exclusions far exceeds the possible inclusions. All agential cuts inevitably produce entangled exclusions and, as such, conservation ethics needs to encompass a commitment to the co-constitutivity of every conservation act. Further work in this field encompasses, in this sense, a deeper analysis of the notion of participation, including the ways participation can contribute to dislocation of institutional power bases dominating the conservation process. Insights from Performance Studies, in the ways Conservation is performative, are also worth future study. The practical problem of an artwork's management in institutional contexts could also be read diffractively by deploying Karen Barad's agential realism. The same could be said about practical ways of engaging with communities and enhancing communities' participation in conservation's decision-making processes. Given that "communities" is still an ambiguous notion, a systematic study about communities' participation might need to be precluded by a theoretical examination. The association between "communities" and "place", , provides a good starting point for this discussion. Shifting the focus from museums and centralised institutions into local institutions and municipalities will allow for a geographical delimitation of cultural heritage communities. In this sense, pilot projects (such as the COMUS project "Community-Led Urban

Strategies in Historic Towns") could help find ways to enhance community participation through practice. While this is especially hard to pursue in the case of, for example, built heritage, performance artworks, due to the temporal delimitation of their actual existence, can add to the feasibility of such a pilot project. The role of digital communities is also a topic of interest for future studies regarding community mis/recognition (the programme "Sharing is Caring", developed by the SMK Denmark is worth mentioning as a point of departure).

Communities might indeed be a sustainable answer to Cultural Heritage care in present and future endeavours. The decision of what can be considered Cultural Heritage is already dependent on the values provided by communities, but involving communities might dislocate centres of power, which will expand Conservation's responsibility while promoting new ways of interacting with the true owners of Cultural Heritage: ourselves.

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Nogueira 2015a — Nogueira (2015). Interview with Hélia Marçal, artist's residence, January 14th.

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Nogueira 2015c — Nogueira (2015). Interview with Hélia Marçal, artist's residence, February 4th.

Nogueira 2015d — Nogueira (2015). Interview with Hélia Marçal and Cláudia Madeira, artist's residence, March 22nd.

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Appendix

APPENDIX 1

Case-studies: brief overview and context relevance[282]

> Heaven; applause that is not only mundane... Congratulations, but be prepared for the next phase that might perhaps turn out to be Hell, perhaps the origin of the future. To begin again is not easy, to see or say again all the marks, all the emblems, all the signs of the earth, the sky, of your own body. Accept the fact that you were wrong, recognize your own ignorance. Once more on a knife's edge with eyes closed, determinedly in search of another breach in the wall. It is not easy… But to invent the future there is no other way: the future can only be *performed*. **Ernesto de Sousa**[283]

In the passage quoted, the theorist, artist, and critic Ernesto de Sousa (1921-1988) captures something of the artistic *zeitgeist* of the mid-1980s in Portugal, which would lead towards the creation of the movement called Nova Dança (New Dance) in the 1990s (Madeira 2007). But if the future can only be performed, what about the past? Portuguese performance art created up until mid-1980's has, until recently, been systematically absent from any "official" historical narratives. And while de Sousa suggested that the future was performed, he also commented, having been one of the participants in this particular history, on the non-history of the Portuguese avant-garde.

> (…) the history of modern Portuguese culture is (still) a history without history, with no real internal evolution, without continuity. (...) The history of the avant-garde in Portugal is the history of an absence where asceticism and the senselessly heroic are mixed with an inevitable epigonism, and the rest — in the best cases — are of no importance. Following its logical meanderings is to collect the parts (only parts are possible) of a huge future patience. (Sousa 1998, 134–135).

While art historians such Alexandre Melo regard this period as "stationary" and part of an international trend towards a negativist perspective on the world (Melo 1998), others such as Raquel Henriques da Silva characterise it as innovative, experimental, and as the advent of cosmopolitanism in Portugal (da Silva 2009). There are many reasons for the absence of this period of the avant-garde from official art history, and most of them are related to the Portuguese political situation in the 1970s when tension was at its highest point. Indeed, the Portuguese socio-political context provided

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[282] This chapter includes excerpts from "Performance art temporalities: relationships between Museum, University and Theatre" (Journal of Museum Management and Curatorship, 2017, co-authored with Cláudia Madeira and Daniela Salazar).
[283] In Ernesto de Sousa "Action-arts or Performances (Performing Arts)", in *Dialogue on Contemporary Art*, Lisbon, Calouste Gulbenkian Foundation/ACARTE, 1985.

special conditions for the appearance and rapid disappearance of the genre. Portugal suffered one of the most prolonged dictatorship periods of the 20th century (1933–1974), which was characterised by massive political persecution and repression, as well as a high degree of illiteracy and poverty (Rosas 1996). Many of the works produced in Portugal up until the mid-1980s dealt with societal issues - including themes inherent in the Revolution of 1974, the Dictatorship, and the 1961-1974 Portuguese Colonial War - a factor that cannot be ignored when thinking about the absence of records and documentation that led to their early invisibility (Madeira 2007, 2011, 2016a, 2016b, 2017). Works including *Música Negativa* (Negative Music, 1965) by E. M. de Melo e Castro, *Identificación* (Identification, 1975) by Manoel Barbosa, *Rotura* (Rupture, 1977) by Ana Hatherly (1929–2015), *o pombal* (The dovecot, 1973) and *os dias cinzentos* ("the grey days", 1981) by Carlos Nogueira, and *Revolution my body nr.2* (1977) by Ernesto de Sousa are examples of such "disappeared" works. This chapter presents a brief overview of the historical context of the 1970s in Portugal and, as recurrent throughout the scholarly work published surveyed, presents a hypothesis about why Portuguese performance art has not been historicized and is missing from art collections, and thus from conservation.

Swinging moods: performance art in Portugal

The first signs of an openness towards new media art came in the 1960s, with the creation of an art market and a system of subsidies that did not rely on the Portuguese State. According to the art historian Raquel Henriques da Silva, this situation revolutionised the art scene during a period of political oppression and intense censorship by creating means for the development of contemporary art (da Silva 2009). Da Silva characterises Portuguese art from the 1970s as being evidence of a growing reliance on new media - including using the body, moving image, text, music, and being much influenced by John Cage and others - while continuing connections with more traditional media such as painting and sculpture. The relocation of these types of media in different contexts - including the streets and the new galleries that emerged in the late-1960s - somehow created new forms of legitimacy for time-based media arts. After the revolution in 1974 and the subsequent transition period (PREC – Processo Revolucionário em Curso), the newly democratic state created several organisations that promoted contemporary art production and exhibitions around the country (see Mailer 1977, Rosas 1996 or Maxwell 1995). Among these efforts, the seminal exhibition "Alternativa Zero" (1977), organized by Ernesto de Sousa is worth mentioning, as it was one of the key artistic events of the decade (and of Portuguese art in the 20th century).

According to sociologist and historian Cláudia Madeira, the end of the 1970s was also the end of Portuguese performance art. With the emergence of organised art markets, she argues that the use of performance as an artistic medium severely declined (Madeira 2016). And, according to da Silva, the end of the 1970s was characterised by two situations: a "tragedy in flames" and a "reborn

phoenix," with a hopeful future of sorts appearing for the contemporary art scene. On the 20th of August 1981, a severe fire devastated GNAMB (Galeria Nacional de Arte Moderna de Belém), one of the few bastions of contemporary art during the dictatorship, reducing it to ashes and causing irretrievable losses to both its tangible and intangible assets (Ochôa 2009). However, in the same year, José Sommer Ribeiro inaugurated the exhibition "Antevisão do Centro de Arte Moderna" (*Preview of a Modern Art Centre*), to display the project for Portugal's first contemporary art museum in Lisbon, promoted by the Calouste Gulbenkian Foundation. Giving an overview of the decade, da Silva suggests that the State recovered its role as a promoter of contemporary art production only to lose it again by the end of the 1970s after the disaster and the inauguration of what is in effect a private contemporary art museum. However, moving from a period of turmoil from the middle of the decade to the end of the 1970s ushered in a much calmer state of affairs and da Silva, in concluding her analysis of the period, ends on a positive note by suggesting that "against all appearances, things had drastically changed…"(da Silva 2009, 17).[284]

Historicization efforts: from the artistic community to academia

The first effort for systematising Portuguese performance art came from the artist Manoel Barbosa (b. 1953, Rio Maior), who in 1985 published the first chronology of the genre (Barbosa 1985).[285] First appearing in the catalogue of "I Encontro Nacional de Performance" (Torres Vedras), and promoted by Barbosa and the artist Fernando Aguiar, the chronology is a canonical reference in the field, as it is the most complete document regarding performance artworks from 1961 until 1985.[286] What is portrayed, however, presents limits that come from the ephemerality of the genre itself but also the informality of the artistic events it catalogues. Many of these performances were not communicated widely across the artistic sphere, with neither the event itself nor any testimony recorded, still less any proper cataloguing. Thus, any inaccuracies in the chronology presented perhaps disproportionately affects how the genre has been represented.

In addition to what is, nonetheless, Barbosa's essential chronology, the history of Portuguese art performance is only just beginning to be produced, although the several contributions that have stemmed from the so-far partial investigations are insufficiently correlated to constitute a complete historical chronology or even a critical discourse regarding the work. However, such scattered studies - from across art history as in the dissertation by Verónica Metello (Metello 2007), and including Brandão (2017), along with work from cultural studies such as Vieira (2014) and Pais (2017), and in

[284] It is possible that this positive note is due to the emergence of the ACARTE, a hub of artistic exploration in the 1980s hosted by *Calouste Gulbenkian Foundation – Modern Art Centre* and lead by Margarida Azaredo Perdigão (see Vieira 2014 for more details). The ACARTE programme was one of the triggers for the emergence of the internationally renowned Portuguese *New Dance* movement.
[285] See Appendix 3 for a systematisation of Barbosa's chronology.
[286] Other academics, such as Cláudia Madeira (2006) and Mariana Brandão (2016) have since added to this chronology. See Appendix 2 for more details.

sociology and anthropology (Madeira 2007, 2012, 2014, 2016, 2017a; and Raposo 2013) - have all been pioneering in the attempt to create a body of knowledge for the genre.

In the field of Museum Studies, it is also important to mention the dissertation by the former director of the Modern Art Centre from Calouste Gulbenkian Foundation, Isabel Carlos: "Performance ou a Arte num Lugar Incómodo" (*Performance or Art in an Uncomfortable Place*, 1982). This is probably the first theoretical examination of the genre published in Portugal. However it arguably suffers a lack of historical perspective about Portuguese artists, perhaps due to there being no real temporal distance between the time of the works and her analysis. Besides Carlos dissertation, the study of Portuguese performance art in the field of Museum Studies is rare, although with some exceptions such as da Silva (as already discussed) and Daniela Salazar (Salazar 2013). Portuguese museums, along with other institutions, have similarly been cautious regarding the exhibition and critical analysis of performance artworks from the 1970s.

The institutionalisation of performance art in Portugal: practices of preservation between the museum, theatre and the university

Many are the spaces performance art has been occupying. It is in these places where memories have been made that narratives about the genre can promote its relevance, visibility, and history. Such places foster their own *practices of preservation*. In this sense, they can be considered as activators of part of these works within their own sense of what *preservation* implies. Even the mere presence of performance art in specific places, such as museums, the streets,[287] universities, or even theatres and their stages, is seen as precarious. The very expression *may occupy*, reflects one of the problems of these spaces of performance art: sometimes modest, other times visible, performance art's presence has become common in these spaces, and yet, it seems that the genre is always surviving, not because of, but in spite of its environment.

The exhibition *Teatro sem Teatro* ("Theatre without Theatre"), commissioned by the Museum of Contemporary Art in Barcelona in 2007, and also presented at the Berardo Collection Museum,in Lisbon between 2007 and 2008, is an example of the presence of performance art - or, at least, memories of performance art - in the Portuguese museum context. It presented material remnants of works by Portuguese artists, including printed documents from *Manifesto Anti-Dantas* (1915)[288] by José de Almada Negreiros (1893-1970), photographic documents, from *Estudo para 2 Espaços* (1977) by Helena Almeida (b. 1934), and photographic documents and text from Ernesto de Sousa's (1921-1988) *Revolution my body nr.1* (,1977). No performance nor recreated performances were presented

[287] The discussion of performance art as street or public art, although pertinent, falls beyond the scope of this thesis. For more on this subject please consult, for example, Radical Street Performance: An International Anthology, edited by Jan Cohen-Cruz (London and New York: Routledge, 1998).

[288] This manifesto is considered by Performance Studies Scholars and historians as one of the first Portuguese performances (see, for example, Pais 2017).

either in Lisbon nor Barcelona and with regard to the exhibition. Cláudia Madeira wrote that (Madeira 2017, 109):

> *["A Theatre without Theatre"] was a very partial and incomplete list, merely reiterating some of the most visible and recognised pioneers, such as Santa Rita Pintor, Almada Negreiros and, from a later generation, Ernesto de Sousa. The exhibition failed to represent the collective expression of Portuguese performance from the 60s to 80s.*

This case is paradigmatic of an absence of adequate practices to encompass and incorporate performance art in museums, both at conservation and curatorial levels. It illustrates the tendency seen in museums worldwide: a lack of vision which is only now is starting to be addressed due to pioneering efforts by a handful of international museums and galleries (Wheeler 2003). Although re-enactments are starting to populate museums, performance artworks from the 1970s have yet to gain their place in the gallery. Inthe Portuguese art scene, exhibitions featuring performance art as "per-formance" have also been tentative.[289] According to Cláudia Madeira, the under-representation of performance art from the 1970s was noticeable in curatorial endeavours, such as 1997's *Alternativa Zero* retrospective exhibition and the later 2013 *Off the Wall* exhibitions at Porto's Serralves Foundation. Even recent exhibitions, such as the 2014 retrospective of the artist Túlia Saldanha (1930 – 1988), or the 2012 anthological exhibition of Carlos Nogueira (b. 1947), turned several performance-based artworks by two of the pioneers of performance and participatory art in the 1970s into static installations. Furthermore, re-enactments are still seen as something to be avoided. During the seminal exhibition *Under the Sign of Amadeo — A Century of Art*, which featured paintings by the renowned artist Amadeo Souza-Cardoso (1887-1918), Calouste Gulbenkian Foundation's Modern Art Centre (FCG-CAM) presented a parallel programme on performance art, curated by Isabel Carlos (as mentioned, author of the first Portuguese academic study on performance art). Lasting roughly one month, it was aimed at bringing "risk and experience into dialogue with the collection of the Modern Art Center" (Costa 2013, translated by the author), and this ambitious project successfully brought together many generations of artists. Alberto Pimenta (b. 1937), one of the first generation performance art pioneers inaugurated the cycle of historical and new performances which ended with Isabel Carvalho (b. 1977). In a piece in the *Público* newspaper, the troubled relationship between the art form and institutions (Costa 2013, translation by the author) is described:

> What we are seeing today, and what FCG-CAM intends with this cycle, is "a tuning through time," explains Isabel Carlos, aware that the relationship with history raises some dangers, precisely because this art form is very little documented. The presence of artists such as Alberto Pimenta and Pedro Tudela are therefore the answer needed to avoid, for example, a current practice of re-enactment (re-creation) that seeks to inscribe today what had been yesterday's ruptures. "Performance is unrepeatable," Isabel Carlos insists. (Costa 2013, n.p.n)

[289] An important exception to this context was the re-enactment of the work "Incorpóreo" (IV) (1971), created by João Vieira, which was presented as performance in the posthumous retrospective exhibition of the artist in 2009 at Amarante. This presentation had the participation of the artist's descendants as well as of his assistant.

The incapability of (re)inscribing past iterations of performance art surpasses any institutional constraints. As many of the actors in the first instantiations of the works in the 1960s and 1970s are now deceased, recovering such artworks' details becomes more and more complicated. Such is the case, for example, with Ernesto de Sousa, whose performance and mixed-media works, such as *Luís Vaz 73* (1975), remain incomplete due to the lack of information (see Marçal et al. 2017).[290] In the catalogue of the exhibition *Anos 70: Atravessar Fronteiras* (1970s: Crossing Borders),[291] for which *Luís Vaz 73* was rematerialized, the curator Ana Ruivo reveals the difficulties inherent in the re-materialisation process, which necessarily led to a fragmented and partial view of the work being presented (Ruivo 2009, 160, translation by the author):

> We were not planning on re-enacting the work *Luís Vaz 73* by Jorge Peixinho and Ernesto de Sousa. We knew it was multiform and variable, full of long identified structural impediments, and, with the two creators have passed away, who is left as a witness, besides the materiality of the work, or incomplete or highly complex notations?

Scattered information about Portuguese performance art is another issue for any preservation effort. The material remains from various performance works and related information are distributed around several Portuguese museums and private collections, most of which are not in dialogue nor carry out joint projects with each other. The scattered nature of these collections is not only a geographical problem, but also one with regard to their categorisation: material traces of these works are found not only in museums of modern and contemporary art, as well as in performing arts museums,[292] but even in ethnographic or history museums.[293] Moreover, that performance art is generally absent from Portuguese museum collections is another impediment to their effective preservation. A brief analysis of the main Portuguese collections' online catalogues confirms the absence of performance art in their collections.[294] For example, Serralves Museum categorises the material remains of Manuel Alvess' (1930 - 2009) work *Les 7 heures de la Biennale: Opération 7 jours d'Alvess, Biennale de Paris, 1971, 4 au 10 Octobre, 1971* (1971) as performance, but is yet to present it as performance. In the same collection, E. M. de Melo e Castro's "Música Negativa" is considered as a video instead of a performance work. Furthermore, with the Serralves Museum, this displacement from

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[290] In the catalogue of the exhibition *Anos 70: Atravessar Fronteiras* (1970s: Crossing Borders), the curators Ana Ruivo and Raquel Henriques da Silva discuss the difficulties of presenting *Luís Vaz 73*. See Ruivo 2009, Marçal et al. 2017 for more details. This exhibition presented many performance artworks but, except for a rendition of the piece *Luís Vaz 73* in the exhibition's *vernissage*, no performance artworks were re-enacted as performances.

[291] This exhibition also included the re-installation of long lost works such as "Árvore Jogo/Lúdico em Sete Imagens Espelhadas" (1974) by the artist Alberto Carneiro (1937-2017).

[292] Portugal's National Museum of Theatre and Dance in Lisbon, for example, has many archival materials related to performance art events (cf. Salazar 2013).

[293] According to Madeira, performance art practice in Portugal is intimately linked, in various ways, to 'social performance' and is often a resource in the research and transmission of these contexts and social, political and cultural conjunctures (Madeira 2012, 2016, 2017).

[294] A detailed analysis falls beyond the scope of this thesis, so the summary here is not intended to be exhaustive. Briefly, the online catalogues from three collections – Serralves Museum, Calouste Gulbenkian Foundation – Modern Art Centre, and the National Museum of Contemporary Art: Chiado Museum – were surveyed but as the Caixa Geral de Depósitos Foundation (Culturgest) does not have such an online resource any holdings it does have were not be analysed and are absent from this overview.

performance to video or photographic art crosses geographical origins so, for example, the five Vito Acconci's works in the collection are also categorised as video or photography. Calouste Gulbenkian's Modern Art Centre (FCG-CAM), on the other hand, does not have a category of "Performance" and performance artists such as Carlos Nogueira or Túlia Saldanha are mostly represented by their installation artworks. The work of Alberto Pimenta, who was invited to inaugurate the Performance Art Cycle in 2013, is not present in this collection. Finally, The National Museum of Contemporary Art – Chiado's Museum has some works by Portuguese performance artists in its collection, including by Francisco Tropa, João Vieira, João Onofre, and Gabriel Abrantes - however, these take the form of self-contained installations or video works.[295]

In an international context, a collaboration between art institutions and academia has been essential in triggering attempts to find solutions to the problems posed in the conservation of performance art.[296] This tendency is also visible in Portugal, where the first project aimed at conserving contemporary art by Portuguese artists (*Documentação de Arte Contemporânea* – Contemporary Art Documentation) was begun in 2009. Furthermore, the *PO.EX project* (*70-80 - Arquivo Digital da Literatura Experimental Portuguesa*), from 2005, created the first digital archive for experimental literature by Portuguese poets, and included some related performance works. Despite the best intentions to reflect upon the theme - initiated, as indicated earlier, in the 1980s by Isabel Carlos - academic research about Portuguese performance art has only begun to emerge since the mid-2000s in the form of postgraduate theses (cf. Metello 2007, Madeira 2007). The lack of recognition of the genre by academic art historians or related scholars might also be in part to blame for the slowness of its incorporation into academia. This is noticeable in university curricula, where anything related to the study performance art is only ever occasional.[297] Similarly, in theatre studies the history and practice of performance are only ever broadly referred to. And while some theatre laboratories do experiment with what could be understood as performance art - or, at least, as expanded theatre - academic institutions are still reticent to develop graduate or postgraduate programs that equally explore theatre and performance. The Portuguese situation stands in contrast to that in the wider international context, where a variety of programs incorporating Performance Studies or Theatre and Performance are offered by universities in the West. In Portugal, the lack of courses along with the absence of any

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[295] This situation also occurs in private collections such as in the António Cachola Collection, the collection from the Cerveira's Biennal Foundation (which has, nonetheless, many performance artists such as Albuquerque Mendes, represented in the collection), or the collection from Filomena Soares Gallery. It is important to state that Filomena Soares Gallery in Lisbon has been one of the main precursors for performance art exhibitions in Portugal.

[296] As referred to in Chapter 2, several projects have emerged in the last years that attempt to answer these questions. *Collecting the Performative: A Research Network Examining Emerging Practice for Collecting and Conserving Performance-Based Art* (2012–2014), and *Performance at Tate: Collecting, Archiving and Sharing Performance and the Performative* (2014–2016) are two of the main research projects that address the problems of preserving performance art. Both emerged as collaborations between Tate and academia (Maastricht University and University of Exeter, respectively) and their results are now starting to become available. One of the main outputs of the first project is the *The Live List: What to Consider When Collecting Live Works*, which details aspects to consider when collecting Live Art (Tate 2014).

[297] One important exception is the newly formed post-graduate course in Performance in the Faculty of Fine Arts at Porto University.

research centres focused on performance art, has led to the lack of any regular funding for the study of the genre. Such academic rigidity is also contrary to the tendency that is being currently observed in theatres across the country.

Discontinuity is the central aspect to highlight regarding the situation of theatres in Portugal – while some theatres present programmes with occasional instances of performance art, there is no dedicated space where it can be fostered and developed. However, some of these small and yet important instances are, however, worth exploring, even though they are dispersed throughout the country and in several venues. The Maria Matos Theatre (Lisbon) has become such example due to its very diverse programme, with contributions by many Portuguese performance artists, such as the duo of Ana Borralho and João Galante.[298] These artists tend to belong to a younger generation who are recovering performance art as an artistic medium while experimenting with different formats including, for example, using video installations to expand the visuality of their works, or working with engaging communities through workshops. One of the problems that emerge with such approaches however, lies with the focus on newly constructed performance artworks. Theatres are naturally eager to explore the limits of artistic creation within and outside the realm of what might be considered "theatre", especially as its boundaries are always slightly blurred. Yet it is not part of theatre's mission to preserve artworks for future generations, which might explain the lack of re-enactments in such spaces and the absence of documentation of current performance-related practices.

This absence in the documentation of new performance practices will make their future preservation efforts especially challenging. On the rare occasions theatres or independent, or alternative, spaces perform re-enactments, such absences are even more dramatic, as they highlight the deficiencies in the intergenerational transmission of important testimonies. *Zé dos Bois* (ZDB) Gallery in Lisbon, for example, was the setting for such a re-enactment of the first so-called happening in Portugal, *Concerto e Audição Pictórica* (1965), which was re-enacted in 2017, as part of a programme featuring many works of experimental poetry called *VERBIVOCOVISUAL*.[299] According to Cláudia Madeira,[300] several interviews were made with some still living relevant actors by the curator Natcho Checa (cf. Madeira et al. 2018). This was an excellent chance to gain knowledge about such a fundamental event in Portugal's art history, and such an opportunity will be difficult to replicate in

[298] Other cultural expressions are also worth mentioning such as: *Culturgest*, which has been exploring theatre's formal frontiers in many events in their agenda; the show *Enquanto Vivermos*, created by Pedro Gil in 2012, explored the idea of script and the impossibility of repeating actions by presenting a video of a past performance while attempting to perform the same action; the generation that followed ACARTE, the *new dance* movement, which did not recognise the earlier generations of performance artists because of the absence of inscription of these early experiments in art history (cf. Madeira 2007, 2012); and the ongoing *Alkantara* festival which has explored artistic formats very much associated with performance art. These examples are, however, more focused on presenting new creations, rather than any historically-based artistic re-enactment or other forms of reprising past artworks.

[299] Natxo Checa re-enacted "Música Negativa" (1965) created by the artist E. M. de Melo e Castro (b. 1932, Covilhã) for the opening of the exhibition on February 12th 2017.

[300] Natcho Checa, personal communication with the Cláudia Madeira, February 28th 2017.

any future efforts. However, what are vital testimonies have never been published nor released as raw data, and it later became apparent to Madeira that those accounts were not recorded (see Madeira et al. 2018). Given such a case, arguably there is a need for establishing some kind of symbiotic relationship between such institutions and academia so the means to document such precious accounts can be developed. Such collaboration with a museum could also have changed this outcome. As such any "practice of preservation" by ZDB focussed more on the transient materialities of the bodies that performed the happening. If this is so, in what ways could those practices be expanded?

The mission to preserve performance art is commonly associated with museums which, for reasons already discussed in the Chapter 2 of this dissertation, have great difficulty in dealing with these works. On the other hand, the experimentation inherent in the nature of theatre could ideally be transferred to the museum. The capacity to recover forensic-like traces and building an archive replete with these practices, a skill much associated with academia, could also be somehow utilised by theatres, which have a privileged access to artists throughout crucial moments of their practice, including technical visits, technical and general rehearsals, and discussion with personnel involved in lighting and scenography. In being conscious of the limits of these different types of institution, we may find some answers and alternatives if we conceive a hybrid space, a liminal space of *in-betweeness* where museums, academia, and theatre could mingle and, ideally, thrive. Can museums be transformed into laboratories for experimentation, where embodied practices are lifted above normative views about the truth of a given artistic work?

Portuguese performance art in the new millenium

With the resurgence in Portugal of a new cycle of performance art (see Madeira 2006, 2007, 2012, 2016, 2017 and Madeira et al. 2018) at the dawn of the new millennium there have been several artistic projects and venues carrying forward the idea of such an *in-betweeness*. In Porto, for example, *A Sala* (The Room, 2006) explores the dichotomy of private and public, by presenting performance artworks in the living room of the artists António Lago and Susana Chiocca, who is also a Performance Studies academic. In the project, they shared their personal space with anyone wanting to present performances (from various disciplines and generations), while also creating space for the possibility of re-enactments of performances from the 1960s to 1980s. However, neither academic nor curatorial nor conservation practices were introduced as such. And in 2009, one year after the exhibition *Theatre without Theatre*, the Berardo Collection Museum presented one of Ernesto de Sousa's works, *Revolution my body nr. 2* (1981), in the exhibition *Arriscar o Real*, curated by Larys Frogier. In what was a participative celebration of Ernesto de Sousa's work, the Museum presented the public with a set of instructions written by the artist, to be performed in the museum space. At Serralves Museum in Porto, the programme *Museum as Performance*, which in 2017, was in its third edition, is

another example of an emergent and relatively new initiative that is widening the scope of the museum's mission. Different projects, created by artists from all over the world, are performed inside the museum space throughout one weekend each September. This programme has emerged with the intention of recovering the sense of the institution as a performative space and the real consequence of the project is the opportunity it presents for artists to present their new works. All the selected artworks converge around the idea of the museum as a performative space, and the museum space is, similarly, expanded so that it is not constrained by its museum walls, and operates in the outside gardens that frame the award-winning building.

Besides the Maria Matos Theatre,[301] other spaces in Lisbon have felt a growing need for hosting performance artworks, with some even trying to inject a sense of nostalgia by creating certain atmospheres around their re-presentation of events from the past. *Project P! Festival*, which occurred in Lisbon on 11-14 April 2016, is a good illustration of this tendency.[302] Among the artistic ventures presented at *Project P!*, the project *REACTING TO TIME: The Portuguese in performance art*, created by the choreographer Vânia Rovisco, deserves special mention. Aimed at recovering some aspects of the physical memory of Portuguese performance art, and having a specific focus on early experimentation within the medium, this project appears precisely as an attempt to create this hybrid space in artistic re-enactments. Drawing from the dance and performance studies theorist André Lepecki's notion of body-archive (Lepecki 2010), Rovisco considers that bodies have an incorporated knowledge and that ignoring such a source, "which comes from a relation of accumulated reflexive cultural actions (...) is a flaw in the recognition of a heritage that belongs to all of us".[303] As explored in the body of this thesis, in the absence of an archive, Rovisco interprets something of the memories of artists from particular embeddings she finds in their words and performative practice (i.e. their bodies), which she then assimilates for performance within her own body. She then transfers something of this corporeal knowledge to participants in week-long workshops where participants, who need no previous knowledge or dance practice, engage in the process of "transference" by

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[301] Maria Matos Theatre is, at the time of writing, is possibly about to change its core programme: in an interview with the newspaper *Público* the latest curator of Lisbon's City Hall, Catarina Vaz Pinto, anticipated new lives for the Luís Camões Theatre, the Bairro Alto Theatere and the Maria Matos Theatre, stating that probably the Maria Matos was going back to its original mission and will be turned into a venue for "more profitable theatre" (see Frota 2017). Changes in the institutional mission and scope also jeopardise the preservation of the performance works that found a home at Maria Matos and might provoke further displacement of extant documentation, which will further add to the present problem of information scattering.

[302] Produced by the *São Luiz Theatre* and National Museum of Contemporary Art (MNAC – Museu do Chiado), and commissioned by Ana Pais, this intensive festival emerged as a celebration of the centenary of what is now being considered the first Portuguese Performance artwork – the *Futurist Conference* by Almada Negreiros (1917). This project is especially relevant as it has become not only a celebration of the past action but also a restoration of the performative space of the São Luiz Theatre. Originally called *Teatro da República*, São Luiz was the space where the Futurist Conference was presented by Almada Negreiros. By offering different artistic approaches to the Futurist Conference, which involved a wide variety of media besides the performative body of performers, *Project P!* recovered more than the function and history of a given space, within a given place, or than the performative enunciation of the *Futurist Conference*. By allowing several artists to use the *Futurist Conference* as a starting point rather than an end in itself, *Project P!* fostered the development of several ramifications of the *Futurist Conference* beyond its format, its themes, or its own time.

[303] See AADK 2016: http://aadkreactingtotime.blogspot.pt/ (accessed in 11/1/2016).

embodying both gestures and score so that, by the end of the week, they can present the performance work in an appropriate venue. This process not only transfers a sense of the artwork to within a present contemporaneity through actualisation (Lepecki 2010) but, with the work's presentation, it also engages in a conversation with the artist's generation and their legacy (Marçal 2017). According to Rovisco, more than just transmitting the specific gestures that constitute the performance artwork, she trains bodies to understand the work's temporalities. What she aims at transmitting is not necessarily the work as it was, but the spirit it embodied, the tension it created, the disruption it generated (Rovisco 2016).

Through this process, Rovisco's choreography seeks and arguably finds a hybrid sphere within the various spaces it ends up occupying. The first iteration of the method of "transmission" occurred at the Arpad Szenes Vieira da Silva Museum, a fine-art museum. Its fourth was held in the Casa Negra - Aktuelle Achitektur Der Kultur (AADK) centre, an alternative and experimental art space in Blanca, Spain. In the context of *Project P!*, Rovisco co-directed a re-enactment of an artwork by Fernando Aguiar (b. 1972) at the National Museum of Contemporary Art. Seated on the grey stairs of the museum's lobby the artist Fernando Aguiar, looked at the past of his own actions in the present. In re-thinking an artistic re-enactment process through the transmission method, Rovisco explores the exhibition or presentation space as if in a laboratory to learn and relearn processes from both the history of Portuguese performance art, as well as in the experimentation with the performative body of the past.

APPENDIX 2

Portuguese performance art selected chronologies

These chronologies appear here as an effort to synthesize the performance artworks that have been created in Portugal since 1965 (the first known performance). The artist Manoel Barbosa was the first to create a chronology of Portuguese Performance Art in 1985, being one of the most systematic lists until today. Cláudia Madeira and Mariana Brandão also contributed to the inscription of these artworks. This is the first time these chronologies appear in the same place (artworks that are within the concept of *New Dance* were not considered as part of this summary). This overview is important for two reasons: (1) it shows how these artworks, despite being part of an early history of performance art (namely, for example, 1965's *Concerto e Audição Pictórica*) keep not being part of museum collections, and (2) it makes visible how performance art changed from the 1980s-onwards into the incorporation of new media. It thus attest to the originality of this study, which research is based on artworks that lack historical inscription, and where created before the advent of new technology in performance art.

Manoel Barbosa – Cronologia Essencial (1985)

1965 – *Concerto e Audição Pictórica*, *Happening*, at Galeria Divulgação, Lisboa (António Aragão, Clotilde Rosa, E. M. de Melo e Castro, Manuel Batista, Jorge Peixinho, Mário Falcão, and Salette Tavares). **1967** – *Operação ½* and *Conferência Objecto*, *Happening*, at Galeria Quadrante, Lisboa (Ana Hatherly, E. M Melo e Castro, José Alberto Marques, J. Peixinho, introduced by José Augusto França). **1969** - *Happening* at Praia do Guincho (Ernesto de Sousa and Noronha da Costa); *Happening* "Nós não estamos algures" at Algés (Ernesto de Sousa and Jorge Peixinho, together with what would be called *Grupo de Música Contemporânea de Lisboa* (Lisbon's Contemporary Music Group) - Gentil-Homem, Fernando Calhau, Peter Rubin, Marilyn Reynolds, among others). **1970** – "Tela Rosa para Vestir" (Helena Almeida); *Exposição Dura-Ritual* at Galeria Judite Dacruz, Lisboa (João Vieira). **1971** – *Happening Sonoro*, at Galeria Alvarez, Porto (AnarBand); *Happening Sonoro*, at Cooperativa Foz do Douro, Porto (Jorge Lima Barreto); *Exposição Mole – Ritual/Happening*, at Galeria Judite Dacruz, Lisboa (João Vieira); "Passagem de modelos com vestidos de letras" at Galeria Judite Dacruz, Lisboa (João Vieira). **1972** – *Happening/Envolvimento*, at Casa da Carruagem, Galeria Alvarez, Valadares (Espiga Pinto). **1973** – *Operação Estética/Intervenção*, at Galeria do Círculo de Artes Plásticas de Coimbra (João Dixo); *Ritual*, at Ilha de Tavira (Manuel Barbosa); *Happening Sonoro e Visual*, at Porto (Jorge Lima Barreto). **1974** – *Performances/Intervenção/Exposição*, at Galeria Dois, Porto (Alberto Carneiro, Da Rocha, João Dixo, Klassnick, Manuel Alves, Miloslav Moucha, Pierre-Alain Hubert, Pineau, Roland Miller, Serge III, Oldenbourg, Shirley Cameron); *Intervenções*, C.A.P.C., Coimbra (*Aniversário da Arte*

/Rob Filliou); "Enterro do Museu Soares dos Reis", in Porto (Coorperativa Árvore); *Performance*, C.A.P.C., Coimbra (Albuquerque Mendes); *I Encontros Internacionais de Arte em Portugal* (coord. Egídio Álvaro), Casa da Carruagem, Valadares (A. Carneiro, A. Medes, Ângelo de Sousa, Babou, Espiga Pinto, Fernando Lanhas, Ivan Messac, J. Dixo, M. Alvess, M. Moucha, P.-A Hubert, Serge Iyokoyama, among others); *Happening Sonoro*, Festival Cascais Jazz (Jorge Lima Barreto). **1975** – "Sete Rituais Estéticos", North of Portugal (Alberto Carneiro); *Acções e Intervenções*, at Rua Nova do Almada, Lisboa and Torre dos Clérigos, Porto, (Grupo Acre - Alfredo Queirós Ribeiro, Clara Meneres, Lima de Carvalho); *Ritual*, at Serra da Estrela (Manoel Barbosa); *Performance*, at Casa da Carruagem, Valadares (João Dixo); *II Encontros Internacionais de Arte em Portugal* (coord. Egídio Álvaro), at Viana do Castelo (A. Mendes, Artur Barrio, R. Miller, S. Cameron, among others). **1976** – "Luís Vaz 73", at Galeria de Belém Lisboa, Évora, Viana do Castelo (Ernesto de Sousa, Jorge Peixinho); *Performance/Ritual*, at Galeria Dois and Praça da Liberdade, Porto (Albuquerque Mendes); *Intervenção*, at Galeria Dois, Porto (Grupo Puzzle - Albuquerque Mendes, Armando Azevedo, Carlos Carreiro, Graça Morais, Jaime Silva, João Dixo and Pedro Rocha; after 1977 Gerado Burmester and Fernando Pinto Coelho join *Puzzle*, and G. Morais e J. Silva leave); *III Encontros Internacionais de Arte em Portugal* (coord. Egídio Álvaro), at Póvoa do Varzim (A. Mendes, A. Azevedo; Christian Tobas, Fred Forest, Gerardo Burmester, Grupo Puzzle, J. Dixo, A. Hubert, R. Miller, Serge III, S. Cameron, among others); *Arte na Rua* (Art on the streets), at C.A.P.C., Coimbra (several performers); *Ritual*, at Galeria JN, Porto (Albuquerque Mendes); *Retrospectiva*, at Museu Nacional Soares dos Reis, Porto (Alberto Carneiro). **1977** – *Ciclo de Arte Moderna Portuguesa No1* (Portuguese Modern Art Cicle nr. 1, coord. Egídio Álvaro), at I.A.D.E. Lisboa (Albuquerque Mendes); *Ciclo de Arte Moderna Portuguesa No2* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (Da Rocha); *Ciclo de Arte Moderna Portuguesa No3* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (Manuel Alvess); *Alternativa Zero*, at Galeria Nacional de Arte Moderna, Lisboa (A. Medes, A. Azevedo, GICAP – Grupo de Intervenção do C.A.P Coimbra, António Palolo, José Conduto, José Carvalho, among other); *Espetáculo*, at Lisboa, Coimbra, and Porto (Living Theatre); *Happening*, at the Lisbon's Zoo (Alberto Pimenta); *Espectátulos sobre textos visuais*, at Lisboa (Grupo Anima - Melo e Castro, Seme Lutfi e Silvestre Pestana), *Happening/Envolvimento*, at Galeria Quadrum, Lisboa (Ana Hatherly); *IV Encontros Internacionais de Arte em Portugal* (coord. Egídio Álvaro), at Caldas da Rainha (A. Comuna, A. Meds, A. Azevedo, C. Barroco, C. Tobas, Chantal Guyot, Da Rocha, Eugénia Balcells, Daniel Grenier, Fernando De Filippi, GICAP, Giner, Grupo Anima, Grupo Puzzle, M. Barbosa, Michel Allet, Miguel Yeco, N. Yalter, Orlan, R. Miller, Serge III, S. Cameron, among other; *Massificação e Identidade Cultural*, at SNBA, Lisboa (A. Medes, A. Azevedo, GICAP, G. Puzzle, G. Burmester, M. Yeco, among other). **1978** - *Ciclo de Arte Moderna Portuguesa No4* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (G.I.C.A.P.C and Miguel Yeco); *I Bienal de Arte de Cerveira* (coord. Jaime Isidoro), at Vila Nova de Cerveira (C. Barroco, Carlos Nogueira, Elisabete Mileu, G. Anima, Grupo 42, Gracinda Candeias, M. Barbosa, P.A. Hubert, Serge III, among other); *Performance*, at Praça

da Restauração, Funchal (Rui Orfão); *Performance*, at Galeria Diferença, Lisboa (José Conduto); *Performance*, at Galeria Diferença, Lisboa (José de Carvalho); *Performance*, at AR.CO Lisboa (Julião Sarmento e Patrick Mhor); *Performance*, at Galeria Quadrum, Lisboa (Gina Pane); *Performance*, at Museu Distrital de Santarém (Manuel Barbosa), *Performance*, at Galeria Quadrum, Lisboa (U. Rosenbach); *O verde a 5120 angstromes*, at Galeria Audimagem, Lisboa (C. Barroco, Nadia Bagiolli, Romualdo, Vítor Belém, among other). **1979** - *Performance*, at Galeria Quadrum, Lisboa (José de Carvalho); *O tubo – performance*, S.N.B.A Lisboa (C. Barroco, Eunice Munoz, Isabel Ruth, João d'Ávila, N. Bagiolli, Romualdo, V. Belém, among other); *Performance*, at Galeria Quadrum, Lisboa (José Conduto); *Performance*, at Expo Portalegre '79, Galeria Municipal, Portalegre (Elisabete Mileu, Manoel Barbosa); *Beginning of the series "ouve-me, sente-me, vê-me"*, Helena Almeida; *Performance*, Exhibition "Arte Portuguesa Hoje", at S.N.B.A. Lisboa (coord. Ernesto de Sousa); *A Fotografia como arte, entre outros trabalhos de arte corporal*, at Calouste Gulbenkian Foundation, Lisboa, and Contemporary Art Centre, Porto (Alberto Carneiro, Arnulf Rainer, Floris Neususs, Helena Almeida, Jochen Gerz, Jurgen Klauke, Hartmut Neubauer, Klaus Rinke); *Retrospective*, at Galeria de Belém, Calouste Gulbenkian Foundation, Galeria Diferença, in Lisboa, and Centro de arte Contemporânea, Porto, and C.A.P .C., Coimbra (Wolf Vostell); *Happening,* at Galeria de Belém, Lisboa (Wolf Vostell); *Performance*, at Galeria Diferença, Lisboa (Túlia Saldanha); *Projectos & Progestos* (coord. António Barros and Rui Orfão), at C.I.T.A.C., Coimbra (E. Sousa, S. Pestana, N. Rolfe, Ricardo Pais, A. Palolo, Rui Orfão, A. Barros, Erna Nijman, Station House, Opera, James Coleman, P. harel, Melo e Castro, Pina Bausch, J. Lima Barreto, M. Aayamaguchi, Ernst Thoma, S. cameron, R. Miller, J. Peixinho, Franck Na, among other); *Performance*, at Escola Superior de Belas Artes, Porto (Mineo Aayamaguchi); *Instalação/Performance*, at Galeria Diferença, Lisboa (António Palolo); *Exposição Fotodocumental e Pintura* at Fundação Engenheiro António de Almeida, Porto (Grupo Puzzle); *Performance*, Galeria Diferença, Lisboa (Carlos Nogueira); *Intervenção*, C.A.P.C. Coimbra (Manuela Fortuna); *Vídeos*, at Galeria Nacional de Arte Moderna, Lisboa (António Muntadas); *Instalação*, at Galeria Quadrum, Lisboa (Leonel Moura). **1980** – *Cómicos – Concerto Zero* (the exhibition of this multimedia show was forbidden in the same day it was supposed to be presented), at Museu de Arte Antiga, Lisboa; (unspecified), at Lisboa (Grupo Neon); *Exhibition*, at Galeria Nacional de Arte Moderna, Lisboa (Joana Rosa); *Figurações-Intervenções*, at S.N.B.A. Lisboa (A. Mendes, A. Azevedo, Fernando Pinto Coelho, G. Burmester, G. Puzzle, J. Dixo, M. Barbosa and M. Yeco); *Performance*, at C.A.P.C. Coimbra (Mineo Aayamaguchi); *Ciclo de Arte Moderna Portuguesa No6* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (Armando Azevedo); *Performance,* at C.A.P.C. Coimbra (Rui Orfão); *Performance*, Arte Actual Holandesa, at S.N.B.A. Lisboa (Harrie de Kroon, Cres Group); *Intervenção/Instalação,* at C.A.P.C. Coimbra (Joana Rosa); *II Bienal de Arte de Cerveira* (coord. Jaime Isidoro), at Vila Nova de Cerveira (Ção Pestana, C. Barroso, Daniel Fariolli, E. Mileu, G. Pedinielli, M. Barbosa, Serge III, Silvestre Pestana, among other); *Vídeos and Performance*, at Galeria Nacional de Arte Moderna, Lisboa (Wolf Khalen); *Performance*, at Galeria Quadrum, Lisboa (Grupo Diaspositivos); *Performance*, at

C.A.P.C. Coimbra (Silvestre Pestana); *Arte Belga*, at Calouste Gulbenkian Foundation, Lisboa (Marcel Broodthaers, E. Baj, Maurice Roquet, Jacques Charlier, among other); *Performance*, at Galeria Diferença, Lisboa (João Vieira); *Ciclo de Arte Moderna Portuguesa* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (Manoel Barbosa); *Merce Cunningham Dance Company*, at Lisboa, Coimbra e Funchal (J. Cage, D. Tudor, Karolee Ermitage, among other); *Duas Noites da Performance*, at Edifício Chiado, Coimbra (A. Mendes, A. Azevedo, G. Burmester, Grupo História, J. Dixo, M. Barbosa, M. Fortuna, Rui Costa, among other); *Artitude: 01*, at Coimbra; *Década Pluralista*, at Calouste Gulbenkian Foundation, Lisboa (Drawings by Vitto Acconci, Laurie Anderson, Trisha Brown, Philip Glass, Robert Wilson, Lynda Benglis, Lucinda Childs, among other); *Performance*, at C.I.T.A.C. Coimbra (Mineo Aayamaguchi); *Performance*, at AR.CO (Miguel Yeco). **1981** - *Alternativa – I Festival Internacional de Arte Viva*, at Almada (A. Mendes, A. Hatherly, André Magnin, A. Azevedo, E. Mileu, E. M. Melo e Castro, Franck Na, Groupe Ecart, J. Paul Mauny, M. Barbosa, M. Fortuna, Maurice Horde, M. Aayamaguchi, M. Yeco, Novae Acrilic Cie, Plassun Harel, Ria Pacquée, Schmel, Serge III, Sumako Koseki, Vítor Silva, among other). **1982** – *Ciclo de Arte Moderna Portuguesa* (coord. Egídio Álvaro), at I.A.D.E. Lisboa (Elisabete Mileu); *Performance*, at Fórum do Conservatório Gulbenkian, Aveiro (Rui Orfão); *Instalação/Filmes/Documentos*, at Galeria Diferença, Lisboa, and C.A.P.C. Coimbra (Teresa Tyszkiewicz, Zdzislaw Sosnowski); *Performance*, at Galeria Diferença, Lisboa (Rui Orfão); *Alternativa – II Festival Internacional de Arte Viva*, at Almada (A. Labelle-Rojoux, A. Mendes, A. Baros, A. Olaio, A. Azevedo, Basement Group, Ção Pestana, C. Zíngaro, G. Gordilho, Danieal Nave, Didier Chenu, E. Mileu, Elisabeth Morcellet, E. Colliard, Gerôme Mesnager, Giner, Grupo Diaspositivos, Lydia Schouten, M. Barbosa, M. Horde, M. Yeco, M. Aayamaguchi, Mogly Spex, Nigel Rolfe, Rui Orfão, Serge III, among other; *II Festival de Arte Viva*, at Almada (A. Barros, A. Barrio, César Cofone, Chérif e Silvie Dafraoui, Javachef Christo, Dieter Froese, E. Mileu, Francesc Torres, Gina Pane, Janos Urban, J. Gerz, Jordi Cerda, Julião Sarmento, M. Barbosa, M. Staccioli, N. Rolfe, P. Harel, Tery Fox, Tony Labat, Viggo Anderson, Z. Sosnnowski); *III Bienal de Arte de Cerveira* (coord. Jaime Isidoro), at Vila Nova de Cerveira (Basement Group, Ção Pestana, E. Morcellet, Grupo Diaspositivos, Grupo Néon, M. Yecvo, M. Aayamaguchi, Paul St Jean, Rui Orfão, Serge III, S. Pestana, Telectu, among other); *Performance*, at Galeria Roma e Pavia, Porto (Albuquerque Mendes); *Performance*, at C.A.P.C. Coimbra (Ção Pestana); *Telectu*, at Lisboa (J. Lima Barreto, Vítor Rua, A. Palolo); *Performance*, at Galeria Metrópole (Grupo Néon); *Performance*, at Galeria Espaço Lusitano, Porto (A. Mendes, A. Olaio, A. Azevedo, A. Viana, Beatriz Borralho, D. Nave, D, Miranda, F. Marques Oliveira, G. Burmester, José Almeida, M. Barbosa, M. Fortuna, M. Yeco, Pedro Vasconcelos, Vítor Silva); *Centenário de James Joyce*, at Cooperativa Árvore, Porto (A. Mendes, A. Azevedo, G. Burmester, R. Costa, among other). **1983** – *Tanza-Variedades*, Depois do Modernismo (multimedia show directed by Ricardo Pais), at Teatro da Graça, Lisboa; *Concert*, Depois do Modernismo (Cómicos Lisboa, Carlos Zíngaro); *Retrospective*, Calouste Gulbenkian Foundation,

Lisboa (Helena Almeida); *Performance*, at Cooperativa Árvore, Porto (Miguel Yeco); *Performance*, at Teatro da Graça, Lisboa (Carlos Barroco); *Audiovisual performance*, at E.S.B.A. Lisboa (Telectu + A. Palolo); *Performance*, at Galeria Espaço Lusitano, Porto (Albuquerque Mendes + Gerardo Burmester); *Alternativa – III Festival Internacional de Arte Viva*, at Almada; *Performance*, at Cooperativa Árvore, Porto (Mineo Aayamaguchi); *Performance*, at the exhibition "Perspectivas Actuais da Arte Portuguesa", at S.N.B.A. Lisboa (Manoel Barbosa); *Performance*, at Galeria GestoArte, Évora (Harrie de Kroon); *Performance*, at C.A.P.C. Coimbra (Rui Orfão); *Projectos & Progestos – Performance*, at E.S.B.A. Lisboa (James Coleman); *Comenta a sua obra*, at S.N.B.A Lisboa (Alberto Carneiro); *Performance*, at Galeria Metrópole, Lisboa (Manoel Barbosa); *Espectáculo para uma escola de Belas-Artes – Performance*, at E.S.B.A. Porto (A. Mendes, A. Olaio, António Melo, A. Azevedo, Borges Brinquinho, G. Burmester, M. Fortuna, Pedro Tudela, R. Costa, S. Pestana, among other). **1984** – *Performance*, at Galeria Espaço Lusitano, Porto (Pedro Tudela); *Performance/Theatre*, at Sala Experimental do Teatro D. Maria II, Lisboa (Miguel Yeco); *Performance* IV *Situ*, at Semana Internacional de Teatro Universitário, Coimbra (Manoel Barbosa, Paula Massano); *Performance*, Expo 1974 – 1984, at S.N.B.A Lisboa (Manoel Barbosa, Miguel Yeco); *Performance* at Galeria Espaço Lusitano, Porto (Manoel Barbosa); *Performance*, "1o Esboço para o V Império", at S.N.B.A Lisboa (M. Yeco, with Maima, J. D'Ávila, Telectu, among other); *III Bienal de Arte de Cerveira* (coord. Jaime Isidoro), at Vila Nova de Cerveira (A. Viana, E. Mileu, F. Aguiar, G. Néon, Ícaro, M. Barbosa, M. Aayamaguchi, S. Pestana, Telectu, among other); *Happening/Multimedia Concert*, at Calouste Gulbenkian Foundation, Lisboa (Zygmund Krauze); *Multimedia*, "Sobre Almada Negreiros", at Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisboa (Ernesto de Sousa); *Performance/Happening*, at Galeria Quadrum, Lisboa (João Vieira); *Performance*, at S.N.B.A Lisboa (Fernando Aguiar); *Performance*, at I.S.P.A. Lisboa (José-Alberto Marques). **1985** – *Multimedia*, "Um século em abismo", Concert from Lisbon's Contemporary Music Group; at Lisboa (Telectu, A. Palolo, João Perry, Rui Simões, E. M. de Melo e Castro, Grupo Néon, J. d'Ávila); *Performance*, AICA's Salon, S.N.B.A, Lisboa; *Perform'arte – I Encontro Nacional de Performance*, at Torres Vedras; *Diálogos sobre arte Contemporânea*, at Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisboa (Wolf Vostell, Carlos Gordilho, Stuart Brisley, Fernando Aguiar, Marina Abromovic e Ulrike Rosenbach).

Cláudia Madeira – *O Híbrido nas Artes Performativas em Portugal* (2007)

1969 - *Exposição-Happening* at Galeria Quadrante, Lisboa (Ernesto de Sousa, Artur Rosa, Noronha da Costa, Jorge Peixinho, Ana Hatherly).

Mariana Brandão – Passos em volta Performance versus Dança: Um cenário concetual e artístico para o contexto português (2017)

1968 – *Happening, "*To beat or not to beat", (Alberto Carneiro, Ângelo de Sousa and Jorge Constante Pereira). **1972** – *Intervenção,* at Galeria Ógiva, Óbidos, (Armando Azevedo); *Happening, "*Egotemporírico" (Espiga Pinto). **1973** – *Performance*, "A porta da Caixa – Pesquisa para um espetáculo", at Ar.co, Lisboa (João Guedes); *Intervenção*, "A Floresta", (C.A.P.C.); *Performance,* "Nossa Coimbra deles", at C.A.P.C., Coimbra (Armando Azevedo); *Operação Estética, "*minha coimbra deles tua coimbra deles dele coimbra deles nossa coimbra deles vossa coimbra deles", at C.A.P.C. (Alberto Carneiro, Armando Azevedo, João Dixo, José Casimiro and Túlia Saldanha); **1975** – *Action*, in Lisbon (Grupo Acre); *Action*, at Torre dos Clérigos, Porto (Grupo Acre); *Performance*, "Exercício com selo de origem", at Círculo de Artes Plásticas, Coimbra (Albuquerque Mendes); *Performance* "Ritual", at Chiado, Lisboa (Albuquerque Mendes). **1978** – *Performance*, "o pombal. 99 pombas de brincar para outros tantos usadores", at S.N.B.A., Lisboa (Carlos Nogueira); *Performance* "Do branco branco ao espaço (homenagem azul a Malevitch)", at Museu Nacional de Arte Antiga, Lisboa (Carlos Nogueira); *Performance*, "Homenagem a Bosch", at Museu Nacional de Arte Antiga, Lisboa (Carlos Nogueira). **1979** – *Performance*, "para um levantamento da Paisagem: Paisagem/ Os Dias Cinzentos", at Galeria Diferença, Lisboa (Carlos Nogueira); *Intervenção*, "lápis de pintar dias cinzentos", at Galeria Diferença, Lisboa (Carlos Nogueira). **1980** – *Performance/Instalação*, "240.180.180 dissemetria mater", at C.A.P.C, Coimbra (Túlia Saldanha); *Performance*, "Gosto muito de ti", in Lisboa and Oeiras (Carlos Nogueira). **1981** – *Intervenção/Instalação*, "conjunto de mesa e pintura a condizer e outros fragmentos de um discurso sobre o comum e o quotidiano (ou a primeira fruta com as primeiras chuvas)", at Centro Nacional de Cultura, Lisboa (Carlos Nogueira)

APPENDIX 3

Methodological aspects

This section includes some of the tools that were developed and used in the context of this research, namely in the documentation of the artwork *Identificación*, created by the artist Manoel Barbosa. This is the first time Content Analysis has been applied to Conservation (examples from the documentation of a work by Francisco Tropa were used in this context). The development of interview dimensions that include actors other than the artist is also innovative in the field.

Content Analysis[304]

The analysis of data from interviews requires a method adequate to the inherently qualitative property of the data. It is fair to state that this search for the ideal method to properly address the specificities of complex artworks is challenging. There appears to be no ideal method as there is no ideal conservation strategy. Analytical methodologies have been searched for in the realm of social sciences. *Content analysis* was considered the method with the most benefits, according to various researchers from the fields of ethnography and psychology (Berg and Lune 2001; Miles and Huberman 1994). It consists of a technique that reviews and dissects parts of the discourse while maintaining the relationship between them. It may be compared to the existing approach used in the conservation of an installation work – where analysis is intended to separate the several objects of an installation in storage, while still maintaining the meaning and the relationship between them, and while keeping enough information to rebuild the essence of the work. With content analysis, segments of the artist's discourse are associated with different categories based on the identified themes of the interview.

The process described in Miles and Hubermann (1994) involves three sequential operations: (1) Segmentation of the transcribed answers from the artist into themed dimensions; (2) Categorization of each segment into categories and eventually sub-categories (variables and sub-variables); (3) Assessment of the reliability of the Analysis.

The categorisation of statements from each dimension may be deductive or inductive. Taking the interview of the artist Francisco Tropa as an example, one could categorize the statement, "(...) The purpose of things remaining like this [in the installation], is for you to make an effort to

[304] Most of this appendix was published as "Whose decision is it? Reflections about a decision-making model based on qualitative methodologies" (co-authored with Rita Macedo, Andreia Nogueira and António Manuel Duarte). In CeROArt [Online], HS | 2013, Online since 30 October 2013, connection on 27 February 2018. URL : http://journals.openedition.org/ceroart/3597.

discover the reason why", within the context of the notions of dimensions, variables and sub-variables. In that case, "Intention" becomes a dimension;"Aim of intentionality" is a variable of the dimension; and "Intention of provoking an effort of comprehension" is a sub-variable):

In the schema of content analysis, two or more researchers perform the process of analysis independently, verifying the identified themes and categories. Usually the variables of the interviewee's discourse are defined by the analysts, with or without taking any reference from the structured interview plan (Miles and Hubermann 1994). In its application to interviews undertaken in the Conservation context, this method highlighted the variables of intention in the artist's discourse, while maintaining flexibility, which is essential when analysing complex artworks. The inclusion of two different analysts takes into account the variability of interpretation. When content analysis is performed in an inductive way, variables are chosen independent of the interview script. This can be seen as an advantage, but it may also involve the risk that aspects considered essential for the conservator's work are not highlighted in useful units. Such an inconvenience, if considered important, can be circumvented by applying a deductive approach (Miles and Huberman 1994). In this case, a framework of categories is given to the analysts/conservators to guide their work. The cost is a loss of flexibility and diversity. One would be tempted to suggest that a combination of both would be ideal: according to Miles and Huberman (1994), an "intermediate approach" would allow the conservator to establish the categories he/she needs and to introduce additional ones deemed necessary to convey the artist's discourse. In the third step of content analysis, through a comparison of the results of the independent analysts, reliability is assessed. In the initial phase of this process, analysts compare the structure they have reached and discuss differences and common ground. In cases where the allocation of a statement cannot be brought to a consensus, a new category of analysis is added. Subsequently, the analysis is considered reliable if more than 80% of agreement is reached (Miles and Huberman 1994).

In the present study (see Marçal et al. 2013), Francisco Tropa's interview was used to explore the applicability of the data analysis method to the conservation scenario. This exercise showed that the definition of dimensions provides a better structuration of the artist's discourse and will probably (in terms of conservation practice) allow a more pragmatic and yet flexible way to define and edit its content. On the other hand, the discourse's segmentation in content analysis hampers an overall view, especially when the subject of analysis is as complex as the Project *The Assembly of Euclid*. Content-analysis, however, can also be of value in the decision-making process, mainly due to its promise of data structuration. With the definition of dimensions, variables and sub-variables, fragments of the artist's discourse can be labelled. This labelling, when applied to conservation, could organize interviews, which are usually shared as raw data, and therefore difficult to consult. Also, with this structuration of past and current discourses, a policy of transparency between cultural institutions and web-based platforms for sharing decision processes can become a reality.

Variables, Dimensions and (possible) Sub-dimensions for artist's interviews

These dimensions and sub-dimensions were developed in the context of the present study and applied to the documentation of Manoel Barbosa's *Identificación*. Tables A3.1 and A3.2 indicate how dimensions are related to sub-dimensions.

Artist's intention towards the work and the audience reactions (what the artist aims to provoke in his/her audience)

Emotional -> Emotional shock: feeling any kind of emotional shock when experiencing the artwork

Cognitive -> General: discovering something by appreciating the artwork

Cognitive -> Sensorial: basic processing of the work of art through the senses: seeing, hearing, smelling...

Cognitive -> Attentional: focusing on the artwork or one of its parts

Cognitive -> Mmnesic: relating the artwork to previous knowledge

Cognitive -> Comprehension: decodifying the meaning of the artwork or making meaning from the artwork

Cognitive -> Problem solving: solving problems or riddles presented by the artwork

Behavioural -> Movement: moving around or inside or outside the artwork

Creative process (the artist's creative process)

Theme -> Abstract concept: The artwork's primary theme consists of an abstract concept

Theme -> Other than abstract: The artwork's primary theme consists of a specific concept

*References: A*rtist's processing of information - like artistic, scientific, philosophical, religious information, etc. - that then serves as the artist's references

Material's meaning -> Specific: The materials from the artwork have specific meaning

Material's meaning -> Non-specific: The materials from the artwork do not have any specific meaning

Production context (what was the execution context, and in which it affected the artworks' biography)

Socio-political context -> Relevant: The socio-political context was relevant for the artworks' execution

Socio-political context -> Not relevant: The socio-political context was not relevant for the artworks' execution

Preparation: artist's planning of their work

-> *Drawings:* artist plans the artwork by developing drawings

-> *Samples/Models:* artist plans the artwork by developing drawings

-> *Other:* artist plans the artwork by developing other types of preparatory materials

Materials and Techniques -> Specific: The materials and techniques used in the artwork are specific for its materialization

Materials and Techniques -> Non-specific: The materials and techniques used in the artwork are not specific for its materialization

Execution -> By the artist: The artwork's execution was completed by the artist

Execution -> By others: The artwork's execution was delegated to others by the artist

Change in execution -> Execution is different than planned: The artwork's execution was different than what was planned beforehand

Change in execution -> Execution is similar to planned: The artwork's execution was similar to what was planned beforehand

Variability -> In execution: There is an intended variability in the artwork's execution (materialization, or rematerialization)

Variability -> In object's definition: There is an intended variability in the artwork's interpretation (the artwork is intentionally open to interpretations and definitions, e.g. The artist does not define the artwork's genre)

Variability -> In performance: There is an intended variability in the artwork, visible through performance

Conveyance and exhibition (the artist representation of the exhibition context and its properties)

Installation -> By the artist: The artwork's installation must be done by the artist for every exhibition context

Installation -> By selected technicians: The artwork's installation must be done by selected technicians for every exhibition context

Installation -> By the conservator: The artwork's installation must be done by the conservator for every exhibition context

Installation -> By others (whom?): The artwork's installation must be done by a specific person (who?) for every exhibition context

Relevance of exhibition aspects -> Relevant: The artist considers that some exhibition aspects, such as light, space, etc., are relevant for the artwork's authenticity

Relevance of exhibition aspects -> Not relevant: The artist considers that some exhibition aspects, such as light, space, etc., are not relevant for the artwork's authenticity

Audience reactions as essential for artwork's meaning -> Essential: The artist considers that the audience's reactions are essential for the artwork's meaning

Audience reactions as essential for artwork's meaning -> Not essential: The artist considers that the audience's reactions are not essential for the artwork's meaning

Change -> Desirable: The artist wants his works to change with time

Change -> Not desirable: The artist does not want his works to change with time

Artist's representation of audience reactions (what are the artist's representations of the ways audiences interact with the work)

Emotional: Feeling any kind of emotion when experiencing the artwork

Cognitive: Discovering something by appreciating the artwork

Behavioural: The artwork somehow affects audience's behaviour

Conservation

Ageing -> Acceptable under certain conditions (Which?): The conditions in which the artist considers ageing acceptable

Ageing -> Not acceptable: The artist does not accept any ageing of this work

Material conservation -> Desirable: The artist wants his works to be conserved

Material conservation -> Not desirable: The artist does not want his works to be conserved

Documentation -> Desirable: The artist wants his works to be documented

Documentation -> Not desirable: The artist does not want his works to be documented

Documentation -> Produces his/her own: The artist produces his/her own documentation

Table A3.1: Dimensions for artist's interviews applied to the documentation of Manoel Barbosa's *Identificación*

Variables	Dimensions	Sub-dimensions
1. Artist's intentions towards audience reactions	I. Emotional reactions	a. Emotional shock
		b. Anger
		c. Other (Which?)
	II. Cognitive reactions	a. General
		b. Sensorial
		c. Attentional
		d. Mmnesic
		e. Comprehension
		f. Problem solving
	III. Behavioural reactions	a. Manipulation
		b. Movement

		c. Other (Which?)
2. Creative process	I. Theme	a. Abstract concept
		b. Other than abstract (Which?)
	II. References	a. Non-artistic references
		b. Artistic references
	III. Material's meaning	a. Specific
		b. Non-specific
3. Production context	I. Socio-political context	a. Relevant
		b. Not relevant
	II. Preparation	a. Drawings
		b. Samples/Models
		c. Other (Which?)
	III. Materials and Techniques	a. Specific
		b. Non-specific
	IV. Execution	a. By the artist
		b. By others (Whom?)
	V. Change in execution	a. Execution is different than planned
		b. Execution is similar to planned
	VI. Variability	a. In execution e.g. The artist changes the work everytime it is installed.
		b. In object's definition e.g. The object has an open nature; the artist refuses any characterization.
		c. In performance e.g. The work has a performative character, changing in every presentation.
4. Conveyance and exhibition	I. Installation	a. By the artist
		b. By selected techinicians (Whom?)
		c. By the conservator
		d. By others (Who?)
	II. Relevance of exhibition aspects (light, space (max, min) ...)	a. Relevant
		b. Not relevant
	III. Audience reactions as essential for artwork's meaning	a. Essential
		b. Not essential
	IV. Change	a. Desirable
		b. Not desirable
	V. Exhibition history	a. There were other exhibitions
		b. There were reinterpretations
		c. There were re-enactments

		d. There were re-materializations and/or re-installations
		e. It is its first exhibition
	VI. Artist's representation of audience reactions	a. Emotional reactions e.g. Emotional shock
		b. Cognitive reactions e.g. General, sensorial, attentional, mmnesic, comprehension, etc.
		c. Behavioural reactions (6) e.g. Manipulation (or its absence), movement, etc.
5. Conservation (materiality)	I. Ageing	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	II. Material conservation	a. Important
		b. Not important
	III. Replacements	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	IV. Re-materializations and/or re-installations	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	V. Documentation	a. Desirable
		b. Not desirable
		c. Produces its own
	VII. Obsolete materials and equipment	a. Content is important
		b. Aesthetical aspects are important
		c. They are both important
		d. There are other important aspects (Which?)
6. Preservation	I. "Intangible features"	a. Essential for the artwork's meaning
		b. May change with exhibitions
		c. Irrelevant
	II. "Intangible elements"	a. Change in exhibition
		b. Sound/Electronic performance
		c. Corporeal performance
		d. Performance as event
	III. Reinterpretation	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	IV. Re-enactements	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	V. Re-materialization and/or re-installations	a. Acceptable under certain conditions (Which?)
		b. Not acceptable
	VI. Exhibition and preservation decisions to be undertaken by	a. The artist
		b. Selected techinicians (Whom?)
		c. The conservator
		d. Others (Whom?)

Table A3.2: Dimensions for participant's interviews. These were the variables used for interviewing participants of Manoel Barbosa's *Identificación*.

Variables	Dimensions	Sub-dimensions
1. Prodution and exhibition	I. The participant has been involved	a. In the creative process
		b. In production
		c. In exhibition
		d. In performance
		e. Other (Which?)
	II. The participant has not been involved	
2. Representation of his/her actions to the work	I. Emotional reactions	a. Emotional chock
		b. Anger
		c. Other (Which?)
	II. Cognitive reactions	a. General
		b. Sensorial
		c. Attentional
		d. Mmnesic
		e. Comprehension
		f. Problem solving
	III. Behavioural reactions	a. Manipulation
		b. Movement
		c. Other (Which?)
3. Context of apprehension	I. Socio-political context	a. Relevant (How?)
		b. Not relevant
4. Conveyance and exhibition	I. Installation/Performance	a. By the artist
		b. By selected techinicians (Whom?)
		c. By the conservator
		d. By others (Whom?)
	II. Variability	a. The participant was present in other exhibitions (Which?)
		b. The participant was present in only one exhibition
	III. Variability between exhibitions	a. Some changes were noticed (Which?)
		b. No changes were noticed
	IV. Variability between audience's reactions	a. Spectators behaved differently in the various exhibitions (How?)
		b. Spectators behaved similarly in the various exhibitions
	V. Representation of other audience members' reactions	a. Emotional reactions
		b. Cognitive reactions

		c. Behavioural reactions