An Imaginative Reworking and Performative Manifestation of The Richard Demarco Archive

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A thesis submitted in partial fulfilment of the requirements of Leeds Beckett University for the degree of Doctor of Philosophy

April 2019

ABSTRACT

In an ephemeral age, using archives to create work that reflects and comments on the history of ideas contained within them seems the most discerning way of keeping them alive. This enquiry, conducted through a performative research methodology, looked at the use of mementos and related memories, or subjective archives in archival performance, specifically in relation to The Richard Demarco Archive.

The research aimed to demonstrate how an archive can serve as an inspiration to create socially engaged work within the Gesamtkunstwerk paradigm. Based on the dramaturgical potential of the object, as advocated by Tadeusz Kantor, the subjective archives of the subject, Richard Demarco, the practitioner-researcher, the performers and the audience-participants were all related, through a process of autobiographical association with mementos, to ephemera of performance practice in The Richard Demarco Archive.

Associated with mementos, the stimuli from The Demarco Archive elicited emotional responses in the audience. The immersive-participatory practice was determined by the relationship between the performer(s) and the audience. Seeped in memories connected to objects, the shared experience between the performer(s) and the audience was considered the material art object of each performance.

The practice of selected practitioners in The Richard Demarco Archive, namely Tadeusz Kantor, Paul Neagu, Joseph Beuys, Marina Abramović, Bobby Baker, Robert Filliou and Rose Finn-Kelcey were used as stimuli in creating performative responses in the forms of: *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019), situated within the frameworks of performing archives, autobiographical, postdramatic and participatory-immersive performance. My research re-established interfaces between the practitioners, as well as the audience-participants, thus verifying The Richard Demarco Archive as a living source of inspiration.

The methodologies of the selected practitioners from The Richard Demarco Archive were utilised in the creative process of this enquiry and, as a result of the practice created a methodology for archival performance creation was developed.

Declaration:

I confirm that the thesis is my own work; and that the published or other sources of material consulted have been acknowledged in the notes to the text or the bibliography.

I confirm that the thesis has not been submitted for a comparable academic award.

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ACKNOWLEDGEMENTS

PREFACE

The revelation of performance art and archival performance came to me in the form of Yves Klein's *Saut Dans Le Vide (Leap into the Void*) (1960), photographed by János Kender, while I was at the University of Cape Town drama school from 1996 to 1997. We shared a campus with Michaelis School of Fine Art and the library – our only shared terrain fortuitously introduced me to the world of performance art. There I got a taste of 'forbidden' fruit. Then, at the age of twenty-two, I had been agonising for years over the separation of the various art forms. I felt resoundingly passionate about the Gesamtkunstwerk (the refutation of the estrangement of the different art forms). I anticipated a career in music until the age of fourteen but deviated to an obsession with painting for the rest of my adolescence, and then decided that drama school would be the perfect place to improve my interpersonal skills. There was never an option to combine all these disciplines.

At the Orange Street campus of UCT we were sharing, there was no collaboration between Drama and Fine Arts, hence without anyone's support or understanding, I took it upon myself to redress that. For the movement piece I had to choreograph in my final year, I took another Yves Klein work as inspiration. My choreography and colour palette relied heavily on Klein's living paintbrushes and blue in *Anthropometry* (1960), which was accompanied by the *Monotone Symphony*, and performed at Galerie Internationale d'Art Contemporain in Paris. Because of the Klein Blue 'mess' caused, I got into serious trouble with the theatre technician and was reported to the head of the department. This kind of thing, my first venture into performance art and archival performance, was not meant to happen at the drama department! Since Richard Demarco considers Klein his 'first artist hero' (Stephens, 1992: 45), this event signifies the first point of intersection between our interests as well as our nonconformist natures.

After drama school, I started a visual arts degree but soon thought it wiser to take my education up a notch, or two…or three. I tried the life of an actor a couple of times, during which I always just barely survived, nevertheless, with an overwhelming desire to perform, I started creating my own cabaret shows, had a World Music band and recorded my album, *Possibility* in 2006.

My Honours in Musicology culminated in my first cabaret show in the UK, *Miss Demeanour* (2009), followed by *In These Shoes* (2011). As an Italian citizen having lived in the UK for the

required amount of time, I was able to enrol on an MA in Performance Design and Practice at Central Saint Martins where I finally experienced that desired sense of interdisciplinary collaboration within the cohort. It was there that I met Noel Witts, who introduced me to the work of Tadeusz Kantor during his lectures. For my final MA practice, I made an EP *Catch Me When I Fall* (2013) and created the intercultural and archival cabaret show *Mata Hari* (2013), which I presented at my first experience of the Edinburgh Fringe that year.

A few years later, Witts' name came up in a PhD scholarship announcement and I applied due to the ideas he exposed me to on the MA. The PhD scholarship was based on The Richard Demarco Archive and his Edinburgh Festival Collection.

Suffice it to say, some of my research decisions were influenced by Demarco, who inadvertently gives a hierarchical structure to his archive, however with him being the subject of the work as much as his archive, I was open to his suggestions and influences on my practice and it certainly was, on occasion, a collaboration.

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> Thinking is more interesting than knowing, but less interesting than looking.
>
> – Johann Wolfgang von Goethe

INTRODUCTION

This multi-modal enquiry in the form of a performative exploration and imaginative reworking[1] of The Richard Demarco Archive, at the Demarco European Art Foundation[2], contextualises and reflects on practice created in response to and in dialogue with The Demarco Archive[3]. Thus far unexamined in this way, the enquiry is uniquely located within the contextual frameworks of performing archives, autobiographical performance, postdramatic performance, and participatory-immersive performance. The resulting praxis and embodied knowledge can be unanimously applied as a methodology for creating archival performances. The exclusive and distinctive position of enquiry additionally provided new insights vis-à-vis the subject, Richard Demarco.

It is essential for the reader to bear in mind that this is a document in support of the practice created for this research. Filmed versions of the practice, performed in the original contexts, as well as an EP of the songs can be found in the appendices, and there are hyperlinks to the practice and interviews with Demarco throughout the thesis. The reader may consider the filmed performances as alternative versions – which indeed they are, but it is the live, immersive-participatory performances that fundamentally constitute the performative research. As Taylor (2003: 20) counsels, 'A video of a performance is not a performance'.

The praxis for this enquiry collectively considered an imaginative reworking of selected aspects of The Richard Demarco Archive, was effected in four manifestations: *Mementronome:* an intimate, one-to-one performance in a box (2015), *Emballage:* a Kantorian aesthetic, postdramatic, immersive piece (2016), and *The Artist as Explorer,* performing the legacy of Richard Demarco, in collaboration with Demarco, participatory performance art (2017) and *Trialogue* (2019), the Gesamtkunstwerk culmination work.

Demarco considers my practice to be bridging the gap between performance and visual arts. With stimuli from The Demarco Archive, this enquiry investigated the subjective archives of Demarco, the practitioner-researcher and performers, as well as the audience-participants,

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[1] Taken from Matthew Reason's idea of 'an imaginative reworking of archival documentation' ('*Dumb objects, spoken for?' On Performance Archives and Documentation*, STR Symposium, June 2015). Also mentioned in Reason, M, 2003. *Archive or Memory? The Detritus of Live Performance,* NTQ 19:1 (February 2003), p. 87.

[2] The custodian of all the archive material and owner of a part of The Richard Demarco Archive.

[3] The organic expansion of the Richard Demarco Gallery – a collection of works by Demarco and multiple other artists.

and examined memories and mementos in intercultural and interlingual performances imbued with sculptural performance, original music, poetry, and puppetry. A practice-as-research or performative research methodology assured both the researcher and the audience-participants of inimitable ways of engaging with The Demarco Archive.

Drawing mainly on the work of postdramatic artist and painter Tadeusz Kantor (Poland), social sculptor Joseph Beuys (Germany), multi-disciplinary artist Paul Neagu (Romania), Fluxus artist Robert Filliou (France), performance artist Marina Abramović (the former Yugoslavia), multi-disciplinary artist Bobby Baker (UK) and multi-disciplinary artist Rose Finn-Kelsey (UK), who were all selected based on their performance practice, this enquiry reflexively refers to my performative responses to their contributions to The Demarco Archive. The approaches gleaned from their representative works were applied as methodologies in the creative processes of this endeavour.

Richard Demarco, The Road to Meikle Seggie and the Demarco European Art Foundation

In order to understand an archive created as a life's work, the enquiry necessitates some quintessential biographical information about the main subject, Richard Demarco, who embodies his archive.

Demarco was born halfway between the two world wars, in 1930, in Edinburgh, to an Italian-Scottish family and grew up in Portobello on the Firth of Forth. He considers himself 'almost the first child casualty of war'[4], as he was playing on Portobello Beach at the outbreak of the Second World War in 1939. He recalls that the bullets in the sand 'were still warm' (Demarco in Henderson Scott, 2005: 93) from a Spitfire's attack of a Junker Bomber and says that his 'life has been, from the very beginning, a battle'[5]. During his childhood Demarco was subject to abuse and bullying; because of his Italian heritage, his name and skin colour[6] and was considered a 'second-class citizen' (Gale, 1970). Based on these prejudices, he used the English name, Richard[7].

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[4] Conversation at Raven Row, London, August 2017.
[5] Demarco's speech at the Richard Demarco Conference, Sokołowsko, 2016.
[6] Kantorbury, Kantorbury Symposium, University of Kent, 2015.
[7] Conversations at DEAF, February and May 2017.

He attended Holy Cross Academy and Edinburgh College of Art, where he organised The College Sketch Club exhibitions in 1953 and '54, which he considers the beginning of his 'career as a director of exhibitions' (Demarco in Henderson Scott, 2005: 95). For ten years he worked as Art Master at Duns Scotus Academy and from 1959 to 1966 established himself as an artist. In 1961 his paintings were accepted by the Society of Scottish Artists, The Royal Scottish Society of Painters in Water Colours and the Royal Scottish Academy (Chisholm, 1976). His first one-man exhibition took place at the Douglas Foulis gallery during the 1962 Edinburgh Festival (Demarco in Henderson Scott, 2005: 97 - 98).

Demarco considers his first experience of the Gesamtkunstwerk (total artwork) to be his visit, as a twenty-year-old, to St. Peter's Basilica in Rome, where he saw Bernini's high altar and 'ritual and sculpture on a gigantic scale' (Demarco, 2016: 65). A total artwork of this nature involves integrating the building itself into an exhibition; a 'non-gallery' for a 'non-exhibition' (Demarco, 2016: 47). His challenge to artists who worked with him was not to 'neutralise the context of [their] work in an "art gallery" or an institution…but to reach out to embrace all that is available to give [their] own creativity its fullest potential and social power' (McDowell in Demarco, 2016: 11 - 12).

The word Gesamtkunstwerk was first used by the German philosopher and theologian Karl Friedrich Eusebius Trahndorff in *Aesthetics of the Study of World View and Art*, published in 1827 (Lajosi, 2010: 43 - 44). Wagner used it to describe his aesthetic ideal of the relationship of music, text, and dance in drama, because, to him, all art forms had equal rights on stage. Akin to Demarco, he was concerned with communication, the relationship between the artist and the audience and the 'communal or collective artwork' (Lajosi 2010: 46).

In an interview with me, Jennifer Gough-Cooper, who worked at the Richard Demarco Gallery from 1969 to 1971 (and whom Demarco credits as 'his most invaluable assistant'[8]), stated that The Demarco Archive 'started in the days of the Traverse – 1966, however, Demarco dates the beginning of his archive to 1959 at the Paperback Bookshop, run by Jim Haynes, where he began to produce small exhibitions (Oliver, 1976). He considers it a living archive; resisting segregation of the different art forms, he refers to it as a Gesamtkunstwerk, the all-embracing art form[9].

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[8] Conversation at DEAF, June 2017.
[9] Currently Demarco sees each room in the archive as an artwork and also refers to it as simply 'a drawing'.

Demarco discovered the road to Meikle Seggie in 1972. He relates his concept of 'The Road' to Marcel Duchamp's concept 'the work is the road and nothing more'.[10] Although this seven-mile road is considered the road to the Isles, a physical road, 'the road from the Ochil Hills from Milnathort to Dunning' (Stephens, 1992: 31), to Demarco, it is a spiritual, mythical and magical place where the goddess of creativity resides. Demarco is drawn to 'the values of a spiritual and even mythic or generative power of special places' (McDowell in Demarco, 2016: 11). As an explorer, he considers the road to Meikle Seggie the connecting milieu between Scotland and the rest of the world. 'It is the road taken by the Celtic saints and scholars who travelled from Iona into the heartland of Europe, and before them, the Roman Legionaries who endeavoured to make Scotland the North West frontier of the Roman Empire'. 'It symbolises all the historic roads and bye-ways which have been used by cattledrovers [sic], shepherds, travelling folk and their fellow tellers of tales, the Scottish bards who identified Scotland as the Land of Fingal and his son, Ossian' (Demarco in Henderson Scott, 2005: 88 - 89). It concerns journeys 'in the mind' (Serota in Demarco, 2016: 13), a 'journey without destination' (Stephens, 1992: 34), as much as across the world.

The Demarco Archive, primarily housed at the Demarco European Art Foundation in Summerhall, Edinburgh, promotes intercultural connections between artists and retains the work and ideas of some of the most successful and recognised artists of the last sixty years. An integral part of the Edinburgh Festival since 1964, it supports all art forms – from happenings, live art, painting, sculpture, photography – especially event photography (in situ photographs of live events in performance),[11] which can be considered Demarco's greatest contribution to his archive, as well as music, dance and social sculpture (the main tenet of Joseph Beuys' work). A section of The Demarco Archive is held at the Scottish National Gallery of Modern Art II, and The Demarco Digital Archive is online.[12]

In an interview following his stroke in November 2017, Demarco tells Phil Miller (*The Herald*), '[T]he work of my whole life has been about how art is a universal language and crosses all frontiers.' When I asked him to identify the difference between good and bad art, he stipulated that it is about love. '[I]f there is not an element of love in it, it is not good art.'[13]

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[10] 'Marcel Duchamp or the Castle of Purity' by Octavio Paz, written on Richard Demarco's hand drawn map of Edinburgh Arts Explorations of Prehistoric Europe map, 1977.
[11] Demarco describes this as a process where the camera is used to amplify the work of other artists.
[12] At http://www.demarco-archive.ac.uk/.
[13] Watch the video of the interview here: http://eprints.leedsbeckett.ac.uk/5842/.

Edinburgh Festival Strategy Get Arts and Edinburgh Arts

Richard Demarco has attended every single Edinburgh Festival since its inception in 1947, which he considers his 'real education' (Demarco in Henderson Scott, 2005: 94). According to Demarco (2016: 69) 'Edinburgh was chosen as the world capital for art because of the beauty and sacred nature of its historic Old Town fabric' and because it had a castle.[14] He believes that The Edinburgh Festival was meant to be a healing balm from the wounds of war; 'a place of pilgrimage for all the world's artists wishing to celebrate the ending of the Second World War and the promise of peace' (Demarco, 2016: 76); an idea based on the Lord Provost, Sir John Falconer's proclamation in the first International Festival of Music and Drama programme that it was 'not a commercial undertaking in any way'[15] and his hope that the visitors would find a sense of 'peace and inspiration with which to refresh their souls and reaffirm their belief in things other than material.'[16]

The Edinburgh Festival Fringe started alongside the first festival. The first year, 'the uninvited eight' (groups) arrived, hoping to perform at the International Festival and due to being refused, the Fringe was inaugurated.[17] A notable Fringe production of 1947 was Hugo von Hofmannsthal's *Everyman*, which was performed across the Firth of Forth at Dunfermline Abbey (Pollock, 2018). Seventy-one years on, the Edinburgh Festival Fringe is bursting at its seams with 4003 Fringe productions listed in 2018, as well as multiple other festivals in Edinburgh coinciding with the International Festival.

In 1963, with the American Jim Haynes, and the publisher and founder of Ledlanet Nights (arts festival) John Calder, Demarco founded The Traverse Theatre, which aimed to extend the spirit of the Edinburgh Festival throughout the year. The Traverse Art Gallery, he established above the theatre, was influenced by Dada. The Traverse was also a club, the tool 'which first enabled [him] to truly express himself through an art form' (Demarco, 2016: 45).

The Traverse Art Gallery was established in Edinburgh's New Town, in Melville Crescent in 1966 and was renamed The Richard Demarco Gallery. Demarco recounts with glee that the

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[14] Text from *The Artist as Explorer* (2017).
[15] The International Festival of Music and Drama, Edinburgh [programme], 1947, p. 4.
[16] Listen to Demarco reading from this programme here: http://eprints.leedsbeckett.ac.uk/5833/.
[17] The Scotsman, *Magic of Fringe woven into tartan to mark 70th year* [article], Monday 21st August 2017.

name, 'The Richard Demarco Gallery' shocked the board, as the name Demarco had always been associated with a Fish and Chips shop or an Ice-Cream Parlour.[18]

The Traverse Theatre and Club and The Richard Demarco Gallery, since it was born out of the Traverse (Demarco, 2016: 45 - 26), were modelled on 'Maison Demarco', his uncle and aunt's café on Portobello Promenade, a popular meeting place with a Parisian atmosphere which offered 'a summer theatre programme starring the Scottish Music Hall favourites of the Twenties and Thirties' (Demarco in Henderson Scott, 2005: 92 - 93). The Demarco Gallery was never destined to be a gallery in the traditional sense.

Demarco felt 'morally bound to strengthen the cultural links between East and West Europe and between Europe and North America' (Demarco in Henderson Scott, 2005: 103). His vocation was to bring the avant-garde visual arts to the main festival. For this purpose, he crossed the Iron Curtain numerous times[19] 'between 1968 and the fall of the Berlin Wall' (ibid.). Because of Communism, Eastern Europe was an impenetrable world, but with his intercultural outlook, Demarco was unstoppable. He wanted to introduce a European dimension into the cultural life of Scotland and festival goers to the world beyond Scotland and the spirit of modernity.[20] His aspiration was to 'provide an art education for Edinburgh Festival-goers to learn to take seriously the contemporary Visual Arts' (Demarco, 2016: 98). He believed that Eastern Europe understood the 'truth' in art and that performance from Eastern Europe encapsulated the true as opposed to the false avant-garde.[21]

At the 1970 Edinburgh International Festival, Demarco presented, with the Düsseldorf artists (including Joseph Beuys, Robert Filliou, Heinz Mack, Blinky Palermo, Klaus Rinke, Gerhard Richter, Dieter Rot, Daniel Spoerri, Henning Christiansen, Gunter Uecker and Stefan Wereka) *Strategy: Get Arts*, an exhibition and a conference 'dedicated to advancing the constantly changing forms of art',[22] which questioned the Edinburgh Festival's notion of separating the visual arts from theatre, music, dance and film (Demarco in Henderson Scott, 2005: 39) and integrated 'the building itself into [the artists'] ideas of the exhibition' (Demarco, 2016: 47).

Demarco's interest in the Düsseldorf artists was based on the 'explosion of artistic activity' (Gage, 1970) that took place in Düsseldorf at the time, which gave him the reason to refer to

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[18] Conversation at DEAF, June 2017.
[19] Demarco told me 35 times in 2018, said 61 times at the Kantorbury, Kantorbury symposium (2015) and I read 97 times in various articles and reports. This serves as an example of how misleading memory can be but also of how Demarco tends to exaggerate and play to his audience.
[20] Conversation at DEAF, February 2017.
[21] Telephone conversation, November 2017.
[22] *Strategy: Get Arts* catalogue 1970, facsimile edition 2005.

it as the 'Paris of the Rhine'.[23] *Strategy: Get Arts* was experimental in nature; 'the first major exhibition of contemporary German art to be shown in Britain since 1938' (Gage, 1970). '[T]he exhibition proposed two art philosophies… – the concept of art as play, either on a highly intellectual or purely instinctive level; and the cult of the idea, in which the initial illuminating idea becomes more important than its exterior form and at times may even defy physical exteriorisation' (Gage, 1970). Beuys presented *The Pack (Das Rudel),* performed *Celtic Kinloch Rannoch (The Scottish Symphony*) with Danish composer, Henning Christiansen, and Fluxus artist, Robert Filliou presented his *Vocational Game. Strategy: Get Arts* 'saw the beginning of a parting of ways between Demarco and his sponsors' as, according to Oliver (1974), it was the beginning of the rejection of a gallery in the traditional sense. In *Richard Demarco's Experiences from 1967 - 1974* (Chisholm, 1976), Demarco recounts:

> I knew the Gallery had to become as good as any gallery in Britain…. But it was gradually dawning on me as the years rolled by that I wanted something more than that. In fact, I was a teacher and maybe I was an artist and I didn't really want to be a person who was negative in relation to artists. I wanted to be able to speak on equal terms with the artist knowing that my own art, which was very sellable, was very limited. I couldn't say through my own art, my drawings, what I wanted to say about time, space and society…. I realised my art wasn't changing, my drawings weren't changing the nature of reality particularly. I began to question the act of putting pencil to paper as a major activity and began to see that making films, the medium of TV even theatre were more immediate and more powerful. I also realised that teaching had to be creative somehow or another and I could see the gallery was a classroom.

Demarco transformed his gallery and its 'raison d'être into an institution where manifestations of all the arts could be utilised' as well as an educational environment (Demarco, 2016: 85, 104, 115). In 1972 his experiment in arts education, Edinburgh Arts, which 'challenge[d] the function of an art college' (Demarco in Henderson Scott, 2005: 46) was initiated. It was an experimental university, an international summer school, a master class, a journey for artist explorers (Demarco, 2016: 72), and as Una Flett (1976) calls it, 'a pilgrimage'. Edinburgh Arts had Tadeusz Kantor in its faculty. Joseph Beuys gave the *Twelve-Hour Lecture* on August 20th, 1973; in the same year Marina Abramović performed *Rhythm 10* there and lectured in Yugoslav painting and sculpture, and Rose Finn-Kelcey and Tina Keane performed *The Visitation* in 1976.[24] Ideologically similar to America's Black Mountain College, Germany's Bauhaus and Nova Scotia College of Art, Edinburgh Arts

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[23] *Strategy: Get Arts* catalogue 1970, facsimile edition 2005.
[24] At http://www.demarco-archive.ac.uk/collections/600-the_visitation.

'sought to erode the distinction between art and life through educational vehicles' (Podesva, 2007: 2). It integrated 'the Performing and the Visual Arts with the history of ideas and physical exploration of Scotland in relation to Europe' (Demarco in Henderson Scott, 2005: 92).

From 1975, the element of a journey became integral to Edinburgh Arts, a journey which commenced at Meikle Seggie. Edinburgh Arts 1975 was an exhibition documenting a journey involving one hundred artists. The Edinburgh Arts journey offered the road itself as 'the space beyond the art world' (Demarco, 1978: 43) and 'the mystery of space outside our being' (Demarco, 1978: 61 - 62) to be explored. Documentation in The Demarco Archive verify that no clear distinctions were made between students and faculty members. Demarco considered it a university under a tree, where the poet or philosopher speaks to those who wish to share a dialogue with him. It was the Renaissance idea of a workshop artist's studio, where master and apprentice worked together.[25]

Edinburgh Arts was presented in several forms. In 1979 and 1980, the Demarco Gallery was a gallery at sea as Edinburgh Arts took the form of a voyage circumnavigating the coastlines of the British Isles and the Mediterranean on board *The Marques*, a replica of Charles Darwin's HMS Beagle.[26] The journey symbolised Demarco's concept of the 'Demarco Gallery under full sail towards what Joseph Beuys defined as "The Offing", well beyond the horizon on any seascape' (Demarco, 2016: 105).

The 1980s saw The Demarco Gallery lose its financial support from the Scottish Arts Council, based on its involvement with Jimmy Boyle, a sculptor and inmate serving life imprisonment in the Special Unit of Barlinnie Prison, as it brought 'discredit to the meaning of art in Scotland' (Demarco, 2016: 41) 'and to the meaning of the Demarco Gallery' (Demarco in Henderson Scott, 2005: 107). The transgressions were: supporting Joseph Beuys in his contribution to the official Edinburgh Festival programme, a blackboard diptych entitled *Jimmy Boyle Days* (1980), Beuys' hunger strike 'in defence of Jimmy Boyle's right as an inmate of The Special Unit to be considered an artist' and his 'court action against The Secretary of State in protest against inhuman conditions in Scotland's prisons (Demarco in Henderson Scott, 2005: 107). As a result, the gallery was rendered homeless and Demarco unemployed.[27]

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[25] Conversation at DEAF, Feb 2017.
[26] Demarco learnt about the ship from the BBC Series on Charles Darwin which it was built for. It belonged to Mark Litchfield.
[27] Conversation at DEAF, May 2016.

The archive is more than a simple collection of art, it considers the greater extent of the collected artists in documents, correspondence, photography, but most importantly the 'gesamtkunstwerk' exists in the meetings and introductions which Demarco facilitates. In true Beuysian tradition, Demarco considers every person an artist and understands the importance of the friendships and sharing of ideas, knowledge, and journeys which cannot be separated from the production of art.

- *Demarco European Art Foundation*, 2015: 8

The Research Enquiry

Chapter one contextualises this reflexive enquiry in the following conceptual frameworks: performing archives, autobiographical, postdramatic and participatory-immersive performance and situates the work of the selected practitioners from The Demarco Archive within these frameworks. Furthermore, the methodologies employed, based on the work of the selected practitioners, are covered in this chapter. Reflexive in nature, the research undertaken provided new knowledge, acquired from an unorthodox perspective, as expressed in chapter two. This knowledge is applied in the culmination work, *Trialogue* (2019), in chapter three.

Concerned with the ways in which an archive, specifically that of Richard Demarco, can be performed, I aimed to create authentic performative responses to it. Based on ephemera in The Demarco Archive, innovative works with socially engaged purposes were identified and selected. It was my intention to create participatory works in dialogical responses to the practice in The Demarco Archive, a process which I consider an imaginative reworking of archival material (Reason, 2015).

The original axiomatic knowledge was found in the practice itself; a tacit knowledge derived from engaging with an archive in a unique way. The epistemology is located in 'liquid knowledge' as Marina Abramović calls it (Nelson, 2013: 52), a new methodology for performing archives, and additionally, unique insights into the subject, Richard Demarco.

My research was concerned with how an archive could be performed and an emotional connection between the archive and the audience be established. Demarco as the subject was examined as well as the ways to perform the legacy of someone with the subject being integral to the performance. The efficiency of autobiography in participatory performance was contemplated, and since Demarco's love of art originated in his experience as an altar server in the Catholic Church, ritualism in performance, and, in engaging an audience was deliberated.

I investigated how love is manifested in art, since Demarco says, 'If I do not find a dimension of love in a work of art, I know it's not good; all art has to be a balance between intellect and touch',[28] as well as how love can be considered knowledge, since he believes that only through love one can understand anything.[29]

Considering that, according to Filliou (1970: 171), every human action is a work of art: 'thought is sculpture, action is sculpture, writing is sculpture', and Derrida (Lesage in Nelson, 2013: 148) would argue that everything is writing – 'cinematography, choreography… but also pictorial, musical, sculptural "writing"', I contemplated my practice in the milieu of sculptural performance.

Throughout this enquiry, I was engaging with an archive in an unorthodox way. My approach to this research was vastly different from that of a traditional researcher working with an archive. A traditional researcher would write about the documents, whereas I was performing the documents of ephemeral events in The Demarco Archive. My approach was directly concerned with the man, Richard Demarco, and his subjective archive, or autobiographical memories, as much as the physical Demarco Archive itself.

The enquiry contains, on occasion, contradictory information based on what Demarco said from one day to the next; however, I was not as concerned with the accuracy of the information he provided as I was fascinated about how much of the details he remembered. Memory is extremely subjective, and humans tend to be creative with it. Memory is not logical; it provides neither a logical sequence of events nor perfectly accurate information. It was consistently intriguing to gain knowledge directly from the memory archive of a man who was eighty-five when I initiated this enquiry.

In summary, my research questions consider how an archive can be performed; a new methodology for performing archives can be developed; how the legacy of someone may be performed; how love is made manifest as knowledge; what constitutes sculptural performance and the efficacy of autobiography, symbolism and ritualism in performance.

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[28] Badenhorst, A.M, Video interview *Richard Demarco on Art, Artifice and Performance*, February 2017. Watch it here: http://eprints.leedsbeckett.ac.uk/5842/.

[29] See song lyrics on page 82.

Structure

This enquiry is based on the praxis created in response to The Demarco Archive, which supports the theoretical-reflexive, reciprocal angle of the enquiry.

Chapter one offers a contextualisation of the research enquiry, locating the practice in the performing archives, autobiographical, postdramatic, and participatory-immersive performance frameworks and examines the methodologies applied in creating performative responses to The Richard Demarco Archive. Chapter two reflects on the findings, experiments and practice conducted for this enquiry: the one-to-one, intimate, site-specific performance *Mementronome* (2015), about relating The Richard Demarco Archive to universal subjective archives, drawing from Paul Neagu's *Fish's* [sic] *Net* (1972), reacting to Joseph Beuys' statement 'everyone is an artist', and devised using the methodology of Tadeusz Kantor. It considers the devising process and performance of the Kantorian aesthetic, immersive, participatory, postdramatic production *Emballage* (2016), which, apart from Kantor's *The Water Hen* (1972), *Lovelies and Dowdies* (1973) and *The Dead Class* (1976) took inspiration from Joseph Beuys' *7000 Oaks* (1982), Marina Abramović's *Rhythm 2* (1975), Rose Finn-Kelcey and Tina Keane's *The Visitation* (1976), Bobby Baker's *Cook Dems* (1989?), Shakespeare's *Macbeth* (1606) as well as the autobiographical, archival narratives of the performers. Furthermore, it contemplates *The Artist as Explorer* (2017), performed in collaboration with Richard Demarco, about the road to Meikle Seggie and his legacy. Chapter three deliberates *Trialogue* (2019), the Gesamtkunstwerk, culmination work.

The conclusion demonstrates how this enquiry contributed to existing knowledge in the field of performing archives due to the unique approach employed in conducting the research and the presence of Richard Demarco as the subject. It also refers to the consequential methodology developed as a result of this research within The Demarco Archive and how this methodology may be applied in future practice.

In perusing the rest of this document, the reader ought to consider that this is in support of the four performance pieces: *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019) created for this research enquiry. Filmed versions of the practice, performed in the original contexts, as well as recordings of the songs can be found in the appendices, and there are hyperlinks to the practice and interviews with Demarco throughout the thesis. The reader may consider these archival documents as alternative versions of the practice; however, it is the live, immersive-participatory performances that essentially constitute the performative research.

1. CONTEXTUALISATION AND METHODOLOGY

What are methods for but to ruin our experience?
– Baz Kershaw

Practice-as-research is distinct from qualitative and quantitative research in the way that it delivers its results (Haseman, 2006: 5) and can be considered a third kind of research 'that stands in alignment with, but separate to, the established quantitative and qualitative research traditions' (Haseman in Nelson, 2013: 56). The emphasis is placed on the process to substantiate the tacit, with practice being 'the key method' (Nelson, 2013: 8) of enquiry and performance the text. The practice is used to report the research, according to Haseman (2006: 5) who identifies this as 'performative research' (2006: 1).

I was in the position, as Haseman (2006: 1) puts it, of not commencing my research project 'with a sense of "a problem"'. My research 'problem' was uncovering how to make performance in response to the archive I was presented with. Contrary to a traditional archival researcher who writes about the documentation found in an archive, my assignment was to perform the documentation of ephemeral events. According to Nelson (2013), my methodology was based on my creative skills: the 'know what "works", know what methods'. Considering knowledge as 'a matter of doing' as discovery happens 'through doing' (ibid.: 8, 39), echoes Kozel's (ibid.: 66) interpretation that 'phenomenology originates in doing' since doing is between the subjective and objective aspects of the ontological experience. Smith and Dean (2009: 23) refer to two ways of working: process-driven and goal-orientated. Based on their theory, mine was a process-driven one, as there was no pre-conceived end.

Nelson's model emphasises reflexivity, taking an objective stance and critically examining one's practice. It concerns finding strategies 'to question our own attitudes, theories-in-use, values, assumptions, prejudices and habitual actions' (Bolton, 2010: 13) and provides, *to*

some extent, an objective view. Schön (in Bolton, 2010) regards reflective practice as giving us 'compasses and maps' as our theories-in-use, which resonates with me, considering this PhD journey and the importance of Demarco's hand-drawn maps of his journeys and explorations in his archive. Some of Demarco's maps indicate the geography of the area, whilst others include significant buildings. There are, for example, maps for: *The road to Meikle Seggie, Expeditions Over Land and Sea Exploring Europe from Edinburgh and Kingston, Edinburgh Arts Europe '76* and *1979 Edinburgh Arts Expedition over Land and Sea.* We made use of some of these in *The Artist as Explorer* (2017). My research required 'informed reflexivity about the process of making and its modes of knowing' (Nelson, 2013: 43). Knowing what works, or 'insightful practice' is brought about by 'critical reflection' (ibid: 8, 57). Kershaw and Nicholson (2011: 9 - 10) support reflexive methods, referring to them as '*reflexive unpredictability*'. A critical reflection on the practice created for this enquiry follows in the next chapter.

In practice-as-research or performative research, there is an 'inevitable interrelatedness' between the subject and the object. Schön's (in Nelson, 2013: 42) idea of 'knowledge in action' supposes that ''praxis involves an intrinsically intelligent "dialogue with the situation"'. 'Knowing is a continuous process of negotiation between the various modes (know-how, know-what, know-that)' (ibid.: 57). Performative research has multimodal potential which 'operates through interpretative epistemologies where the knower and the known interact, shape and interpret the other' (Haseman, 2009: 7).

With performative research or practice-as-research as the main methodology, my research in The Demarco Archive of the practice of the selected practitioners: postdramatic artist and painter Tadeusz Kantor (Poland), social sculptor Joseph Beuys (Germany), multi-disciplinary artist Paul Neagu (Romania), Fluxus artist Robert Filliou (France), performance artist Marina Abramović (the former Yugoslavia), multi-disciplinary artist Bobby Baker (UK) and multi-disciplinary artist Rose Finn-Kelsey (UK) to use as stimuli in creating performance, fed back into my creative practice and vice versa, in a reciprocal or dynamic, dialogic process, as Nelson (2013: 38) puts it. The knowledge gained through experiencing the practice, the 'know-that', according to Nelson, is reflective practice (ibid.: 44). Through embodied practice, the reflexive exercise provided new knowledge from a unique perspective – the tacit knowledge derived from performing The Demarco Archive.

An empirical methodology was ruled out early in the process. Demarco is the personification of the subject and some information gleaned from him could not be verified since it was filtered through his hermeneutic and his subjective, or autobiographical memories – his

ontology. Nelson (2013: 58, 60) believes that 'through the lens of hermeneutics' artists come to better understand their practice in context and that understanding enhances the artists' work, which results in 'intelligent practice'. Reflection upon the process of creating knowledge allows for the making visible of 'intelligent practice', an intelligence which 'remains fundamentally located in embodied knowing' (Nelson, 2013: 39), an 'autonomous knowing inscribed in flesh' (Sileo in Sileo and Viola, Vol. II, 2012: 16).

I unequivocally admit that Demarco's point of view impacted mine. Taking an objective stance when working with a man and his archive – and this man, in particular, was virtually impossible, as Demarco wanted to be critically involved in this enquiry. A 'softer' methodology (Nelson, 2013: 50) had to be used. A reflexive sense of my presence versus Demarco's and both of our interpretations of the practice, thus a double hermeneutic, took place. According to Etherington (in Nelson, 2013: 54) since 'reality is socially and personally constructed; there is no fixed or unchanging "Truth"'. Demarco's archive provides his version of history and expresses his politics and bias, a point highlighted by Gale and Featherstone (in Kershaw and Nicholson, 2011: 22 - 24). Fortuitously practice-as-research is not concerned with producing absolute truths. 'In recognising since Einstein and Heisenberg that subjective elements cannot be ruled out in the process of positioning, analysing and measuring phenomena, twentieth- and twenty-first-century scientists accept that the knowledge they produce is not as 'hard' or 'objective' as nineteenth-century positivism assumed' (Nelson, 2013: 39).

Knowledge gained through practice-as-research is fluid. Abramović (2013: 52) considers knowledge to come 'from the experience'. 'Performative research is derived from relativist ontology and celebrates multiple constructed realities' (Haseman, 2009: 7). Non-numerical, symbolic data, such as the data produced through this enquiry, works performatively. 'It not only expresses the research but, in that expression, becomes the research itself'. 'It is not qualitative research: it is itself' (ibid.: 6).

The following page shows a visual demonstration of how I applied an amalgamation of Robin Nelson, Baz Kershaw, and Helen Nicholson, and Hazel Smith and Roger T. Dean's practice-as-research models to create a process of my own. The unique point of entry into the process was the archive I was working with.

Known methodologies
Practitioners' methodologies
Developed methodologies

Richard Demarco's archive
Richard Demarco, the man
Autobiographic memories
of practitioner
and participants

RESEARCH

methodologies

archive

Tacit knowledge
(made explicit through
critical reflection)
Embodied-cognition
Performative knowing
Know – how

skills

PRACTICE   PRAXIS   THEORY

Fig. 1 My Performative Research Model

Sullivan (in Smith and Dean, 2009: 28) states that 'practice-led research implements methodologies which move from the "unknown to the known"', rather than the traditional research methodologies 'which move from the "known to the unknown"'. The qualitative research undertaken informed an interpretative phenomenology based on Demarco's hermeneutic as well as the audience-participants' collective autobiographical memory. In the process of this enquiry, which was about data creation (ibid.: 28), rather than data collection, I used in-depth, semi-structured interviews to investigate the subject and his archive, asking questions regarding the difference between good and bad art; how love is knowledge; what he wanted his legacy to be; what Paul Neagu did during the *Fish's Net* (1972) performance; what Joseph Beuys said during the *Three Pots for the Poorhouse* (1974) action, and what Beuys was talking about during his *Twelve-Hour* (1973) lecture. Considering Demarco's persona, his answers took us on tangents, explorations, and discoveries, including taking the road to Meikle Seggie, which can be thought of as an extension of Demarco's archive on a metaphysical level.

The audience were involved in each of the pieces, and their responses to the questions put to them made them participants in each work by performing their memories.

- In *Mementronome* (2015) they were asked: What is in your archive?
- In *Emballage* (2016) they had to write down a memory and hang it on the tree.

- In *The Artist as Explorer* (2017), they participated by drawing the journey that brought them there on the blackboard.
- In *Trialogue* (2019), they wrote down memories and hung them on the tree; they got 'emballaged' (wrapped) and built a tower with the crockery.

One must consider carefully that, as Nelson (2013: 52) puts it, '[i]n hermeneutics, it is recognised that the question asked ultimately determines the answer'. Heidegger (in Johnston, 2007: 31) estimates that 'language is the house of Being' and close attention to the words we use can reveal the world in a phenomenological way. Nelson (2013: 56) posits that 'the world is constructed through language' and that 'language is not a neutral medium but a structuring agent in the perception of reality' (ibid.: 53). Furthermore, Nelson refers to Saussure and Derrida in whose formulations 'language was seen to construct and constitute reality' (ibid.: 53). In this biographical/autobiographical/narrative- and non-narrative enquiry, I applied a constant comparative method of analysis to the utterances of the main subject as well as the reported and written utterances of the audience-participants. The findings of this research are revealed in the following chapter.

Apart from the fact that some of them have been the most influential European artists of the last sixty years, the selection of practitioners was based on the ephemera of their performance practice in The Demarco Archive as well as them being representative of the Gesamtkunstwerk concept, which, as previously mentioned, acts as the interface between my thinking and Demarco's. Other selection criteria were the fact that they saw art as an educational tool and an expression of life, they operated outside, what Demarco classifies as, the art world and they were representatives of, according to Demarco, the true avant-garde. The ephemera of their practice was found in the event photography oeuvre in Demarco's archive. His photographs provide evidence of these events, as eyewitness accounts, through his lens, which offered me an opportunity to collaborate with him. His event photographs involved him in what was happening and extended the performances to The Archive. I explicitly used the methodologies of the specified practitioners in The Demarco Archive and applied them to my creative processes. In addition, I developed a new methodology for creating archival performance.

Researching the archive of a man who is still actively involved in the workings of it put me in a position of engaging with an archive in a unique way. I locate my research, which resulted in *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019) within the following conceptual frameworks: performing archives, autobiographical, postdramatic and participatory-immersive performance and situate the work of the selected practitioners in The Demarco Archive within one or more of these frameworks.

Performing Archives

Matthew Reason's ideas on performing archives in his keynote address at the *Dumb objects, spoken for?*[30] *On Performance Archives and Documentation Symposium* was my induction into the realm of performing archives.[31] His notions on 'an imaginative reworking of archival documentation' (2003) were seminal in my thinking about working with The Richard Demarco Archive.

I concur with the philosopher Jacques Derrida (1995: 10 - 11) on the point that those who create the archive also create the importance of the archive, since I experienced this in working with Demarco. As much as Demarco might deny it, he inadvertently gives a hierarchical order to his archive and has very strong sentiments on how he wants it to be managed. Derrida (2002: 42) defines an archive not as 'living memory', which is my position on Demarco's archive, but as a 'location'. He doubts an archive can be private: 'It belongs to the concept of the archive that it be public, precisely because it is located. You cannot keep an archive inside yourself – this is not archive' (Derrida in Ketelaar, 2001: 132). He considers an archive to be a theatre 'for repertoires of preservation', whilst performance theorist Rebecca Schneider (2011: 109 - 110) sees the archive as 'a live performance space'.

My research started from a physical archive, from the Greek archē, meaning beginning (as well as 'command' according to Derrida in *Archive Fever* (1995)) who traces the story of the archive back to the covenant between God and man in Judeo-Christian society, 'arising from the conferring of the Ten Commandments, and the institution of an ark to house this covenant' (Bacon in Borggreen and Gade, 2013: 75), but since archives house memories, it is my opinion, opposing Derrida, that an archive refers to our internal, subjective archives – our memories. Schneider's view that performance, once documented – or archived remains, albeit differently, is more aligned with my thinking. Performance theorist Peggy Phelan (1993: 146) resists archiving performance and considers it the antithesis to the archive, proclaiming, '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.' Thus, as Borggreen and Gade (2013: 13) put it, 'each reproduction is a new act performed.' The document of a performance 'is only a spur to memory, an encouragement of memory to become present' (ibid.). Phelan's theory that performance documentation (video, archive,

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[30] Archive, Place, Memory: The Resurrection of Joyce Reason.
[31] At Warwick Business School, the Shard, on June 19th, 2015.

and photography) should be considered a betrayal of the authentic event has been questioned by numerous theorists (Bishop, 2012: 37).

I agree with Phelan on the principle that video cannot fully represent the authentic event (as the appendices and the hyperlinks to the practice will confirm), hence my reaction to this dichotomy, and the current debate on performing archives, was not to create reperformances of the works in The Demarco Archive, preferring Clarke et al.'s (2018: 11) interpretation that '[a]rchives are comprised in their continuing and future enactment and use; in layers of performance'. I used Demarco's event photographs, his eyewitness accounts, of performances in combination with his insights about the events as stimuli to produce original performative responses, in agreement with dance researcher Sarah Whatley's (in Borggreen and Gade, 2013: 215) view that 'performance reactivates previous events through practices of documentation and quotation.' The photographic documentation I worked with in The Demarco Archive exists in the 'documentary' category, according to performance theorist Philip Auslander (2006: 1) as the connection between performance and document is 'thought to be ontological, with the event preceding and authorising its documentation' (ibid.). Since archival acts are 'performative in their aesthetic' (Clarke et al., 2018: 11), Demarco's event photographs provided suitable evidence to use as stimuli. 'In that sense, performance art documentation participates in the fine art tradition of the reproduction of works rather than the ethnographic tradition of capturing events' (ibid.: 6). Jones (in Auslander, 2006: 2) points out a reciprocal complementariness between performance and its documentation, as the 'event needs the photograph to confirm its having happened; the photograph needs the body as ontological "anchor" of its indexicality'.

Although some practitioners consider performance itself to be the ephemeral document, archival logic dictates that it is given to disappear. Schneider (2011: 97) considers performance to be 'always at the vanishing point.' Performance is the antithesis of preservation; it is only the document of the performance that remains. Schneider (ibid.: 98) finds it impossible to consider performance as its own document and agrees with Schechner, Blau, and Phelan that it is 'that which does not remain'. Since performance cannot be saved, Schneider (ibid.: 99) questions the degree to which performance can interrogate archival thinking. 'Is it not the case that it is precisely the logic of the archive that approaches performance as of disappearance?' The tension in the hypothesis of archival performance was illuminated in this enquiry, as most of the event photography in The Demarco Archive exist without any informative description. The only way of finding out what the action of the event was, was by asking Demarco himself. I relied on his eyewitness accounts, his internal, subjective archive, once more challenging Derrida. Demarco's recollection of the event was my only experience of it, the result of a double hermeneutic. This resonates with Taylor's

(2003) notion that the remains of performances take on a life of their own and transmit memories. *Trialogue* (2019), which consisted of reperformances of the previous three pieces, albeit presented in an entirely different context, demonstrated that performance cannot be saved and that it only remains by reperforming it, as performance is, in fact, the only document.

Marina Abramović preserves or documents her work by re-enacting it. To recover the 'lost actions', she takes on 'the historical responsibility for being its medium'. 'The performative act thus becomes re-presentation, a re-presenting of oneself, an intensifier of the presence' (Viola in Sileo and Viola, Vol. II, 2012: 42). She believes it is important for her work to be reperformed as they are 'living work[s] of art'. It is the 'pure' and 'raw' (Schneider, 2011: 123); the only way that this work can survive'.[32] She creates or gets others to create, anew the 'affect of the original performance' (Rounthwaite, 2011: 64). Re-embodiment, re-enactment of and 'refeeling' her work opposes Phelan's views on the ontology and non-reproducibility of performance, although they would agree on the essential fact that 'performance is being in the present' (Abramović in Sileo and Viola, Vol. II, 2012: 42).

Rounthwaite (2011: 75) asserts that performance documentation is understood today as the body *is* the document, however Sileo (in Sileo and Viola, Vol. II, 2012: 42) explains that the difference between the performance and the document lies in the fact that they are 'based on different supports, relative to different types of experience' and are complementary to each other. Sileo believes that it is reciprocal, that 'the performance after "the event" only exists because it is documented, and any reproduction/repetition, both as a re-enactment and a mere documentation, is…a performative event in itself'. '[O]nly by way of "re-evocations" and documentations of various sorts can the performance reveal its own intrinsic "performativity"' (Sileo in Sileo and Viola, Vol. II, 2012: 42).

With others performing her work as living installations, Abramović offers *different repetitions* of the originals, as described by philosopher Gilles Deleuze (in Sileo and Viola, Vol. II, 2012: 45). The *different repetition* becomes the creative act, which is triggered by an interruption between *difference* and *repetition*. The act provides an emotional and interpretative link between the past and the present of the performer and the performance (Sileo and Viola, Vol. II, 2012: 35). The philosopher Michel Foucault 'suggests that the archive can be understood as constituting the conditions that enable, and thereby produce, all statements-as-events, and vice versa' (McGillivray, 2011: 15). Ferguson's interpretation of Foucault (in McGillivray, 2011: 15) is 'a process in which we are consigned, marked together, at a

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[32] Bloomberg, 2016. *Marina Abramović's Relentless, Violent Genius* | Brilliant Ideas Ep. 26.

broader and more diffuse level. It is the meaning-making system that allows for some statements to be enunciated and others to lack intelligibility'.

Diana Taylor (2003: 24) who differentiates between the archive and the repertoire, considers the archive to include written texts, and the repertoire verbal as well as non-verbal practices. She insists that '[t]he live performance can never be captured or transmitted through the archive. A video of a performance is not a performance, though it often comes to replace the performance as a thing in itself (the video is part of the archive; what it represents is part of the repertoire)' (Taylor, 2003: 20). 'The past performed and made explicit as (live) performance can function as the kind of bodily transmission conventional archivists dread' (Schneider, 2011:105). Embodied memory, 'because it is live, exceeds the archive's ability to capture it' (Taylor, 2003: 20).

Archival performance is a fairly recent trend, and multiple practitioners work from archives to varying degrees, in several forms, with diverse outcomes. Marina Abramović and Bobby Baker reperform their practice and extend it to collaborations. Abramović's reperformance of *How to Explain Pictures to a Dead Hare* (Wie man dem toten Hasen die Bilder erklärt) (1965) by Joseph Beuys as part of her *Seven Easy Pieces* (2005) series, which focused on iconic performances, by herself and her peers, from the late 1960s and 1970s, indicated the timely fashion of archival performance.

Marina Abramovic'

I feel like it is my duty to retell the story of performance art in a way that respects the past and also leaves room for reinterpretation.

- Marina Abramovic'[33]

Abramović, who can be considered the epitome of the performance artists of the 1960s and 1970s and 'sought the transgression of socially repressive norms through the experience of pain and danger' (Lehmann, 2006: 140), is represented by *Rhythm 10* (1973), *Rhythm 2* (1975) and *Hot Cold* (1975) in The Demarco Archive.

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[33] Powell, 2010: 64.

Fig. 2 Marina Abramovic' *Rhythm 10* (1973)

Demarco was the first to show her work in Britain. She came to him as a seventeen-year-old from the former Yugoslavia and performed *Rhythm 10* for the first time as part of Edinburgh Arts 1973, using ten knives in 'an exercise with pain, with blood, with the mental and physical limits of the body' (Abramović in Sileo and Viola, Vol. II, 2012: 79) and a 'dynamic reflexive attitude' (Olivia in Sileo and Viola, Vol. II, 2012: 58). Demarco described *Hot Cold*,[34] performed at The Fruitmarket Gallery in 1975, as a performance of nearly an hour of her holding her arm between a block of ice and an electric fire.

Abramović says (in her Ted Talk, 2015), 'My method is to do things I'm afraid of, the things I don't know; to go to territory that nobody's ever been'. In accordance with Demarco, she sees live art as sculpture, uses the body as language (Piraina in Sileo and Viola, Vol. II, 2012: 9) and attempts to explore its 'physical and mental limits' (Olivia in Sileo and Viola, Vol. II, 2012: 58). Her work is presented as essential in and of itself as she strives for the 'pure' and 'raw' (Schneider, 2011: 15). Viola (in Sileo and Viola, Vol. II, 2012: 34) considers Abramović able to transform her own body 'into a powerful instrument of visual communication defying the concepts of space, time, duration and memory'.

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[34] Conversation at SNGM archive, whilst watching a video of Abramović's performance of *Warm (Hot) Cold*, April 2016.

Fig. 3 Marina Abramovic' *Hot Cold* (1975)

Her earlier works display the 'dialectic between the Self and the Other' as for her the body was 'a scenario on which everything [could] happen' (Sileo in Sileo and Viola, Vol. II, 2012: 15), but later in her career she recognised that ultimately 'the mind is the most important' (Abramović in Sileo and Viola, Vol. I, 2012: 28). Her current position is that performance is a 'mental and physical construction' and that the audience and the performer make the piece together through an energy dialogue.[35] Performance is based on energy values, which need to come from the audience and translate through her. 'Performance is really about presence.' 'You have to be in the here and now one hundred percent….Time, consciousness and existence' is important (Abramović in Sileo and Viola, Vol. II, 2012: 12) as well as 'authenticity and frankness' (Sileo in Sileo and Viola, Vol. II, 2012: 33).

Abramović uses a participative methodology (Tolve in Sileo and Viola, Vol. II, 2012: 68) and aims to create a 'stimulus in the public' (Sileo in Sileo and Viola, Vol. II, 2012: 30). She 'renounces communication' in the theatrical sense 'in favour of a more widened

[35] Abramović's Ted Talk, 2015.

communication'. Her work over five decades resulted in the development of *The Abramović Method*, which puts the public at the heart of every performance. She attempts to connect the public with themselves, and the present (Sileo and Viola, Vol. I, 2012: 19) by offering herself in 'a symbolic exchange that opens up towards the inter-subjectivity and that establishes…a relational connection, which includes an emotional answer that becomes a linguistic act' (Viola in Sileo and Viola, Vol. II, 2012: 48 - 49). '[T]he work becomes life…where a human being gives of himself for the pleasure of establishing with the Other a connection of belonging' (ibid.: 49). The public becomes the protagonist in the performance as she needs the public's 'willingness and participation to confirm her own work' (Piraina in Sileo and Viola, Vol. II, 2012: 9). Pisapia (in Sileo and Viola, Vol. II, 2012: 7) deems Abramović's art that which is created 'as the two gazes cross, thus generating a new work each time.' I used *The Artist is Present (2010)* gazing action during the creative process for *Emballage (2016)* to train the performers to break through the traditional fourth wall and interact directly with the audience through eye contact.

'Performance is a time-based and immaterial form of art' (Abramović in Sileo and Viola, Vol. I, 2012: 28). When it is about interacting with her audience, '[t]he performance becomes an open work' (Viola in Sileo and Viola, Vol. II, 2012: 44). For Abramović, the public's role in the performance is crucial. Olivia (in Sileo and Viola, Vol. II, 2012: 58) compares her to Marcelle Duchamp who believed that without the public the performance would have no meaning because 'it is the public that completes the work of art'. Duchamp wrote 'the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act' (Sanouillet and Peterson, 1973: 140). Abramović considers the public and the performer not just as complimentary, 'but actually inseparable.' She leads the viewer to interact, striving to 'create a situation where the public become individuals', where 'the relation to the public becomes one to one, where every person matters' (Abramović in Sileo and Viola, Vol. I, 2012: 28). My experience of her performance *512 hours* (2014) at The Serpentine, confirmed that she wants 'to bring the public to the point of experimenting for themselves' (Abramović in Sileo and Viola, Vol. I, 2012: 28).

In *The Abramović Method*, she offers an answer to one of the questions I put to Demarco, namely, 'What is good art?' by saying, 'It has that energy that tunes you into what is going on behind your back'. 'If you are there one hundred percent, then things really happen. Less than one hundred percent is not good art' (Abramović, Vol. II, 2012: 13).

Paul Neagu

**The only thing that really makes me sad...is that there is no serious record,
nobody has ever asked me for this or that archive,
or for this or that book, can we have a photograph of that,
can we have a film of that? It's only me who kept them alive here,
and then whatever I have archive material, and I have plenty.
Because I believe that what I have done, one day will make more
sense than it has done when I did it.**

- Paul Neagu[36]

Demarco started working with Paul Neagu in 1969. Neagu's multifaceted works were based on three major, symbolic elements: triangles, rectangles, and circles (Neagu in Gooding, 1995: 174). His art contains some references to his cultural background and traditions from his native Romania, which can be seen in, for example, the plough-like, cross shape of the *Hyphen* (first known date 1976).

Fig. 4 Paul Neagu, *Hyphens*, Romanian Room, DEAF, undated

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[36] In Gooding, 1995: 156

Neagu aspired to make painting more real, 'more tense in the sense of materials', (ibid.: 66), hence he started 'building shelves on the painting'. His works display a 'certain type of questioning' (Pintilie, 2007: 2). *Art in a Dark Room* (1969) with its emphasis on 'tactility', where people had to 'feel their way around' had 'a participatory, almost performance element' (Gooding, 1995: 93) and was presented at the Richard Demarco Gallery in Melville Crescent.

Neagu (in Gooding, 1995: 117) was interested in 'metaphysical truths' and wanted to 'go beyond the visual'. He considered his approach 'pluralist, pluralistic' (ibid.: 140). He created tactile and palpable objects and addressed his theory in his *Palpable Art Manifesto* (1969). He was aiming for an art which addressed all the senses as he thought '[t]he eyes themselves would distance you from the object of your contemplation, but the hands would make you appropriate them' (ibid.: 104). He created his tactile objects 'in rapport with human measurement' (Gooding, 1995: 85) and used childlike games, ludic elements, and playfulness. He called his a Dadaist approach of the 'foolishness of the Balkanic [sic] person' (Neagu in Gooding, 1995: 208). His Neo-Dadaist (Pintilie, 2007: 2) boxes, often made from ephemeral materials such as matches, matchboxes or odd leftovers from other objects, addressed the tactile sense. These are displayed in the Romanian room in The Demarco Archive, where *Mementronome* (2015) was performed and provided inspiration for the use of the mbira (African thumb piano), in *Emballage* (2016) and *Trialogue* (2019).

Since only a few photographs and a single sketch (in the V&A Collections) remain,[37] I could only decipher Neagu's *Fish's Net* (1972) performance from Demarco recounting the action to me. The metronome, which I appropriated for *Mementronome* (2015) was used in *Fish's Net* (1972), as well as in (*Gradually) Going Tornado* (1974 - 1976) which Neagu called 'dynamic carousel[s]' (Gooding, 1995: 59). Playing with gravity, spinning round and round in the performance, Neagu becomes 'invisible' (ibid.: 155, 180). The tornado is about transcendence; Neagu considers it the link with God and other worlds (ibid: 151). The cyclical, ritualistic action of *(Gradually) Going Tornado* (1974 - 1976) inspired the cyclical, ritualistic action around the tree in *Emballage* (2016) and *Trialogue* (2019).

Resembling Kantor's emballage actions, Neagu also engaged in wrapping objects 'like a shoe, a bottle, an apple, a glove' (ibid.: 100). Peripheral to The Demarco Archive, Neagu, like Bobby Baker, explored the idea of 'the consumption of the art object' (ibid.: 99). His cake and

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[37] http://collections.vam.ac.uk/item/O19048/drawing-neagu-paul/.

waffle men are examples of his explorations of a new form of anatomy, he called 'an atomy' (ibid.: 125), by dividing the entire figure into cells. His tactile and visceral works, such as *Cake Man* (1970) and *Blind Bite* (1976) which involved edible art consumed by the public, motivated the Eucharist-like ritual of tea and chocolate in *Emballage* (2016) and *Trialogue* (2019).

Autobiographical Performance

I interpret an archive as a symbol of memory and related mementos; consequently, I worked with the main leitmotifs of memory and autobiography throughout this enquiry. Since the scope of my research stretched beyond The Demarco Archive to subjective archives and mementos, and I agree with Taylor (2003: xvii) that 'performance transmits memories', meaning was found in autobiographical connection to objects, whether in The Demarco Archive or subjective archives. Eisner quotes van Alphen (in Borggreen and Gade, 2013: 14) who talks about small or personal archives – the objects we gather throughout our lives, or the body as living archive where 'memories, traditions, beliefs, and ritual practices accumulate and continue to be lived out in successive re-performances…..Small, popular, and/or private archives are vital…because they can powerfully "question public ones". These are "processes of consciousness and meaning production"'.

Autobiography is a prominent aspect of the work of all the selected practitioners. Since the relationship between the performer and the audience are features of all the selected practitioners' work, I aimed to create socially engaged performances where the shared experience was the material art object of the performance. Smith and Dean (2009: 26 - 27) confirm that '[i]f the impact of an artwork arises out of the degree to which the public engages with it, then it is very different from the way that the public impact of science operates.'

Schneider (2011: 37) sees '[t]he body as archive of material that might be accessed.' 'The body as archive is the material location where memory actively lives, where it is played and replayed', according to Eisner (in Borggreen and Gade, 2013: 14). In the one-to-one intimate performance, *Mementronome* (2015), I explored the idea of autobiographical sharing of memories connected to mementos. I argue that since 'performance transmits memories' (Taylor, 2003: xvii), meaning is found in autobiographical connection to objects, whether in The Demarco Archive or subjective archives. In *Emballage* (2016) I used the childhood memory narratives of the performers as part of the text and we asked the audience to archive a memory by hanging it on the tree. During the research period, my focus moved progressively from the physical Demarco Archive to Richard Demarco, the man as archive, the subjective or psychological archive and what Kron (in Heddon, 2008: 82) calls the archival image-bank that exists in our minds, hence the utilisation of Richard Demarco's autobiographical memories in *The Artist as Explorer* (2017). Within the performing archives domain, there is a common desire to use the archive as a metaphor (Steedman in Reason, 2003: 85) or a symbol of memory. The archive is our memories (Reason, 2003: 85). Kantor

insisted that '[m]emory must be enunciated'. 'It came into being in its bitter ephemerality; in its pain of disappearance and in its sweetness, which is born in longing.' 'Memory lives on an equal footing with the real events of our everyday lives' (Kobialka, 2009: 228 - 229). Our experience of life is coloured or enhanced by our memories.

Autobiographical performance is the self being performed. It is my contention that all art can be drawn back to the autobiographical. Contemporary performance theorist Deidre Heddon (2008: 7,10) is of the opinion that the binary between fiction and reality is unstable in autobiographical performance, which supports my stance on the unreliability, instability, and subjectivity of memory. In *The Artist as Explorer* (2017), Demarco shared his subjective archive from within the actual archive. The audience contributed to the performance by sharing their memories of a significant journey in their lives. Hutchinson (in Heddon, 2008: 59) revealed that '[m]emory and history are important because they are the means by which we contextualise ourselves…in relation to the past.' Autobiographical performance assumes a connection between the performer and the spectator. As I have experienced, it might prompt a discussion, a dialogue or a debate and act as a social binding agent (Heddon, 2008: 13). The performance environment might be a space for learning, 'the act a pedagogical one (for both performer and spectator)' (ibid.: 157).

Heddon and Schneider (2011: 124) agree that performance studies 'sit academically between theatre and psychoanalysis', whilst performance theorist Richard Schechner locates it between theatre and anthropology. The performance of autobiography enables the construction of self or of an identity through the production of narratives that constitute that self and the staging of the self. It brings to the fore the 'self' as a performed role (Heddon, 2008: 35, 39). Heddon (2008: 151) reminds us that autobiography has 'traditionally been understood as an unearthing or revealing of the deep (typically hidden) self.' Kron (in Heddon, 2008: 5) posits that the goal of autobiographical work should be 'to use the details of your own life to illuminate something more universal', which I believe the practice for this enquiry demonstrated. Asking the audience to think, think again or differently, is an intention of autobiographical performance (Heddon, 2008: 50). Demarco's performance in *The Artist as Explorer* (2017) demonstrated this. He made the personal political and took on board Rosenthal's (in Heddon, 2008: 23) estimation that performance is 'a perfect vehicle, an art way of making personal and political statements.' Challenging the assumptions or ideological positions of the audience is according to Heddon (2008) an aim of autobiographical performance.

Classifying something as performance 'amounts to an ontological affirmation' (Taylor, 2003: 3). As soon as we perform it, it is real; the performance makes it real. When we say it; when

we speak the words, they carry more weight than when we simply think them; they become an affirmation. Within autobiography, 'the real is considered the motivation for self-representation' (Phelan, 1993: 3). In feminist autobiographical performance, represented by the work of Bobby Baker, Marina Abramović and Rose Finn-Kelcey in my selection of work from The Demarco Archive, the artist is both the subject and object of the work (Barrett and Baker, 2007).

Kantor's work 'revolves in obsessive form around his own childhood memories and for this reason alone exhibits the temporal structure of memory, repetition and the confrontation with loss and death' (Lehmann, 2006: 71). Borggreen and Gade (2013: 21) refer to archives as 'collective memory'. Since I believe that the meaning of any performance is created in the interaction between the performer and the audience, for each performance, the audience were asked to bring their own autobiographies and memories into the performance.

Bobby Baker

I got very worried because I read a review in *The Guardian*, of course,
about the Edinburgh Festival. There was some heavy criticism about
all these shows by aspiring artists which smacked of the confessional box,
and I blushed. This is just what I was about to do.

- Bobby Baker[38]

Autobiography features in all the practice created for this enquiry and is an essential aspect of Bobby Baker's work. Baker is represented by *Drawing on a Mother's Experience* (1989?) and *Cook Dems* (1990) in The Demarco Archive. Her practice focuses on her life, her internal world, personality, opinions, concerns and experiences (Barrett and Baker, 2007) as well as her ideas about social and political issues. In her performances, there is a persona 'that is Bobby Baker, the performer' (Heddon, 2008: 41). She performs an exaggerated version of herself and in 'the construction of her performed "self", she self-consciously observes herself' (ibid.: 42).

Attributable to her visual arts background, 'certain aspects of Baker's process are allied to the methodologies of 'conceptual art'' (Harris and Aston in Barrett and Baker, 2007: 144), however, in collaborative processes, she writes a basic script and draws storyboards.

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[38] Baker in Heddon, 2006.

Food is the most commonly used material in Baker's work and is present in all her performances. *Drawing on a Mother's Experience* (1989?), performed at the Richard Demarco Gallery, which critic Griselda Pollock considered a 'domestic parody of action painting' (Performance, 1990: 78) was Baker's ironic, feminist response to Jackson Pollock's action paintings.

Fig. 5 Bobby Baker: *Drawing on a Mother's Experience* (1989?)

Her earlier work, *An Edible Family in a Mobile Home* (1977) can be associated with Paul Neagu's *Cake Man* (1970), mentioned earlier; although neither is in The Demarco Archive, the similarity between the work of these two selected artists justifies a mention.

An idea I borrowed from Baker was to place 'the spectator and performer in unusual configurations and places, unsettling place as well as spectator' (Heddon 2008: 163). I incorporated this by putting the audience in a box with me in *Mementronome* (2015), on the floor of the pulpit in *Trialogue* (2019) and in the performance space with the performers in *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019). Although external to The Demarco Archive, Baker's *Box Story* (2004) provided inspiration for the box as scenography in *Mementronome* (2015). Baker's *Cook Dems* (1990) motivated the Bestia Domestica character in *Emballage* (2016) and *Trialogue* (2019) and her actions, which included offering tea and chocolate to the audience.

Rose Finn-Kelcey

In the case of Rose Finn-Kelcey, it was her archival remains that drew me to her. On the day I was introduced to Demarco at Tate Britain Archives, he pointed out boxes marked 'Rose Finn-Kelcey'. That initial discovery of her in boxes provided an unexpected focus for this research. Through the time of this enquiry, I became progressively aware of personal archives. The discovery of her – and her archive, in this way, provided inspiration for *Mementronome* (2016) and the exploration of mementos and memories in relation to archives. *The Visitation* (1976), Finn-Kelcey's performance with Tina Keane at the Richard Demarco Gallery, provided a visual and action reference for *Emballage* (2016) and *Trialogue* (2019), which will be expanded on in the next chapter.

Observations' upon their computation of tyme, their language their habit and ornaments, their buildings, their bedding and sleeping, their clannes and names, their meat and their drink,
Of their augury, predictions, and second sight, their bards, tier warrs and armour, their feuds, their flitting, their hospitality, their monuments, their music, their feasts, their farmers, their trying offences, their ploughing, harrowing, dunging the ground, cler sheanchain, their defence and regard to some persons, their fuel, their fire and salt, their hunting, their buying and selling, their fishing and shipping, their charms, their diseases and physic, their music, anent thunder, calling persons by their names, their thigging, their birth and baptism, their fostering, their dreams, their lakewakes, their burials.
[sic]

Fig. 6 Rose Finn-Kelcey and Tina Keane
in *A Journey From Hagar Qim To The Ring of Brodgar* (1976)

Postdramatic Performance

I agree with theatre researcher Hans-Thies Lehmann's (2006: 21) that dramatic theatre is subordinate to the supremacy of the text. Postdramatic theatre, which includes happenings, Fluxus events and live art – many of the components in The Demarco Archive, goes 'beyond ideas of playwriting' (Jürs-Munby in Lehmann, 2006: 9) by disrupting, fragmenting and infracting the dramatic text (Lehmann, 2006). Concepts which originated in visual arts, music or literature characterise postdramatic theatre (ibid.: 94). It is a deconstruction of drama where the text is just one element in the scenography and general 'performance writing' of theatre (Jürs-Munby in Lehmann, 2006: 2). It is inter-disciplinary; the aesthetics are considered in terms of space, time, the body, as well as text.

When working from an archive as a starting point, Lehmann's (2006: 20) assertion that 'we must not approach our own present with the gaze of the archivist', is steeped in irony, especially since I am interfacing archives with autobiography. However, in postdramatic performance the spectators are required to become active co-writers of the performance text; they are active witnesses who reflect on their own meaning-making (Jürs-Munby in Lehmann, 2006: 6). The postdramatic 'does not add up to an Aristotelian drama fictional whole but instead is full of holes.' The onus is on the spectator to help 'repair...or to help bear the trauma of living in a damaged world' (ibid.: 12).

The postdramatic has a scenic rather than dramatic dynamic. It is 'a state that negates the possibility of developing a narrative', a 'demolition of the continuum' (Lehmann, 2006: 68, 62). 'When the progression of a story with its internal logic no longer forms the centre, when composition is no longer experienced as an organising quality but as an artificially imposed 'manufacture', as a mere sham of a logic of caution that only serves clichés…then theatre is confronted with the question of possibilities beyond drama...' (ibid.: 26).

Kantor, whose works in The Demarco Archive include videos and photographs of *The Water Hen* (1972), *Lovelies and Dowdies* (1973) and *The Dead Class* (1976), worked in the postdramatic aesthetic. With *The Water Hen* (1972) being classified as Happening Theatre and *Lovelies and Dowdies* (1973) as Impossible Theatre, his work displays an amalgamation of art forms – theatre, happenings, performance, painting, sculpture, 'object art and space art'. He used a visual dramaturgy and deliberately avoided the dramatic form. Demarco asked Kantor,[39] 'What is your purpose?' to which he responded, 'My purpose is to destroy theatre.' When, according to Müller, (in Lehmann, 2006: 20) the division of stage and

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[39] Conversation at DEAF, 2016.

auditorium is abolished, it becomes possible to make theatre with a minimum of dramaturgy, almost without dramaturgy, which is precisely what Kantor did. Techniques drawn from the art of the Happening were used in *The Water Hen* (1972), and *Lovelies and Dowdies* (1973), whilst in *The Dead Class* (1976) Kantor was directing onstage, 'commanding the actors like an orchestral conductor' (Barber in Miklaszewski, 2005: 48).

According to Kobialka (2009: x), Kantor's praxis defined the mode of postmodern operation. He said, 'I draw upon tradition. I always try to reveal the whole context of my art. Artists who maintain that they have thought up everything in their art for themselves are either swindlers or…idiots'. (Miklaszewski, 2005: 5) I classify Kantor's work as postdramatic as he wanted to 'lay bare the whole way that art depends upon reality' (Kantor in Miklaszewski, 2005: 27).

Emballage (2016) and *Trialogue* (2019) were presented in a Kantorian, thus a postdramatic aesthetic. Devoid of a linear narrative; they consisted of specified actions, some of which were repeated. The audience were active participants who shared their memories and progressively took over the action from the performers as directed. The postdramatic 'emphasises what is incomplete and incompletable about it, so much so that it realises its own "phenomenology of perception"' (Lehmann, 2006: 99).

Kantor (in Kobialka, 2009: 148) wanted 'full autonomy of the theatre, so that everything that happens on stage would become an event' stripped of any 'i r r e s p o n s i b l e illusion'. He searched for a state of 'non-acting' and 'non-continuous plot structure' (Kantor in Lehmann, 2006: 71) and used a 'quasi-ritualistic form of conjuring up the past' by 'dismembering logical plot structures, building up scenes, not by textual reference, but by reference to associations triggered by them' (Lehmann, 2006: 71).

Although used solely for its aesthetic quality and detached from religious and cultural references there is an 'insistence on presence, ceremonial and ritual tendencies' in postdramatic theatre (Lehmann, 2006: 141, 69). Kantor used religious references, based on his autobiography, as well as ritual and ceremony, with the recurrent themes of execution, farewell, death and burial, as seen in *The Dead Class* (1976). In *The Artist as Explorer* (2017) and *Trialogue* (2019), we responded to Kantor by using Roman Catholic ceremonial references, based on Demarco's autobiography, which supports Schneider's (2011: 104 - 105) view that '[i]n the archive, the performance of access is a ritual act.' Demarco (2016: 70) believes that performance art 'reveals 20th century man's need for ritual. The artist's work through performance art can be linked to that of ritualist, alchemist, priest, and master of ceremonies and guide and explorer'.

Tadeusz Kantor

Of all the practitioners in The Demarco Archive, I had most to gain from Tadeusz Kantor, and from his works: *The Water Hen* (1972), *Lovelies and Dowdies* (1973) and *The Dead Class* (1976) in particular. Kantor's theatre was founded upon a painterly seeing (Miklaszewski, 2005); he explored the dramaturgical potential of the object and gave a new definition to its 'function in space' (Günter in Kunowska, 2005: 168).

Kantor was onstage and conducted the performances. 'He was constantly teaching his actors – you might call them, while they were onstage. He was constantly altering and changing, constantly drawing'.[40] Kantor calls his work with his actors a collaboration.[41] One of his actors, Barbara Kober, revealed, 'He didn't "plan" the performance and he didn't direct it but subdued himself and us to the process of collective creation' (Kunowska, 2005: 242).

To Kantor, the actor was no longer needed. He was fascinated by the idea of stripping the actor from their essential function – to represent. He wanted to create a model of a new actor who was meant to get entangled with reality. His actors had to be able to concentrate on one activity. They did not imitate anything, they did not represent anybody, and they did not express anything but themselves (Kobialka, 2009). In typical contradiction, Kantor also expected the actors to cover their private lives and their individuality; they needed to be readymade actors and start with the costumes and objects. Bodgan Renczyński (who worked with Kantor and is now based at the Cricoteka) says that Kantor's actors did not play, they 'were played. The role played them; they didn't play the role'.[42] Kantor workshops (like those presented by Renczyński) use the biographies of the actors, maintaining they start from the basic truth.

Repetition was essential to Kantor. He got his actors to keep repeating everyday actions and situations. These actions were neither psychologically nor emotionally motivated; they were purely useless. The actions were repeated and could be repeated endlessly. In *Emballage* (2016) and *Trialogue* (2019) we used repetition throughout the performance and used Shakespeare's *Macbeth* (1606), in the way Kantor might have done, by playing *with* the text rather than playing *the* text. When he brought the text of the play into the space, the actors

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[40] Conversation with Terry Ann Newman at DEAF, May 2018.
[41] Kantor's letter to Demarco dated 11 August 1973.
[42] Conversation at Cricoteka, February 2016.

did not act out the parts of the characters; they simply spoke the lines with different intonation and rhythm thus escaping the character's personality traits (Kobialka, 2009).

Kantor's concept of emballage, which refers to wrapping, a utilitarian action taken from the most mundane reality of everyday life, was essential in the creation of *Emballage* (2016) as well as an integral part of the text, as explained by Kantor himself:

Emballage [43]

Emballage –
It performs a function which is
so prosaic,
so utilitarian
and so basic;
it is enslaved to its precious
contents
to such a degree that
when the contents are removed,
it is functionless,
no longer needed,
First, an extremely high honour
is bestowed upon it...
Then it is ruthlessly cast aside,
It balances at the threshold –
Emballage, Emballage –
between eternity
And garbage
Folding
Tying up
Sealing

Emballage –
When we want to send
Something important,
Something significant,
And something private –
Emballage –
when we want to shelter
and protect;
to preserve,
to escape the passage of time –
Emballage –
When we want to
Hide something
Deeply –
EMBALLAGE
Human flesh is but
a fragile and "poetic"
Emballage of
the skeleton, of death,
and of the hope that it will last
until Doomsday

[43] Kobialka, 2009.

Exercises taken from Kantor's devising methods which were instrumental in the creative processes for *Mementronome* (2015) and *Emballage* (2016), were taken from Witts (2009).

Old Master: From a famous picture take the poses, faces, attitudes, costumes and construct a sequence utilising these elements.

Gallery Work: Pick out half a dozen key images which strike you as being interesting; devise a series of still images which utilise what you have seen.

Images at Home: Look at what objects you have in your home and try seeing them as strange works of art. Learn to disassociate objects from their usual function and to play with alternative ways in which they could be seen when placed alongside others.

The Object's Immobility: A rectangular box stands in the middle of the stage. A figure appears stage left who walks mechanically towards it. He stops in front of it as if further movement were forbidden. He turns around and walks stage left in the same manner. Another figure appears stage right who walks in the same manner towards the object. He approaches it exactly at the moment when the other figure disappears.

A Circle and a Line: One person performs a circle. Another performs a line. The straight line runs next to the circle. Dramatic tension increases when the line gets closer to the circle. When the line passes the circle, the tension decreases.

Music Source: Find a song or live music piece which evokes a past period and invent a way of making this sound.

Objects: Find a real object, tell its story, putting yourself 'behind the object' so that it is in no way a 'prop' but becomes the central performative element in your invented story.

Objects as Score: Choose one object which has a particular meaning in your life. Try to remember the situation to which this object is related. Re-imagine the environment, the characters and the relationship between the characters. Starting from this setting, improvise a possible narrative development.

In a letter to Demarco[44], Kantor clarifies Theatre Cricot's method of creating the reality of the drama [which] questions the notions [sic] 'work of art' and all the aspects limited to it:

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[44] Kantor's letter to Demarco, dated 11 August 1973.

- imitation of the real
- illusion
- to manipulate with artificial elements
- reproduction
- presentation
- exaggerated expression

The reality of the drama creates itself on the frontier of the reality of life
(= spectator), and the imagination which is pure and free and does not correspond to everyday reality. This is called "total reality" or "impossible reality".

...we need space, a room that has traces of other activities (not artistic but traces of commercial life) such as having a quality of transit (such as a railroad station waiting room).

In the case of our last production, we used a kind of store room of a rather poor theatre where many objects were found in disorder: useless, gathered together, carelessly thrown about, but at the same time it was a place where the spectators themselves, arranged in a disorderly fashion like the objects, were waiting for the theatre doors to open and the performance to begin, and, above all, [it] was the cloakroom – in order words – the most important 'object' in this scene which functioned continually and absurdly, which dominated both the physical space and the imagination of the spectator.

No conventional seating arrangements (geometrical rows), chairs, stools, benches, gathered as if by accident as in a store.

There are no problems of visibility but rather the impression that one is part of the milieu of events.

No technical perfection.

Anti-theatrical lighting – more or less dispersed.

If the conditions in London are not as described as above, we must either find other accommodations or transform the given location.

In the last instance, I must be given the right and responsibility to transform the locale.
[sic]

Participatory-Immersive Performance

I group participatory and immersive performance together as they occupy equal positions in my practice. Participatory and immersive performance are not always interchangeable. The difference lies in the fact that in participatory performance the audience plays an active part in the performance, the onus rests on them being involved rather than simply immersed in the experience. Robert McDowell, the owner of Summerhall, described my practice, as experienced in *Emballage* (2016) as 'the most truly immersive theatre at the Edinburgh Fringe because the audience are onstage with the performers.' According to Schneider (2011: 104) '[t]he archive itself becomes a social performance space.' Phelan (1993: 147) considers 'the interaction between the art object and the spectator' to be 'essentially, performative'. It is a symbiotic relationship where '[p]articipation is performative and performance is participatory' (Frieze, 2016: 3).

As expressed in *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019), participatory and immersive performance is about activating the audience. To the philosopher, Jacques Rancière (2009: 19) 'emancipation' means 'the blurring of the boundary between those who act and those who look'. He wanted to eliminate the separation between stage and audience, believing that performance should draw spectators out of their passive attitude and transform them into active participants 'in a shared world' (ibid.: 11). The playwright, director or performer must 'overcome the gulf separating activity from passivity' (ibid.: 12). To Kantor the exhibition was no longer an indifferent means of presenting and recording; it was an active environment.

In much the same way, immersive performance was conceived by practitioners who wanted theatre 'to be woken up, to be re-attached to an agenda of embodied, interactive engagement' (Frieze, 2016: 2). '[T]he audience is removed from the "usual" set of rules and conventions expected from "traditional" theatrical performances' (Machon in Frieze, 2016: 2). *Mementronome* (2015) required a single audience member to get into a box with me for eight to ten minutes and to share a memory from their subjective archive. In *Trialogue* (2019) this box became a pulpit. The audience-participant had to co-design the performance by being 'so involved in the making of [it] that the distinction between producing and receiving [became] blurred' (Frieze, 2016: 27). Participatory-immersive performance is not spectatorial; it is a social situation, where a 'reversion of the artistic act towards the viewers takes place' (Lehmann, 2006: 106). It is 'no longer clear whether the presence is given to [the spectators or whether] the spectators produce it' (ibid.: 142) as when the work is created in the moment the spectator becomes a performer and 'the object of attention' (Frieze, 2016: 1).

The fact that the audience 'become active themselves and discover or develop their creative potential' (Lehmann, 2006: 106), resonates with Joseph Beuys's credo, as Demarco (2016: 41) calls it, that 'everyone is an artist.' Demarco interprets this as 'every human being [having] the potential to be creative'. Fluxus artist, Robert Filliou considered art a form of organised leisure and believed that it should make everyone equal (Filliou, 1970: 23, 78).

Beuys' social sculpture, which had as its aim to bring about social change, should also be contemplated in the framework of participatory-immersive performance. According to Antliff (2014: 31), Beuys' purpose was to 'free himself from the authoritative role of artist and his audience from a passive relationship to his work.' Beuys said in an interview with Filliou (1970: 168) that he decides how to communicate with his audience by considering their consciousness. He 'placed the production of art and knowledge within the scope of the viewer', according to Podesva (2007: 6) who considers Beuys' 'legitimisation of collaboration and interaction as a means of making art' to be 'foundational to relational aesthetics.'

Art historian and critic Claire Bishop (2012: 6) affirms that 'some of the best conceptual and performance art in the 1960s and '70s… sought to refute the commodity-object' in favour of the experience. These two decades can be considered the zenith of activity for Richard Demarco and specifically in regard to performance art. The work of Filliou, Beuys, Neagu, and Abramović in The Demarco Archive, remind us that, as Bishop (ibid.: 7) remarks, 'Participatory art demands that we find new ways of analysing art that are no longer linked solely to visuality.'

Social practice is part of an ongoing history of attempts to rethink art collectively (Bishop, 2012: 3). Aesthetics are no longer the main concern as the audience become the source of the work. Curator and art critic Nicolas Bourriaud (in Bishop 2006: 179) states that 'art is the place that produces a specific sociability.' To Kantor, the spectator 'was not an audience member, but a potential player' (Kobialka, 2009: 187). Participatory performance seeks to forge a collective, co-authoring, participatory social body and 'aims to restore and realise a…collective space of shared social engagement' (Bishop, 2012: 275). It is process-based; the process *is* the product. Through the discourse of creativity, the elitist activity of art is democratised (ibid.: 16). The artist relies upon the participants' 'creative exploitation of the situation' offered – 'just as participants require the artists' cue and direction' (ibid.: 275). In using people as a medium, participatory art has always had a double ontological status: it is both an event in the world, and one remove from it. As such, it has the capacity to communicate on two levels – to participants and to spectators (Rancière, 2009: 284).

Lehmann (2006: 150) poignantly remarks; 'If one reduces the distance between performers and spectators to such an extent that the physical and physiological proximity (breath, sweat, panting, movement of the musculature, cramp, gaze) masks the mental signification, then a space of a tense centripetal dynamic develops, in which theatre becomes a moment of shared energies instead of transmitted signs'. Participatory-immersive, like postdramatic performance, is of the present. 'Reformulating presence as present' in reference to Karl Heinz Bohrer's concept of the 'absolute present tense' (das absolute Präsens), means, above all, to conceive of it as a process, a verb (Lehmann, 2006: 143).

Collectively all the practitioners' work can be framed as socially engaged performance as there is a consistent sense of collaborating with the audience and an expectation that the audience members should be actively involved in the performances. Their works reveal a conscious effort to recover the relationship between the performer and the audience, but probably none more so than Joseph Beuys.

Joseph Beuys

The most important discussion is epistemological in character.

- Joseph Beuys

Joseph Beuys whose contributions to The Demarco Archive include *The Pack (Das Rudel)* (1970),[45] *Celtic Kinloch Rannoch* (1970), *the Twelve-Hour Lecture* (1973), *Three Pots for the Poorhouse action* (1974) and *The Poorhouse Doors* (1981) was first represented by Demarco in Scotland. The Demarco Archive holds numerous photographs of him with Demarco in various settings as well as on the road to Meikle Seggie.

Beuys considered his entire life 'an artistic work in progress' (Antliff, 2014: 25); his aim was to declare every human action a work of art. The principle of resurrection found in Beuys' work is the 'expanded concept of art' (Antliff: 2014: 20) with its stress on the process (ibid.: 25) which emphasises the ephemerality of his art. Based on his activities in the 1970s and his unfaltering belief in the capacity of every human being to be a creative being, Bishop (2012: 244) is of the opinion that Beuys can be considered a precursor of socially engaged art. He awarded the viewer the possibility to participate and to co-create his work and its

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[45] Originally dated 1969, it was presented as part of *Strategy: Get Arts* at Edinburgh College of Art in 1970.

meaning. He was arguably the first to employ the tools of art and education in combination in his work, which existed in the sphere between education and one-man-performances.

Beuys committed his practice to a large social project: 'the expansion of our spiritual self-knowledge and cooperative potential' (Antliff, 2014: 20). Beuys' *7000 Oaks (7000 Eichen)* (1982) was 'a symbolic start for [his] enterprise of regenerating the life of humankind within the body of society and to prepare a positive future' (ibid.: 126). According to Demarco, *7000 Oaks* is 'a permanent performance, the metamorphosis of the social body itself'.[46]

Through social sculpture, Beuys believed art had the potential to transform society. Demarco remembers Beuys saying, 'What you want is for your art to reach out and speak to every human. Not the ones who will go to art galleries.[47] This echoes Rancière's (2009: 53) claim that 'many contemporary artists no longer set out to create works of art. Instead, they want to get out of the museum and induce alterations in the space of everyday life, generating new forms of relations.' Demarco feels that it is necessary when considering his partnership with Beuys 'to take into serious consideration', what he regards as Beuys' last great work.

Fig. 7 Joseph Beuys: *Three Pots for the Poorhouse action* (1974)

[46] Conversation with Demarco at DEAF, May 2015.
[47] Conversation with Demarco at DEAF, May 2015.

He wants to pay homage to Beuys in continuing this work by planting seven thousand oaks together with seven thousand basaltic stones.[48] A single oak tree, in homage to Beuys and representing *7000 Oaks* was used in *Emballage* (2016) and in *Trialogue* (2019), and a recording of a reperformance of *Celtic Kinloch Rannoch (1970),* also called *The Scottish Symphony*, which he created with Henning Christiansen (Demarco, 2016: 21), was used as the soundscape.

Demarco recounts that he asked Beuys, 'What is the essence of your art?' to which Beuys replied, '"My teaching."'[49] Beuys considered being a teacher his greatest work of art. Demarco realised that the only place he felt alive, and the only place Beuys 'was alive', was when teaching. Beuys 'wasn't an artist. He was simply a teacher. Every single thing he did was part of his urge to teach, and he needed the blackboard, which is the symbol of the teacher because without the blackboard he couldn't express the incredible subtlety of visual language. It wasn't just the information that was written on the blackboard; it was the drawings. He didn't restrict himself to just the symbol of the teacher, which is the blackboard and chalk, he also used every single aspect of the work of the scientist concerned with the way the cosmos works.'[50]

Beuys' blackboards were 'sites of social engagement' (Antliff, 2014: 74). His blackboard monochromes, which form part of a single, large 'didactic installation' (Alain Borer in Podesva, 2007: 2) inspired *The Artist as Explorer* (2017), a collaboration with Demarco. Our audience-participants were the co-creators of the meaning of the work and the art was in the interaction, in the shared experience, the exchange, where they expressed their journeys on the blackboard.

To Beuys, it was about the 'dematerialisation of the art object' (Antliff, 2014: 127). He found in Fluxus a peer group that showed him that 'anything can be art'. (Rothfuss in Ray 2001: 41) He 'explored language and sound as sculptural forms in their own right' (ibid.: 52) and considered thinking a sculptural process. 'It can also be understood as a truly creative achievement, engendered by the human being, by the individual himself, and not a process indoctrinated by some authority or other.' 'Thinking in the free individual is a reoccurrence of the evolutionary principle in existence from the beginning of time. The human being himself becomes creator of the world and experiences how he can continue creation' (Harlan in Beuys and Harlan, 2007: 17). Beuys' work was at once both representational and personal.[51]

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[48] Email from Demarco, 2016.
[49] Conversation with Demarco at DEAF, 15 February 2017.
[50] Conversation with Demarco at DEAF, May 2015.
[51] Peter van der Meijden, *Joseph Beuys and Europe: Crossing Borders, Bridging Histories conference*, 20th January 2018, at Leeds Art Gallery.

Beuys' answer to one of the questions I put to Demarco is offered in Beuys and Harlan (2007: 80). When asked: 'What is your attitude to Art?', he replied: 'My attitude to art is good. My attitude to anti-art is just as good. We need both methods.'

> Dancers, after all, do nothing other than move, on their feet. And people on a crowded street are basically dancers too. So the moment you become conscious of this you are involved in this problem. I want to get away from this: from the way the issue of form is laid on artists, or on art in the traditional sense. I want to get things to the stage where people experience themselves as being continually involved in this question; and then, as they keep experiencing and creating these material processes, that they basically also experience that social sculpture is a necessity, and that it is necessary to take things in that they normally don't perceive.
>
> - Beuys (in Beuys and Harlan (2007: 21)

Beuys saw education as an exchange and encouraged his students to find their own way. His view of art was expansive and his pedagogical aesthetic and 'experimental pedagogy' (Bishop, 2012: 243) focused on the 'process and impermanence of materials' (Antliff, 2014: 25), although Bishop (2012: 245) questions the efficacy of education as art in the way Beuys saw it.

In what can be interpreted as Beuys' methodology, Volker Harlan describes how with Beuys and a group of young people he 'studied ancient and modern philosophical texts, explored psychology and concerned [themselves] with social problems' (Harlan in Beuys and Harlan, 2007: 5). They were questioning how they should shape their lives.

The practical exercises they did can be summarised as follows (Harlan in Beuys and Harlan, 2007: 5 - 6):

What is colour?: They exposed themselves to a red room which they lit brightly and sat in to experience its effect. They described in their notebooks the effects of red on them in as precise a way as possible, then read out their experiences to one another to check if there were any similarities. They carried out the same exercise with blue.

The experience of form: To demonstrate Beuys' theory of sculpture, they fetched arm-length sticks from the forest, sat in an enclosed floor area in an oval shape and lay the sticks down, one after the other. As the sticks were laid down, they observed carefully whether anything changed in their feelings and experience and what direction the change took. They were meant to think about the way the developing composition affected them. Then they removed sticks to see whether the quality of the composition was reduced or enhanced.

The creation of a social process: They collected 'pieces of iron of different lengths and thickness: hollow or solid, in the shape of rods, slabs or sheets' from a scrapyard. They

tested the iron bars to determine where the best sound was produced, then drilled through them and hung them on strings from an iron frame. '[S]itting around the iron bars, rods, and sheets, hung in a rectangular formation', they related to one another 'non-verbally, communicating just through tones.' They stopped as soon as they had 'a sense of having connected to another'.

Beuys' performance lectures were social sculptures which articulated 'his belief in the creative capacity of every individual to shape society through participation in cultural, political, and economic life' (Podesva, 2007: 2). He was committed to social engagement through art, as he upheld the belief that social sculpture was 'a means of transforming society' (Antliff, 2014: 66). It was about the 'dematerialisation of the art object' and the 'eclipse of aesthetic values as art's primary purveyor of meaning' (ibid.: 127). Demarco recounts, 'Beuys said the most important thing to be was to be an artist, dealing with what he called three-dimensional drawing. Where do you find three-dimensional drawing? In his concept of social sculpture.'[52]

Thinking forms – how we mould our thoughts or

Spoken forms – how we shape our thoughts into words or

SOCIAL SCULPTURE how we mould and shape the world in which we live:

  Sculpture as an evolutionary process; everyone is an artist.

-     Beuys in Beuys and Harlan (2007: 9)

'Beuys said his art [came] directly out of the war. He would not have been an artist if it had not been for the war. In Beuys' work, the pain and suffering of the war is expressed. Beuys never made a performance in his life. He simply used various ways of drawing. His drawings are the clue to everything, especially the drawings made with a kind of brown paint,[53] which looks like the colour of dried blood – Braunkreuz. He's the first artist to use it. Using that, he was actually speaking about the pain and suffering which is at the heart of being human.' [54]

Demarco says he was attracted to Beuys because he was exhausted dealing with the limitations of the art world. 'I have a big problem with Beuys because everybody thinks he is an artist. He is not. He was the twentieth-century version of Leonardo Da Vinci. You have the

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[52] Conversation with Demarco at DEAF, May 2015
[53] Andrew W Symons, who spoke at the *Joseph Beuys and Europe: Crossing Borders, Bridging Histories* conference, 20th January 2018, at the Leeds Art Gallery, called it organic brown.
[54] Conversation with Demarco at DEAF, May 2018.

same problem with Kantor, and you have the same problem with Neagu. Why am I attracted to these people whose work should never be sold? Everything he made was part of a process of thinking. Kantor never made a drawing, never made a sculpture to sell. Every single thing he made, whether it was a found object…, was part of a process of thinking, which was of the greatest interest to Beuys. That's why Beuys had a great respect for Kantor. He recognised a fellow soul. People have got to ask, Why did Richard Demarco bind them together by drawings and paintings of a road…?'[55]

Robert Filliou

In the spirit of Fluxus, Robert Filliou shared with Beuys the conviction that the aesthetics of artworks were inferior to the creative process involving the audience. Represented in The Demarco Archive by *The Vocational Game* (1970) as part of *Strategy: Get Arts,* he was interested in the art of living and the concept of work as play. He suggested getting rid of the idea of admiration as he believed that art should make everyone equal and that we should constantly be working together on a permanent creation – our collective and connected lives. His practice was about the art of living; living had to be an art. He believed in fun, absurdity, dialogue rather than influence and that each person's life could be transformed by the creativity they already possess.
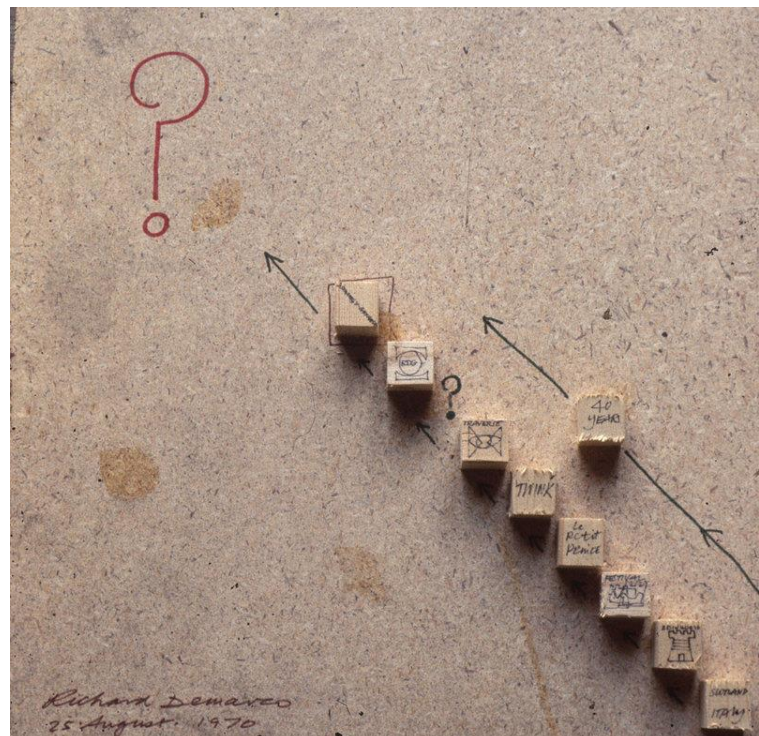
Fig. 8 Demarco's contribution to Robert Filliou's *Vocational Game* (23 August 1970)

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[55] Conversation with Demarco at DEAF, April 2017.

With the *Vocational Game* (1970), Filliou aimed to establish a form of socialism where the goal was to make artists out of everyone (1970: 75). His works suggest that one adopts a spirit of play. 'Everybody can be an artist. Everybody should' (1970: 80). He considered writing and reading to be performing arts' (ibid: 14 -15). Demarco, who played Filliou's *Vocational Game* (1970) says that he advocated 'the belief that humankind should not be defined by the term 'homo sapiens' but by the word 'homo ludens'. Man is not identified with 'wisdom' but with 'play'.[56]

The practice created for this enquiry was concerned with a trialogue between the researcher, The Demarco Archive and the audience, thus also the reason for naming the final performance thus. The practice was about a process, a shared activity which resulted in the shared experience as the ephemeral artwork.

The uniqueness of my practice lies in the fact that I did not produce reperformances of discoveries in The Richard Demarco Archive, but I created original works through a process of autobiographical association to an eclectic combination of stimuli in The Demarco Archive.

Aligned with embodied memory, my practice created for this enquiry relied on sense memory linked to objects and performing the past by recounting it. In each of the pieces, The Demarco Archive, as well as the subjective archives of the participants, were performed, thus every performance 'within the archive itself question[ed] the ontology and nature of the archive' (Borggreen and Gade, 2013: 22).

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[56] Demarco, email to me, 6 September 2017.

Methodology Developed through the Creative Process

Throughout the creative process of experimentation and iteration, an aspect which Smith and Dean (2009: 19) consider fundamental to both the creative and the research processes, I set out to, apart from creating practice in response to The Demarco Archive, develop a methodology for creating performances in response to archives. The results were the following:

Working from autobiography and subjective archives – memory related to mementos:

The performers brought authentic personal objects – mementos, to the process and told their related stories. They shared them with the audience during the performance to inspire them to archive a memory, related to a memento, as a participatory action during the performance.

Relating personal mementos to an archive:

This is a useful starting point in a process involving performing archives. The objects the performers brought to the process were ones they had emotional attachments to, and I related them to The Demarco Archive. This provided a direct and emotional link to The Demarco Archive and proved invaluable in creating actions or narratives. In this selection process, the objects which did not link to The Demarco Archive were rejected.

Creating practice that demonstrates legacy:

Here the research was clearly in the ontological terrain. From information gained through qualitative interviews, I directed Demarco by selecting and structuring short speeches that related to his autobiography and legacy for the performance *The Artist as Explorer* (2017). Autography, Demarco's handwriting enlarged on scrolls listing the names of the people he had worked with and considered 'artist explorers' was also used.

Songwriting from qualitative interviews:

I composed two songs from Demarco's words collected over four years of qualitative interviews with him. Allowing myself some creative freedom, I added lyrics that revealed elements of the relationship we had developed over four years of working together on this enquiry.

Innovative performance spaces in site-specific, participatory performances:

Mementronome (2015) took place in an 800mm x 800mm x 800mm box in the Romanian room in The Demarco Archive, whereas *Emballage* (2016) was presented in a derelict gallery space, reminiscent of the Poorhouse in Edinburgh, which was used by Tadeusz Kantor, Paul Neagu, and Joseph Beuys. *The Artist as Explorer* (2017) was performed in The Artist as Explorer room (named thus after the performance) in The Demarco Archive, and *Trialogue* (2019), in turn, at Mill Hill Chapel in the chancel, on the pulpit and on the altar of the church. All these performances were site-specific in the ways they responded to and communicated with the spaces they were performed in.

Symbolism:

The box performance space in *Mementronome* (2015) was symbolic of The Richard Demarco Archive, which exists, to a large extent, in boxes, as well as the subjective archives of the performer and the audience-participants. The tree in *Emballage* (2016) and *Trialogue* (2019) was symbolic of Beuys' *7000 Oaks* (1982) and Birnam wood in *Macbeth* (1606). The metronome used in *Mementronome* and the clock used in *Trialogue* were symbolic of the passing of time and the human need to capture it, the way it was considered by Neagu in *Fish's Net* (1972) and *(Gradually) Going Tornado* (1974 - 1976).

Ritualism:

The ritual of the funeral litany used in *The Artist as Explorer* (2017) and *Trialogue* (2019) was taken from the Roman Catholic Church rituals that Demarco experienced as an altar server in his childhood, which he considers his introduction to performance art. Inspired by Neagu's cyclical ritual in *(Gradually) Going Tornado* (1974 - 1976), the three witches in *Emballage* (2016) and *Trialogue* (2019) circled the tree numerous times during the performance. *Emballage* and *Trialogue* involved the Eucharist-like ritual of tea and chocolate. In addition, *Trialogue* also utilised the ritual of lighting candles for the souls of the dead, accompanied by the words 'Requiescat in pace'.

Sculptural performance:

In all the performances I created for this enquiry, the performers were living sculptures, or living installations, meaning they were not just doing actions, moving, speaking or singing, but creating moving visual images of sculptural quality.

The methodology I developed based on this enquiry, will be considered and expanded on, with practical applications, in the next chapter. Chapter two will reflect on the practice: *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019), experiments and eventual findings of this enquiry. Additionally, it will show, by means of a constant comparative method, the results of the analysis of the language used by all the participants throughout this enquiry.

I maintain that in an ephemeral age, using archives to create work that reflects and comments on the ideas contained within them remains the most astute way of keeping them alive. Some might argue that archives are there to preserve for the future, referring to the original meaning from the Greek arkheion: a house (Derrida and Prenowitz, 1995), others might prefer to relate the word to the Greek arkhe, which means beginning (Taylor, 2003: 19).[57] There is a sense of both contexts to my practice: a sense of preservation and resurrection. Archives house memories; objects contain memories. Clarke et al. (2018: 13) refer to the notion in Derrida's *Archive Fever* (1998: 2) that 'etymologically arche is not only "the commencement", but also "the commandment" …The performativity of the archive rules and shapes an artistic discipline… commanding the… re-makings of the past that history can perform. 'The archive thus brings the artefact' (Clarke et al., 2018: 14), which I call the memento, based on the emotional connection involved with it, 'to a place where simultaneously memory is claimed, and a future authority asserted' (ibid.). For the performing artist, the pragmatic function of an archive is to creatively inspire.

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[57] My Greek language advisor suggested it should rather be spelt archeion in English.

2. PRACTICE, EXPERIMENTS, AND FINDINGS

Perception of the inner substance of things can only be acquired through practice.
– Joseph Beuys

This chapter aims to enlighten the reader on the practice, experiments, and findings of this research enquiry. In ephemeral form, the practice in response to The Demarco Archive produced new archival material and thereby proliferated The Demarco Archive as the experience of each audience-participant was archived. The audience members who participated in the various pieces can be considered as meta-archives as their memories and interactions, linked to The Demarco Archive, created new archives.

One of the outcomes of this research was the ontological data derived from the individual, collective and autobiographical memory of the participants. The extent to which the language used by the audience was influenced by the questions put to them, as well as the objects and actions used in the performance, revealed intriguing results. The language was analysed via a constant comparative method which represented the verbal data collected with word clouds.[58] The outcome of the qualitative data analyses can be seen in the word clouds that follow.

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[58] From www.wordle.net.

Mementronome (2015)[59]

This one-to-one participatory performance took place in a box in the Romanian room at The Demarco European Art Foundation (DEAF) and later at Art Fix Gallery in London. The Romanian room at DEAF focuses on the works and ephemera of Romanian artists, including Neagu, Horia Bernea and Ion Bitzan, where you will find, for example, a letter from Paul Neagu to Demarco and his wife, Anne.

The original stimulus for this work came from the day I first met Richard Demarco, at a visit to Tate Britain in October 2014. Seeing the boxes of belongings and works to be archived, marked Rose Finn-Kelcey, he pointed out that he worked with her. In this instant, it was revealed that the inspiration I was to take from his archive existed beyond it.

From within The Demarco Archive, *Mementronome* was inspired by an eclectic combination of material: Beuys' concept 'everyone is an artist', the dramaturgical potential of the object, advocated by Kantor, the relationship between the performer and audience, as well as autobiography, inspired by Demarco himself in the way he presents himself to his audiences, and Abramović, Kantor and Baker's autobiographical performances, but most significantly by Neagu's *Fish's Net* (1972) performance.

Fish's Net (1972) is represented in The Demarco Archive by the two event photographs seen on the next page. Neagu worked with the forces of nature versus man-made forces in the form of the metronome. The metronome strapped to his head was the main visual source of inspiration; it inspired the costume design, the rhythm of the performance, the sound and the concept of somehow measuring time. I had only these photographs as an indication of what happened during the performance,[60] as no video recording of the piece exists, and I was unable to find anything written about it, but it remained archived in the memory of Richard Demarco:[61]

> I took everyone to Inchcolm. Neagu was fascinated by the tidal forces at work on the island. He chose the sandy beach near the monastery. It was a time-based performance where time was measured by the waves. It was a very calm sea; a subtle advance of the tide, the calm surface of the sea, the sacred surface.
>
> He cut into it with a sword. He drew on the sand and the sea, linking the two realities, the organic nature of sand and water, the organic forces.

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[59] Watch *Mementronome* here: http://eprints.leedsbeckett.ac.uk/5759/.
[60] I additionally saw a drawing of it at the Paul Neagu Palpable Sculpture exhibition at the Henry Moore Institute, Leeds, in early 2015.
[61] Telephone conversation with Demarco, May 2015.

Fig. 9 & 10 Paul Neagu *Fish's Net* (1972)

The metronome is a symbol of the human passing of time. He wore overalls. He was making art in the way of a scientist. He wanted to make art with a spiritual dimension.

The action was him going into the sea and coming out. His language of art has been a way to educate students. He saw himself as a teacher. It was about every human being's incapacity of being in nature. It was about how a human being is incapable of measuring the meaning of time and space.

The objective with *Mementronome* was to create an autobiographical, solo performance centred on a box object and set, with the performer inside the box. In this participatory-immersive performance, I invited the audience-participant into the confined space of a box with me. In the intimate space, they were invited to share with me, in response to what I shared with them, framing the piece as socially engaged and participatory-immersive performance. The narrative about my memento provided a stimulus for their narrative and the audience-participant performed by interacting with me.

I had been sceptical of a process using objects as starting points or stimuli, due to my drama background and training; however, a Kantorian devising process, demanding the use of objects and centred on the dramaturgical potential of the object, proved especially useful in a process for a solo performer working with archives.

At the *Performing Archives* conference at the National University of Ireland, Galway, I attended in early 2015, theatre maker Louise Lowe, spoke about 'bringing letters to life' and working with fragments in creating work in response to archives. As an intimate and personal starting point for this project, I looked around my home for mementos or significant objects that might evoke a narrative.

In my intention to make the performance participatory I considered the essence of play. Beyond The Demarco Archive, Baker's *Box Story* (2004) provided inspiration due to the huge box used as scenography, the meanings attached to boxes in the piece and the sense of play in her work.

I had a box made in adult size, so that I could, like a three-year-old, sit in a box big enough to play in. I wanted my audience participant to join me in it so that we could play. The box could become a vessel, a den, a ship, a tent, a womb – the possibilities limited only by our imaginations. I wanted to recreate that childhood freedom you find playing in a box where anything can happen when your creativity is at full flow.

The objects I employed in my quest to create *Mementronome* were the huge box – the symbol of the archive, a metronome, inspired by *Fish's Net* (1972) and a mbira (African thumb piano), inspired by Neagu and Fred Stiven's box objects in the Romanian room of The Demarco Archive. The metronome and the mbira had abundant dramaturgical potential as they produced sound and the metronome, even more so, since it operated semi-independently.

The methodology used for *Mementronome* was mainly Kantor's innovative devising process from the archive, which is based on the dramaturgical potential of the object. In many of his exercises, he suggests the objects be personal to the artist. Since I could not work with objects in the archive as such, and the archival documents were mainly event photographs taken by Demarco, I looked beyond The Demarco Archive at authentic personal objects. This position naturally expanded the exploration of the subjective and subjective archives. The Kantorian exercises I found particularly effective in this creative process were (Witts, 2009):

Fig. 11 Publicity photo for *Mementronome* (2015) Photo by Kiran Mehta

Old Master: From a famous picture take the poses, faces, attitudes, costumes and construct a sequence utilising these elements. The famous picture was Neagu's *Fish's Net* (1972) with the metronome on his head. It inspired the costume as well as the rhythm of the performance.

Gallery Work: Pick out half a dozen key images which strike you as being interesting; devise a series of still images which utilise what you have seen. For these I was able to use The Demarco Archive; the next three were much more subjective.

Music Source: Find a song or live music piece which evokes a past period and invent a way of making this sound. I tried the mbira but eventually used the metronome as the only musical instrument. It made, not only the ticking sound but also had a ringing bell in it, thus making a tick, tock, ting sound.

Music and songwriting, in particular, has been an integral aspect of my practice for as long as I can remember. It is a natural part of my creative exploration; hence I wrote two songs based on the objects – a metronome song with the names of the different rhythms as lyrics and a mbira song with songwriting type lyrics, but these were eventually discarded.

The song sung to the metronome was:

To be
emotionally independent
free
I can let my heart flutter
like a butterfly's wings
only me
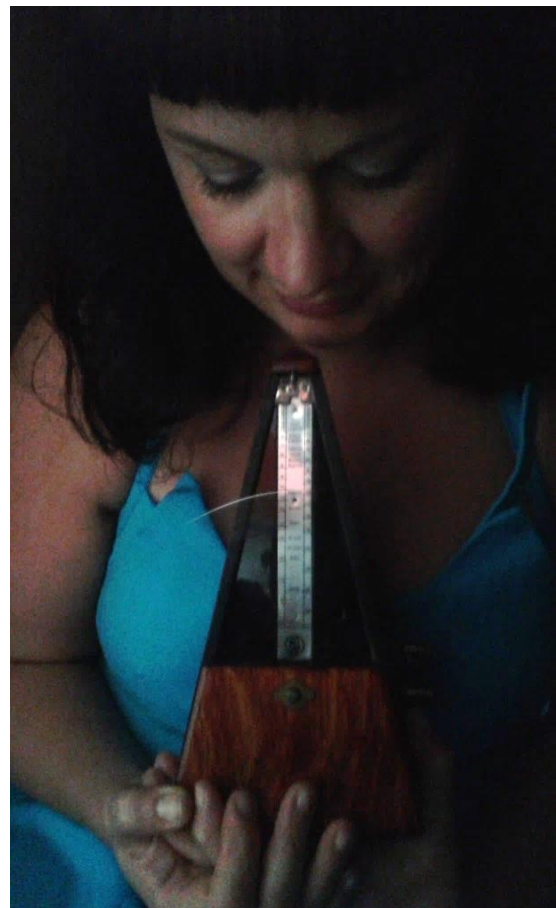
Fig. 12 Performance of *Mementronome* (2015), Romanian Room, DEAF

Objects: Find a real object, tell its story, putting yourself 'behind the object' so that it is in no way a 'prop' but becomes the central performative element in your invented story. I used the metronome for this and told the audience member that this metronome was from my father's childhood; that I used it in my childhood to practice the piano and that it is, therefore, in my archive; framing the setting of the performance as being physically and mentally in my archive.

Objects as Score: Choose one object which has a particular meaning in your life. Try to remember the situation to which this object is related. Re-imagine the environment, the characters and the relationship between the characters. Starting from this setting, improvise a possible narrative development. The object, in this case, was an envelope I found in a box under my bed, which contained some coins with the word REMEMBER written on it.

For this performance, I consulted Anna Brownsted, who worked with British one-to-one and intimate performance artist Adrian Howells and had significant experience in this arena. In Howells' work, the audience needed to collaborate, and the script was 'flexible enough to allow genuine collaboration'. It demonstrated 'horizontality between creator and participant' (Frieze, 2016: 14). After the initial exploratory phase of Kantor's exercises in a solo environment, Brownsted helped me shape the work. She assisted in making decisions about what worked or did not. We trimmed it down to simply the box, the metronome and three small boxes filled with mementos.

The main section of the narrative text was:

> This sealed envelope... it has been sealed since 2007...it has been sealed for eight years, and I don't need to open it now; I know exactly what's inside – 56 cents... and this is what my ex-husband left me with.

> My friend, Zoe, came to meet me the morning he left, and I put the coins on the table and said, 'Well, this is all I'm left with.' And she said, 'Keep this money and remember that this is what he left you with.'

> So, I sealed the 56 cents in this envelope, wrote REMEMBER on it and kept it for all these years. I needed it to remind me not to let the same thing happen to me ever again.
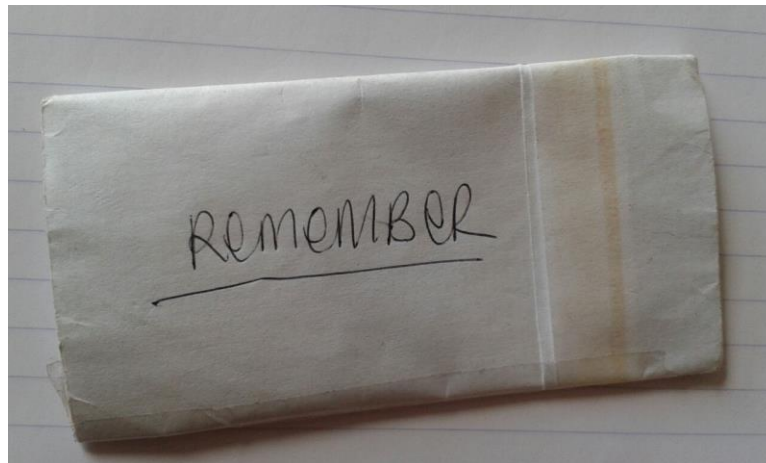
Fig. 13 Original memento for *Mementronome* (2015)

A poem using the envelope with coins as a shaker was added at the dress rehearsal phase.

A memento of a moment
With the tick-tock-ting of the metronome measuring time
What was meant by that moment captured in a memento?

Fig. 14 Performance of *Mementronome* (2015), Art Fix Gallery, London
Photo by Ioanna Papagiannouli

Considering that after this vulnerable, intimate sharing the audience-participant should have felt comfortable enough in the performance, I proceeded to ask, 'Do you have any mementos in your archive'? This was their collective answer:

Fig. 15 Word Cloud of 68 audience participants' individual autobiographical memories for *Mementronome* (2015)

These words were filtered through the researcher's hermeneutic as I wrote them down once each participant had left the performance space. It is clear to see that the word **box** was the most prevalent, naturally influenced by the fact that we were in a box with three other boxes inside it. The second most prevalent word was **grandmother**, which indicates the importance of the role of the grandmother in many people's memories. Looking beyond physical objects, metaphorically, we archive parts of ourselves. The archive exists in our minds. The archive is our memories.

In socially engaged performance the aim should be for the audience to become the source of the work, albeit during a brief encounter, such as the eight minutes in *Mementronome*. As one-to-one performance maker El Khoury testifies (in Frieze, 2016: 14), 'We are both active

during the show, none of us simply watches the other "act"'. The audience-participant functions as 'co-designer' of the work (Frieze, 2016: 13).

Autobiographical storytelling used in participatory performance can act as a social binding agent. According to Heddon (2008), autobiographical performance is therapeutic to the performer during the creation period as well as potentially therapeutic to the audience as real events are shared. With shared storytelling, in an experience that was potentially cathartic, I aimed to have the audience member archive a part of themselves there and then, in the box, as we shared something they could add to their personal archives. The shared experience remained the material art object of the performance.

The three boxes inside the main box all contained mementos and the audience-participant had to choose one to open. We initially had a different narrative for each box, but Brownsted and I decided that since the coin narrative was much more powerful than the others we explored, each box should lead to the same narrative; thus, the envelope was replicated in each box. This choice unwittingly gave each audience member the same experience in terms of the performer's contribution to it. Following that, there was another box for the audience participant to open, which contained an envelope with a postcard with the text, 'Ever since I met Aletia, I've been thinking of you…' and a coin of a denomination below 56 Euro cents. I bid the audience-participant farewell by saying, 'Take this memento, remember this moment, and add it to your archive.'

Demarco said that the Romanian room is 'like a box of ideas'.[62] With this piece I wanted the audience members to construct their own memory archives; to consider their memories and mementos as archives. Influenced by the narrative provided by the performer, the individual audience members responded personally and privately. For some, this was a cathartic experience, and within the eight to ten minutes of the performance, they arrived at emotionally elevated states by simply taking the time to engage freely in thinking about a specific memory in their lives. There were tears on a few occasions. In the experience of sitting in a box with a performer sharing memories, there was a sense of play, but also a deep and meaningful sharing in a safe and inviting space. The box, my set, my archive, like everyone's archive was a box full of ideas.

It became apparent that since we do not generally allow ourselves the time to engage fully and completely in a moment of this kind, some of the audience-participants cherished the time of sharing, whilst others seemed quite uncomfortable in what Frieze (2016: 4) calls the 'strange intimacy of immersive participation'. Immersive theatre 'valorises immediacy,

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[62] Conversation at DEAF, March 2015.

sensuality' (ibid.) and interrogates 'the relationship between public and private space' (Pons in Frieze, 2016: 8).

As scholars we aim to look objectively at archives as we are not emotionally connected to the material, yet that initial discovery of Finn-Kelcey in boxes, made me aware of subjective archives; the fact that we all have our own little archives with our precious belongings, things that we do not want to use out of fear of damaging them or prefer to display untouched; things in boxes and cupboards that we do not use and yet do not want to throw away; mementos that are simply meant to be kept because of the memories, stories and emotions attached to them – and of course, also, that one day we will all end up, like Rose Finn-Kelcey – in a box.

Emballage (2016)[63]

I was introduced to the concept of Emballage which refers to Tadeusz Kantor's concept of wrapping, a utilitarian action taken from the most mundane reality of everyday life, at the *Kantorbury, Kantorbury Symposium* at the University of Kent, in September 2015. During his talk, theatre and performance researcher Mischa Twitchin related it to packages – the ultimate emballage being a coffin.

At the symposium, comparisons were made between Kantor and Grotowski. Theatre researcher Bryce Lease asserted that Kantor used a poor stage in a different way to Grotowski. Katarzyna Woźniak compared Kantor and Grotowski's work, stating that Kantor used the visual arts as a starting point, whereas Grotowski used theatre as a starting point and that Kantor's work had a sense of humour whilst Grotowski's was serious and sad. Former artistic director of Riverside Studios, David Gothard, mentioned that the visual arts moving into theatre was marked by *The Dead Class,* and compared Kantor to Samuel Beckett in that they both belonged in the theatre and visual arts. European theatre scholar Daniel Watt confirmed my belief that Kantor's work was about the method, the aesthetic and the actor's relationship with their object – and that there is memory embedded in objects.

At this point in my research journey, I felt that I had arrived at a reasonable understanding of the difference between acting and performing. I found clarity about focusing my research on object-based performance work, rather than character-based theatre work since the practitioners whose work I was researching were performers, not actors. To focus on memory connected to objects made sense to me, since I was working with and from an archive. *Mementronome* had already gone beyond The Demarco Archive to explore subjective archives and confirmed my belief that meaning is found in autobiographical connection to objects.

Emballage was the result of a polyphonic co-creation between The Demarco Archive and the researcher, the audience and the performers. Inspired by the ideologies and methodologies contained within The Demarco Archive, it was an object-based, durational, site-specific, intercultural piece which invited the public to engage with the performance-installation. I aimed to use the found space in Summerhall at the Edinburgh Festival Fringe in an innovative way during this participatory performance by not having a seating area for the audience, turning the set around and moving the audience about the space during the

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[63] Watch *Emballage* here: http://eprints.leedsbeckett.ac.uk/5770/.

performance. There was no division between the audience and the performers. The audience-participants were encouraged to share memories from their subjective archives and were expected to take part in the action.

The Collaborative Process with Performers (Witts, 2009):

The performers for this project were performing arts students from Leeds Beckett University: two MA students, one MA exchange student from Croatia and one BA student. As with the *Mementronome* process, I worked with images from The Demarco Archive and these two Kantor exercises before meeting the performers:

Old Master: From a famous picture take the poses, faces, attitudes, costumes.

Gallery Work: Pick out half a dozen key images which strike you as being interesting.

When I met the performers, I asked them to list their skills and talents to give me an idea of what I was going to be working with. As the starting point, I shared my one-to-one participatory performance, *Mementronome* with each one. This was followed by asking them to contribute mementos from their subjective archives.

We subsequently used some Kantorian devising methods to explore their mementos:

Images at Home: Look at what objects you have in your home and try seeing them as strange works of art. Learn to disassociate objects from their usual function and to play with alternative ways in which they could be seen when placed alongside others. The performers made installations of their objects, and I selected those that reflected an aspect of The Richard Demarco Archive.

For movement we used:

The Object's Immobility: A rectangular box stands in the middle of the stage. A figure appears stage left who walks mechanically towards it. He stops in front of it as if further movement were forbidden. He turns around and walks stage left in the same manner. Another figure appears stage right who walks in the same manner towards the object. He approaches it exactly at the moment when the other figure disappears. This movement was retained in the movement of the witches towards the tree.

A Circle and a Line: One person performs a circle. Another performs a line. The straight line runs next to the circle. Dramatic tension increases when the line gets closer to the circle. When the line passes the circle, the tension decreases. The figures perform actions that are

useless in everyday life. These actions are neither psychologically nor emotionally motivated but are purely useless. The actions are repeated and can be repeated endlessly. These actions remained an essential part of the movement during the performance in the everyday actions the witches were constantly doing as well as the shape of the movement in that Bestia Domestica always moved in a circular shape and Putzfrau always moved in a square shape.

In participatory-immersive performance, 'the most pedestrian tasks can be the most affecting'. 'Tasks such as walking, shedding or donning items of clothing, singing, dancing or just speaking can, in the ritual context of participatory performance, be more intense than sensational, script-driven doing' (Frieze, 2016: 12). In *Emballage* they are referred to as 'tasks, daily tasks, trapped in mundane daily tasks.' The three boxes used in *Mementronome* were transported to *Emballage* and became the three characters' personal suitcases, and as such, suggested a lot of the action.

As the performers were recounting their childhood memory stories, I came to a poignant realisation that these domestic tales become fairy tale-esque when they exist in our memories. Delivered in polyphony, they became one part of the text. As recommended by my creative advisor Teresa Brayshaw, I edited their childhood memory stories to fit the developing themes and objects from other stimuli we had explored.

A discussion and exploration of personal obsessive actions was an entry point into the Kantor characters. We tried some of the performers' suggestions, but none of them worked in relation to the characters, thus we based the obsessive actions directly on the Kantorian characters.

I compiled a long list of Kantorian characters from the three Kantor productions in The Demarco Archive: *The Water Hen* (1972), *Lovelies and Dowdies* (1973) and *The Dead Class* (1976). One character from each was chosen: Teaspoon Woman from *Lovelies and Dowdies*, Putzfrau (Cleaning Lady) from *The Dead Class* and Bestia Domestica (Half-Witted Cook) from *The Water Hen,* and to create multi-dimensionalities for the dramatis personæ, we absorbed additional stimuli from The Demarco Archive, such as Bobby Baker's *Cook Dems* (1990), Rose Finn-Kelcey and Tina Keane's *The Visitation* (1976), and most importantly, the witches (or weird sisters) in *Macbeth.*

At the Kantorbury, Kantorbury Symposium, Noel Witts spoke about the surreptitious style of acting of Kantor's actors and Cricotage, meaning various actions happening simultaneously, which was possibly influenced by Happenings. I based the structure of *Emballage* on Kantor's idea that he wanted the stage action to consist of 'a chain of sequences, which are not logically connected' (Kobialka, 2009: 261); each of them existing for themselves.

Directing in the way a conductor conducts an orchestra, he often changed the order of the scenes while a production was in progress (ibid.). 'His productions never adhered to a linear progression of dramaturgical time' (ibid.: xiii). My vision as director encapsulated these ideas.

The eight actions in *Emballage* were:

1. Childhood memory stories in monologue, developing into polyphony
2. Emballage poem with actions
3. With visual reference to *The Visitation* (1976), the personæ drink tea with the *Macbeth* (1606), text and some lines from *The Water Hen* (1972) developing into a musical teaspoon action.
4. Obsessive actions with objects as Kantorian characters (Teaspoon Woman, Bestia Domestica and Putzfrau)
5. The personæ around the tree with their cases, performing Iza (The Somnambulistic Whore)'s poem from *The Dead* Class (1976) interspersed with the witches trialogue (Act IV, Scene I) from *Macbeth*, approaching the audience and handing them paper and pencils to write down their memories.
6. Shadow play on the tree with objects from the characters' cases and shadow puppets
7. Performers invite the audience to attach memories to the tree.
8. Emballaging (wrapping) the Macbeth / Kantor dramatis persona to the tree whilst performing the 'Tomorrow' (Act V, Scene V) soliloquy from *Macbeth.*

Fig. 16 Teaspoon Woman in *The Water Hen* (1972)

Fig. 17 Bestia Domestica (the Half-Witted Cook) in *Lovelies and Dowdies* (1973)

Fig. 18 Putzfrau (the Cleaning Lady) in *The Dead Class* (1976)

Fig. 19 Rose Finn-Kelcey and Tina Keane in *The Visitation* (1976)

Fig. 20 Teaspoon Action in *Emballage* (2016). Photo by Carl John Barber

Fig. 21 Juliet Cadzow and Carla Tato: the Two Lady Macbeths in *Towards Macbeth – A Prologue* by La Zattera di Babele (1988)

The initial idea was to perform the piece three times in two hours and for the audience to see the performers packing up and exiting the space, returning and repeating it. This idea was eventually rejected; we performed it once through and repeated some of the eight actions as directed by the Kantor figure, who 'live directed' the piece. Another reference from the archive was the interlingual production *Towards Macbeth - A Prologue* (1988) by La Zattera di Babele. I wanted *Emballage,* like all my practice, to be interlingual and relate it to this production with the two Lady Macbeths who performed in English and Italian simultaneously. For our version, the Act V, Scene V's 'Tomorrow' soliloquy was meant to be in Croatian, but when we lost the Croatian performer, I had to step in and performed the speech in Afrikaans and Italian. Additionally, the Putzfrau character performed a Catholic prayer in Irish, and the Teaspoon woman counted her spoons in Polish.

I used Marina Abramović's *The Artist is Present* (2010) exercise to train the performers to make direct eye contact with the audience. Breaking the fourth wall and interacting with the audience was an essential skill to learn, as this immersive-participatory performance involved the audience in the action by getting them to write a memory and to share it by hanging it on the tree. Progressively, the performers handed the action of the piece over to the audience as the performers became more and more dependent on the director.

The Text

During the devising period, one of the performers presented a programme of *Macbeth* as a subjective archival object for the selection process. I linked it to the Richard Demarco archive, since Demarco presented *Macbeth* on more than one occasion, including the two productions of *Macbeth* on Inchcolm Island.[64]

Another reason for using the *Macbeth* text originated from the initiation of Demarco's relationship with Beuys. When Demarco met Beuys (and unsurprisingly there are a few variations of exactly where and when they met and had this magnificent exchange[65]), he showed him postcards of Scottish landscapes. Beuys said, 'I see the land of Macbeth.' During this first encounter, their relationship, and Beuys' relationship to Scotland was cemented as Demarco suggested, 'When shall we two meet again?', and Beuys replied, 'in thunder, lightning or in rain. When the hurly burly's done when the battle is lost and won.'[66]

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[64] La Zattera di Babele, *Towards Macbeth - A Prologue* (1988) and *Macbeth,* directed by John Bett (1989).
[65] At the Venice Biennale in 1969, Documenta IV in 1968, and according to Jane MacAllister (in the Macbeth programme (1989), this exchange actually took place in Dusseldorf in 1970.
[66] Conversation with Demarco at DEAF, 29 May 2018.

Beuys and Christiansen's *Celtic Kinloch Rannoch (the Scottish Symphony) (1970),* which was used as the soundtrack for *Emballage*, was inspired by the Scottish landscape. The mbira (African thumb piano, which was discarded in the previous work, was used here for the autobiographical memory song in the performance. A mesmerising soundscape was created by overlaying the live mbira with the recorded reperformance of *Celtic Kinloch Rannoch.*

Kantor considered working with a text a collaboration with the playwright. He said, 'We do not play [Stanisław Ignacy] Witkiewicz's texts, but we play with Witkiewicz' (Kobialka, 2009: 263). In the case of *The Dead Class*, the lines from the Witkiewicz play *Tumor Mózgowicz* (1920) remained recognisable but devoid of any structural logic. They became verbal hallucinations. For *Emballage* we applied this Kantorian approach to Shakespeare's text – playing with Shakespeare's *Macbeth*. Demarco draws a charming parallel between Shakespeare and Kantor. He deems everything Shakespeare 'says' to be very Kantoresque – 'questions about being alive and everything signifying nothing'.[67] Kantor's thinking was aligned with Demarco's, who describes his production of *Macbeth* (1989) on Inchcolm Island as sculpture.

Kantor rejected text, wanting his productions to sound like 'a complete amnesia and paralysis of memory'. He used stutter and repetition – repetition reaching the limits of abstraction. One of his techniques, which he calls regurgitation, is a process with 'places where one "stumbles," forgets…hesitates, encounters empty places, which one wants to fill in…repetition is the best solution in these situations…' (Kobialka, 2009: 256). The text in *Emballage* was operating collaboratively by using sections of Shakespeare's *Macbeth* text with this Kantorian technique applied to them, juxtaposed with the autobiographical childhood narratives of the performers, Iza's poem from *The Dead Class* and some English lines from the *Water Hen.*

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[67] Conversation with Demarco at DEAF, 19 Jan 2016.

One of the instructions put to the audience was to 'write a memory'. This was the result:

Fig. 23 Word Cloud of 91 audience participants' collective autobiographical memory for *Emballage* (2016)

This word cloud identifies trends in the autobiographical memory of the participants who took part in the immersive-participatory performance *Emballage* by writing down their memories and hanging them on the tree. It signifies that the actions during the performance, which the audience took part in, had a profound influence on what they remembered and shared.

Collaborating with the Audience

As with *Mementronome*, I wanted the audience to participate in the performance, in agreement with Rancière who believes that performance should draw spectators out of their passive attitudes and transform them into active participants 'in a shared world' (2009: 11-12). According to Rancière (ibid.) the 'gulf separating activity from passivity' must be overcome. To him, the emancipation of the spectator is achieved by 'the blurring of the boundary between those who act and those who look' (ibid.: 19). He desires a 'sense of anti-representation…without any separation between stage and audience' (ibid.: 63).

Akin to Rancière, Kantor believed it necessary to recover the essential meaning of the relationship between the spectator and the actor (Kobialka, 2009). In Kantor's work, as well as Abramović, Beuys and Filliou's the audience was expected to be active participants. Kantor's actors directed the audience or spoke directly to them. To Kantor 'a spectator was not an audience member, but a potential player' (ibid.: 187). Bishop (2012: 275) believes that participatory performance 'aims to restore and realise a…collective space of shared social engagement' and Heddon (2008: 30) considers the 'meaning' of any performance as being ultimately created in the interaction between performer and spectator.

Objects, Puppets and Costumes

At the *Kantorbury, Kantorbury Symposium*, puppeteer, Nanagh Watson, who worked with Kantor, spoke about objects manipulating performers. When a man is carrying the table on his back, it is actually the table manipulating the man; placing the chair *is* the action. I wanted the actions in *Emballage* to be interpreted in this way.

I included puppets in *Emballage*, but they were simple and subordinate to the personæ. I made a shadow puppet for each character to echo the three apparitions in Macbeth. These appeared from their cases and were matched accordingly: Bestia Domestica had Bobby Baker with baked antlers from *Cook Dems*, Putzfrau had the window frame from *The Dead Class*, and Teaspoon Woman had the crowned child holding a tree from *Macbeth.*

Lech Stangret, who was an actor with Cricot 2, mentioned at the *Kantorbury, Kantorbury Symposium*, that the Cricot 2 actors' costumes were influenced by Bauhaus – the costumes

limited the actor's movements. Kantor's actors' costumes involved the concept of emballage, which restricted their movement. I applied a similar limitation technique to my actors by having them wear odd shoes. These shoes immediately and unwittingly gave the performers more distinct characters.

Incidentals like the bell on a whip object and the egg timer were added very late in the process and actions were included to react to them. The egg timer never really worked exactly as expected, so we used the element of surprise when it rang. It gave the performers an actual surprise, which they reacted to in a specified way – by freezing in the moment until they got clicked out of it by the 'live director' Kantor figure.

A single light source was used to light the show, in staying with Kantor's ideas about non-theatricality. We added lights inside the boxes to light up the performer's faces when they opened them, but the dark and light contrasts were stark.

Symbolism and Ritualism

At this point in my research, the methodology I was developing for creating performances from archives, included using symbols, like the tree in *Emballage*. The original impulse for the tree was from one of the performer's childhood memory stories, and we used it as I was able to connect that to tree references in The Demarco Archive. Demarco informed me that the oak tree is a symbol of the Druids and the Celts, which contextualises the tree as sacred. The tree used as the singular piece of scenography was also reminiscent of Beuys' social sculpture *7000 Oaks* (1982), as previously mentioned, as well as Birnam wood in *Macbeth*. The performance area around the tree was a sacred space where the main ritual action took place.

Another ritual in this work was the Eucharist breaking of the bread, enacted by giving the audience tea and Rolo chocolates, which related to the Bestia Domestica performer's childhood memory story as well as Neagu and Baker's practice with food, as previously mentioned. Some of the themes in *Emballage*, such as Catholicism, as revealed by the Putzfau character's childhood memory story, echoed Kantor's themes.

The Artist as Explorer (2017)[68]

This piece was about Richard Demarco, the man as the archive. As a singer-songwriter, I contemplated David Bowie and Leonard Cohen and their swansong works. I intended to make this piece, with Demarco about his legacy and wanted the piece to contain Richard's biographical information and his maps.

I started the process by putting the question, 'What do you want your legacy to be?' to Demarco. I aimed to create a sense of 'performing the archive' being also 'performing the man'. The man is the archive; the archive is his memories.

The fundamental thing that Richard and I agreed on was the concept of a Gesamtkunstwerk– the inclusion of all the arts in a single form. This parallels Kantor's belief that we need to do away with academic divisions of art into individual and separate disciplines. With this piece, I wanted to perform with Demarco in the Gesamtkunstwerk paradigm.

Stimuli for this project were: Beuys' credo 'everyone is an artist' and the map of the road to Meikle Seggie, indicating Richard's journeys of exploration. In Beuys' performance lectures, like *Celtic Kinloch Rannoch* (1970), *The Twelve-Hour Lecture: A Homage to Anacharsis Cloots* (1973) and the *Three Pots for the Poorhouse action* (1974) he used the traditional school blackboard in new ways and new places in space. Demarco sees performance art as a form of drawing, stating, 'Perhaps performance art could be better defined as "ritual drawing"' (Demarco, 2016: 70 - 71). In addition to Beuys' use of the blackboard, the use of the blackboard in *The Artist as Explorer* also references Richard's ten-year sojourn as a primary school teacher. As the participatory element of the work, I had the audience draw their journeys to the venue in Edinburgh on the blackboard map of the world.

The Artist as Explorer was performed in The Artist as Explorer Room (called thus due to this piece) at the Demarco European Art Foundation in Summerhall. What was previously a storeroom for artworks was carefully curated by Demarco according to the theme, and the artworks displayed around the room were selected to complement the performance. During his last speech in the performance, Demarco referred specifically to the artworks and photographs in the room.

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[68] Watch *The Artist as Explorer* here: http://eprints.leedsbeckett.ac.uk/5760/.

The idea of the list of names of people Richard worked with came from a work we observed on a visit to the Scottish National Gallery of Modern Art, but more notably from the list of names used in Beuys' *Celtic Kinloch Rannoch* (1970) performance. During this performance at Edinburgh College of Art, as part of *Strategy: Get Arts* (1970), Beuys' student, Johannes Stuttgen, put three papers on the wall. The first paper said, 'Where are the souls of…?' The second one had the names of artists on it – 'Van Gogh, William Nicholson, Giotto, Fra Angelico, Duchamp, Yves Klein, Matisse, Otto Dix, Boeri, Manzoni, Kurt Schwitters, Fontana, Paul Cezanne, William Blake, JMW Turner, John Constable…' and the third said, 'and Leonardo Da Vinci'.[69]

Fig. 24 Joseph Beuys contemplating the three papers on the wall as part of *Celtic Kinloch Rannoch (The Scottish Symphony)* (1970) performance at Edinburgh College of Arts during *Strategy: Get Arts*

As instructed by Demarco, I wrote out very long lists of all the people, organisations and venues he had worked with over his lifetime. He added people who inspired him and kept adding and the list became infinite. Eventually, we settled on people he considered artist explorers, and he wrote them all down by hand. I cut out the names one by one, pasted them neatly in a list and then enlarged them for the scroll. Some names were marked with an

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[69] As Demarco recalled during a telephone conversation on July 3rd, 2018.

asterisk, indicating that they had died. The element of Demarco's autography combined with his autobiography accentuated the sense of legacy in the piece.

Other than autography, we used the element of ritual, emblematic of Beuys' work, in accordance with Garoian's (1999: 19) declaration that 'the radical pedagogy of performance art' is 'predicated on strategies of appropriation'. For the names marked with an asterisk, I sang, as Richard suggested 'Requiescat in pace'. This was another reference to Beuys' *Three Pots for the Poorhouse*[70] *action* (1974), which was a requiem for the dead, and Demarco's belief that a work of art should be the closest to our capacity to pray.[71]

This piece related to Demarco's role as an educator and the way he performed in it, reiterated that he still considers himself an educator. He sees his archive as an educational tool and believes that whatever is considered art should also be considered part of the process of education. To Demarco, 'Art and Education are but two sides of the same coin' (Demarco, 2016: 86). He prefers to think of it as enrichment rather than education.[72]

During the time of my PhD, Demarco was my artist-teacher and collaborator. He believes that, 'everyone is born to be an artist' but that 'the education system destroys the possibility' and that education makes people non-artists. He credits Beuys with turning the process of teaching into an artwork, stating that his art was 'an expression of his teaching methods' (Demarco, 2016: 109). In the role of educator, Demarco sent me to an exhibition by my South African compatriots William Kentridge and Vivienne Koorland, *Conversations in Letters and Lines*, at the Fruitmarket Gallery, in Edinburgh in February 2017. As it turned out, this show was instrumental in terms of the use of maps and autography in *The Artist as Explorer.*

The songwriting experiment for this piece was unusual in that I used the ontological data derived from the individual autobiographical memory of Demarco, through a process of semi-structured interviews (qualitative research) and applied the data as lyrics in songwriting. This data was reinterpreted by the lyricist-researcher, thus through a double hermeneutic. Songwriting in this way was one aspect of the methodology developed through this research. More information about this is provided on pages 84 to 86.

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[70] A poorhouse was a place for the poor, elderly, infirm, or sick. The Forrest Hill Poorhouse is next to a graveyard.
[71] Demarco's speech at the Richard Demarco Conference, Sokołowsko, 2016.
[72] Telephone conversation, Edinburgh, May 2018.

Fig. 25 Map of the road to Meikle Seggie by Richard Demarco

Fig. 26 Model for the sculptural costume in *The Artist as Explorer*

The sculptural costume, which I considered the main visual artwork of this piece was three metres wide and long. The fabric had the map of the road to Meikle Seggie printed on it. I wanted it to look like my body was inserted into the middle of the map. I had to call upon many people for advice on making the skirt. It was a challenge to work out the dimensions the fabric had to be printed in, based on working from a 5.0 x 6.5 cm picture of the original map that had to be enlarged to three metres.

> Like all impossibly beautiful things it had to be searched out like the one true secret road in any fairy tale…, because actually it does not lead [anywhere and yet][73] it leads to everything in Scotland that I know and love. The road to Meikle Seggie had proved itself to be a dramatic event indeed, my favourite form of theatre.

> - Demarco, 2015: 72, 77-79

Standing there on my plinth like the goddess on the road to Meikle Seggie, towering above the audience, I realised that the experience was also a very personal geography lesson, a discovery of every single audience member's world, where we could see something of the essence of the person. Beuys' performance-lectures were intended to promote further

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[73] This text is a variant from The Road to Meikle Seggie, from a Richard Demarco catalogue, 2014.

discussion among the audience, and I believe we achieved the same with this work. Our participants were the co-creators of the meaning of the work, and the art was in the interaction, in the exchange. By making the performance participatory and involving the audience in the creation of the artwork, the performance additionally contained an element of the Fluxus work of Robert Filliou, who is represented by *The Vocational Game* (1970) in The Demarco Archive, as previously mentioned.
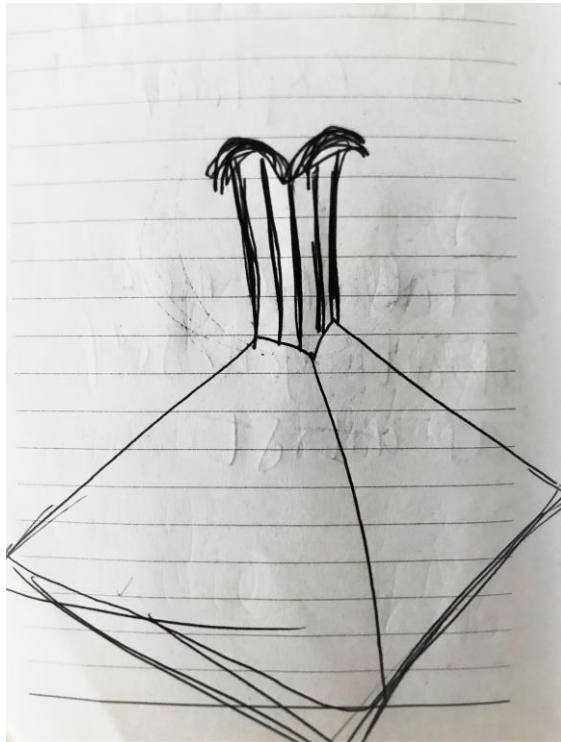
Fig. 27 Sketch for *The Artist as Explorer's* sculptural costume

Fig. 28 The sculptural costume in *The Artist as Explorer* (2017), Photo by Rose Strang

For the performance, I prepared audio clips[74], based on specific topics, from the countless hours of audio footage I had of my conversations with Richard for over three years. Being the perfectionist, he is, Richard was not satisfied with these clips and decided to perform the parts live instead. Naturally the recordings I compiled and edited, were more specific, structured and shorter than his live speeches, however, in the live performances, Richard adapted his speeches to the specific audience members in the room and the knowledge he had of these individuals. At the age of eighty-seven, he performed in seventeen

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[74] Listen to these audio clips here: http://eprints.leedsbeckett.ac.uk/5833/.

performances over nine days. In this way, Richard performed himself and was eventually (to a degree) directed by me, as originally suggested by Teresa Brayshaw.

Fig. 29 Richard Demarco performing in *The Artist as Explorer* (2017). Photo by Carlotta Allum

The Artist as Explorer was comprised of six elements: songs, audio clips (which became speeches by Richard), videos with subtitles (mine of the *Art, Artifice and Performance* interview with Richard and Noel Witts' about the main practitioners in the archive), singing the scroll, readings from Richard's *The Road to Meikle Seggie* and the audience drawing their journeys on the blackboard map.

We had a twenty-minute meeting as our only rehearsal, during which I ran the structure by everyone. During the performance phase, this was altered slightly; another song was added after Richard's wife, Anne, saw the performance and suggested I perform a bit more.

1.   Aletia: Song: *Walking Here with Me*
2.   Richard: Speech: Edinburgh Festival Origins, 1947
3.   Aletia: Singing the scroll: Names A – E
4.   Noel: Reading from *The Road to Meikle Seggie*
5.   Richard: Speech: Meikle Seggie
6.   Aletia: Singing the scroll: Names F– J

Song Lyrics

Walking Here with Me

Let me tell you a story
About how to look through my eyes
You must ask the questions
To see what it signifies
The mysteries
The memories

Looking through the frame
The never-ending rain
Calms the noise in my head

When the wind blows
And the clouds disappear
Soon you'll be walking here with me
When the road takes you far from home
Soon you'll be walking here with me

Only when you love something
Can you understand it
We must find the sacred places
On the journey to the truth
Ephemeral mementos

That's Love

Send me a letter
In the old-fashioned way
Enclose a map to find you
And sign it 'with love'
And one day when I meet you
You will teach me many things I didn't
know
You will tell me you love me
In a way I'd never known

That's love, isn't it?

Take me on a journey
Out on the road
To the land of the cosmopolites
Who speak the language of the arts
Where everyone's an artist
From the moment they are born
Where galleries are prisons
But the road is our own

That's love, isn't it?

Fig. 30 The scrolls showing Richard Demarco's autography in *The Artist as Explorer* (2017)

The discourse analysis and narrative research about autobiographical memory applied to the utterances of the main subject (as interpreted by the lyricist) delivered the following results:

Fig. 31 Word Cloud of Richard Demarco's autobiographical memory used for song lyrics in *The Artist as Explorer* (2017)

This word cloud from the lyrics of the songs taken from Richard Demarco's words shows the frequency of words used by the main subject of this research enquiry.

Fig. 32 The collaborative artwork created by 120 audience-participants during *The Artist as Explorer* (2017)

Fig. 33 Word Cloud of all practice and qualitative, autobiographical information collected through the practice for this enquiry

3. CULMINATION WORK:
TRIALOGUE (2019)[75]

Background to the piece

The conceptual design for my final (examination) performance for my PhD, was based on the idea of Abramović's *Seven Easy Pieces* (2005) series which 'examine[d] the possibility of redoing and preserving an art form that is, by nature, ephemeral'.[76] As indicated before, *Seven Easy Pieces* is but one example of the current partiality towards archival performance. In performative research, the performance, and as such the reperformance, is the document. In *Trialogue*, my aim was to collectively and simultaneously reperform the practice generated over the time of the PhD as a complete work. This was archival performance of my own archive; it was awakening the archive, within the archive, within the archive.

Trialogue, a word referred to previously as the interplay between the researcher, The Demarco Archive and the audience, as well as the witches' text, seemed the most appropriate title for the final performance of this enquiry. The culmination, presented as an amalgamation of the three pieces created for this research, embraced the Gesamtkunstwerk concept in my, and Demarco's, interpretation thereof. *Mementronome* (2015), *Emballage* (2016) and *The Artist as Explorer* (2017), were performed concurrently at Mill Hill Chapel Unitarian Church, in Leeds. At once site-specific, immersive-participatory and ritualistic in nature, it was presented in a Kantorian aesthetic, was (for the most part) non-narrative and consisted of the eight actions in *Emballage* interspersed with some of the actions from *The Artist as Explorer* as well as *Mementronome* (presented only to select audience members) as a trialogue between these three formative pieces.

I met the reverend of Mill Hill Chapel Unitarian Church, Jo James, one day during my first year on the PhD, as I was walking up the road from the station to City Campus carrying the *Mementronome* box. Being as ever attracted to beautiful churches, I stopped as I noticed that this Dissenting Gothic-style church, built in 1674, was a multi-faith church. The concept was astoundingly averse to my Dutch Reformed background and the religious boundaries I was brought up with in the rectory, and this discovery elicited quite an emotional response. I

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[75] Watch *Trialogue* here: http://eprints.leedsbeckett.ac.uk/5850/.
[76] Guggenheim press release, 2005, https://www.guggenheim.org/exhibition/marina-abramovi-seven-easy-pieces.

discovered that Mill Hill Chapel's spiritual positioning was in line with my thinking about religion. After attending the service that Sunday, where I was the only person present, I invited Jo to attend my one-to-one performance, *Mementronome.*

Trialogue was autobiographical, but specifically in relation to my lifelong questionable relationship with religion – in the love and the beauty of it as much as the judgement, the shame and the pain associated with it. There was an undeniable sense of irony in performing my own religious subjective archive in this piece, without it ever having been the intention. I generally try to ignore this aspect of my own archive, and with this piece, it came to the fore like never previously experienced. Demarco, Kantor, Neagu and Beuys' work present strong religious nuances. My religious upbringing, in combination with these implications in their work inevitably affected me and, although religion was not a theme of this research, and never intended, it was, what can be considered, an instinctive territory to work in. Once I had discovered that church, I knew that the PhD would be archived there.

The Creative Process

For practical reasons, mainly due to the sculptural dress from *The Artist as Explorer* I was going to wear during this performance, which stretched out as wide as the altar, I had to replace myself in *Mementronome* and *Emballage*.

My intention was to replace myself in *Emballage* with Jo, who was a Shakespearean actor in his previous career, and therefore, for more than one reason, the perfect candidate, but he could not commit enough time to the project. I also tried to get Teresa Brayshaw involved, but she was not available at the time of the performance.

For the *Mementronome* reperformance, I was, for the first time, confronted with the issue of having someone else reperform my work. It certainly was peculiar to replace myself in a performance where I was performing myself. How could anyone possibly present the required nuances in an autobiographical performance? How could anyone interpret this performance correctly? How could another person possibly present the required emotional connection in narrating an actual experience? In this respect, I was fortunate to have Zoe, the actual person I referred to in the text of *Mementronome*, take on the performer's part. The fact that she was present during the actual event relayed in *Mementronome,* which took place in October 2007, strongly enhanced and enriched her interpretation of the part in the reperformance. Although she was performing me, the hermeneutic, and thus the construction of the event and the narrative was closer to her than it could have been to anyone else.

Fig. 34 Standing on the altar singing the scroll during *Trialogue* (2019) at Mill Hill Chapel. Film still

For *Emballage*, I needed someone who could perform the Macbeth soliloquy in at least one language other than English, and since Jo and Teresa were not available, and Zoe originally provided me with the Italian translation when I performed it, she was, again, my best option. The Italian language element can be considered a biographical element referring to Richard Demarco's Italian heritage as well as a reference to La Zattera di Babele's *Towards Macbeth - A Prologue* (1988), which was performed in English and Italian. My practice is usually interlingual; in this case, in addition to Italian, Irish, Polish and Latin were used.

The performance, which was for the most part *Emballage*, took place, mainly, in the chancel of the church. *The Artist as Explorer* was transposed to the altar *and Mementronome* was performed on the pulpit instead of in the box. The size of the pulpit was approximately the same as the 800mm x 800mm x 800mm size of the box, but it gave the piece an open feel as it was open to the ceiling of the chapel and at the same time inferred a more religious connotation than the original version in the box. Since Zoe spoke, as me, about my father's childhood in the piece and related that to the metronome as an archival object, in this context, it reminded me of playing on the pulpit in my father's church in my childhood. The pulpit is, of course also a stage, but it was not used as such in the piece. The performer and a single audience member sat on the floor of the pulpit. The performance took place there – in that intimate space.

Although we were repeating the actions from the three previous pieces, these were, for this purpose, interspersed with one another and the symbolism, as well as the ritualistic and religious significance, changed dramatically in this setting. I became aware of this especially during the song *Walking Here with Me,* which I was singing from the altar. I asked the performers to look in my direction during this song as if I was drawing them to me. In this context, the lyrics seemed to signify walking with me, the goddess figure from the road to Meikle Seggie, in heaven. All the actions, lyrics and texts were imbued with religious and spiritual significance in this context, including, indisputably, the Eucharist ceremony in the handing out of tea and chocolate. The heavier aspects of the performance became heavier and in turn, the lighter aspects lighter.

The *Walking Here with Me* song was inspired by Demarco's passion for walking and exploring. In Demarco's interpretation of it, walking is considered a philosophical tool. He has always explored and taught as he walked and continues to, albeit to a much lesser degree. During the time I spent with him, he took me (and a few others) on the road to Meikle Seggie and on numerous excursions beyond Edinburgh. He also instructed me to visit specific places like Inchcolm Island where the two Macbeth productions La Zattera di Babele's *Towards Macbeth - A Prologue* (1988) and *Macbeth,* directed by John Bett (1989), as well as Paul Neagu's *Fish's Net* (1972) took place.

Fig. 35 *Trialogue* (2019) at Mill Hill Chapel. Photo by Jonathan Ecley

The incidental egg timer, from *Emballage*, was replaced by the much more pleasing sound of the clock in the church and reverend Jo was involved in the action of the performance by winding the clock, which signified mortality and the passing of time. Additionally, he was lighting candles, in a ritual for the souls of the dead as I sang 'Requiescat in pace'. In this setting, 'Requiescat in pace' referred, not only to the souls of the artist explorers on the scroll, as Demarco intended it in his own autography, but all also to all the people whose lives had passed through this church and had been touched by this church. The 'Requiescat in pace' singing was Demarco's idea used for the handwritten names of people he considered artist explorers, who had died, on the scroll. In an interview with me, Demarco references his childhood experience as an altar server in the Catholic Church. He relates the Roman Catholic church to the Gesamtkunstwerk, as first experienced on his visit to St. Peter's Basilica in Rome, where he saw Bernini's high altar and 'ritual and sculpture on a gigantic scale' (Demarco, 2016: 65). He compares the ritual of the Roman Catholic Mass to performance art, calling the altar 'a place of sacrifice, ritual, offering, giving in gratitude, in celebration' and believes that 'without the concept of the altar, you cannot have an understanding of art.'[77] With this performance that took place on the altar, I expect Demarco would have interpreted it as the purest form of performance art.

The Outcome

It seems that in this piece, performed in this context, Demarco's and my childhood somehow collided. The three witches, otherwise known as Bestia Domestica, Putzfrau and Teaspoon Woman, recounted their own childhood memory stories as one of the actions in *Trialogue*. These had been slightly edited by me to match their characters more precisely.

The shadow puppets referenced the apparitions in Macbeth; Bestia Domestica had Bobby Baker with baked antlers from *Cook Dems*, Putzfrau had the woman in the window frame from *The Dead Class*, but Teaspoon Woman had the crowned child holding a tree from Macbeth, which prophesied Great Birnam Wood coming to Dunsinane Hill, thus Macbeth's demise.

The oak tree, on wheels, the symbol of the Druids and the Celts, provided a peripheral sacred space. It was reminiscent of Beuys' social sculpture *7000 Oaks* (1982), as previously mentioned, as well as Birnam wood in Macbeth, as it moved closer and closer to Macbeth, signifying Macbeth's death. Macbeth is 'emballaged' (wrapped) to it whilst saying the

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[77] Badenhorst, A.M, Video interview *Richard Demarco on Art, Artifice and Performance*, February 2017. Watch it here: http://eprints.leedsbeckett.ac.uk/5842/.

soliloquy. The performance area around the tree was a sacred space where the main witches' ritual action took place. Throughout the performance, the witches kept getting closer and closer to the sacred tree and eventually got 'emballaged' (wrapped) to it as well, signifying that they were integrated with it. However, since this tree was symbolic of Macbeth's demise, once the witches were released from it, they lost themselves completely. They handed over their daily tasks to the audience and became increasingly dependent on the Kantor figure to lead them.

Within this intensely spiritual context, there was new significance to lines in the text like: 'I am missing' by Teaspoon Woman, 'I am clean' by Putzfrau, 'First they had christened, find the name and then to baptise…' from Iza's poem in *The Dead Class* as well as Macbeth's soliloquy about mortality and the insignificance of a human life as these words were now spoken in a different space – a sacred space, in the presence of God.

The juxtaposition between the contexts of the original songs being about exploration and travelling and the goddess on the road to Meikle Seggie, being very firmly fixed on the altar in the three-metre dress, was palpable. Based on the performance space and *Emballage* being integrated with *The Artist as Explorer*, this performance had a sense of hierarchical structure, regarding where the personæ were placed in the space and the boundaries inflicted upon them, that was not present in *Emballage.*

As revealed earlier about *Emballage*, Kantor used stutter and repetition. He calls one of these techniques regurgitation – a process with 'places where one "stumbles," forgets…hesitates, encounters empty places, which one wants to fill in', and he considered repetition 'the best solution in these situations…' (Kobialka, 2009: 256). For *Emballage* the performers used this technique, but in a loose, unspecified way, however for *Trialogue*, I made this technique more significant and more explicit by giving each performer a specific one of these 'issues' to work with as it best suited their characters: Bestia Domestica was stuttering, Putzfrau was forgetting and Teaspoon Woman was repeating.

In *Trialogue*, the witches sang the song *I Remember* unlike in *Emballage*, where I sang it as my personal autobiographical memories, to echo the witches opening monologues. It was performed by the witches for practical reasons, as I was on the altar, singing constantly, but it was an opportune moment to include the witches more in the musical aspects of the piece other than the musical teaspoon action they perform earlier in the piece.

The papers on the floor for Putzfrau to sweep, used to wrap Bestia Domestica's crockery in and for Teaspoon Woman to display, were the ephemera (flyers and posters) from the Edinburgh Festival Fringe performance of *Emballage*. They looked prettier than the newspaper we used before because of the colours which suited the environment, but they were also indicative of the archive within the archive within the archive concept we were working with. We were acknowledging and remembering the past performances through them.

As the Macbeth / Kantor figure, Zoe was not as involved as I envisaged her being. She did not live direct as much as I did in *Emballage*. She certainly was too passive and peripheral for what I intended within the Kantorian aesthetic of the piece, but this was the result of only having a single rehearsal with the ensemble. I am not convinced she got the idea of the actions being of the same level of importance as the spoken or sung sections, or the concept of the dramaturgical potential of the object either, but this was due to not having had more time to integrate her into the Kantorian aesthetic and the style of the piece, which was entirely unfamiliar to her. Her involvement in this piece, however, elucidated the difference between acting and performance to me.

Fig. 36 Teaspoon Woman pushing the tree towards Macbeth in Trialogue (2019) at Mill Hill Chapel. Photo by Jonathan Ecley

In the experience of working Zoe, an actor, with no experience of performance, into the piece, the difference between acting and performance became resoundingly clear. Unmistakeably, there were elements of acting in this work, especially in the witches' roles, and certainly in her playing me in *Mementronome*, but it was, for the most part performance, which the other performers were familiar with.

Having to explain that we often do things in performance *when it feels right* rather than because it is blocked and rehearsed that way, was baffling to her. For example, I sang as many names on the scroll as I *felt right*. The performers did their obsessive actions, as many times as *felt right,* and we agreed on when certain pivotal moments needed to happen. Although my directorial style was very liberal, it seemed that the performers intrinsically understood that. I did not read or study this or had it explained to me by anyone, but apparently, from the experience of creating this work and then having to clarify it to her, I know that this is how performance works. Nelson's 'know what "works", know what methods', comes to mind, and I seem to have developed an additional creative skill with this piece, in particular. Having had to explain the practice and work her into it, clarified the difference between acting and performance to me.

Apart from archiving the PhD in, what I consider, the most appropriate way, this piece demonstrated archival performance through the performance of The Demarco Archive, the subjective archives of the performer-researcher, the performers and the audience in the multi-layered reperformance of archival performance created through this enquiry. It also demonstrated the application of my methodology of performing archives through the use of autobiography and subjective archives; relating personal mementos to an archive; practice that demonstrates legacy, including the use of autography; songwriting (in particular lyric writing) from qualitative interviews; using innovative performance spaces in site-specific, participatory-immersive performances as well as the use of symbolism, ritualism and sculptural performance.

This piece recontextualised the formative pieces in a new, site-specific, religious environment. It was a case of playing with multiple archives in another archive, being this 345-year-old church's own archive. What is of interest to me, and could potentially be further explored, is the idea of connecting and multi-layering archives in a way which enriches the experiences for the performers and audience alike.

The Text

<u>Personæ:</u> Putzfrau, Teaspoon Woman, Bestia Domestica, Kantor/Macbeth, Goddess, Zoe as Aletia

Mementronome *– performed on the pulpit*
[While it is happening, Putzfrau, Teaspoon Woman and Bestia Domestica continue their specified obsessive actions.]

<u>MEMENTRONOME</u>

<mark>**Zoe:**</mark> (performing Aletia)
Hello! It's you!
[invite, draw in]
Come inside. (whisper) **We haven't got long**.
(if they look uncomfortable) **You can come as close as you like.**
This metronome is from my father's childhood. I learnt to play the piano by it, that's why it's in my archive.

SONG (with metronome accompaniment)
To be emotionally independent, free
I can let my heart flutter, like a butterfly's wings, only me

Goodbye is never easy…but no goodbye is even worse.
I've kept an archive of some of these mementos. Would you like to see one? Choose a box.

This sealed envelope, it has been sealed since 2007, it's been sealed for 12 years now and I don't need to open it… I know exactly what's inside – 56 cents… and that's what my ex-husband left me with.

My friend, Zoe, came to meet me the morning he left, and I put the coins on the table and said: 'Well, this is all I'm left with.' And she said: 'Keep this money and remember that this is what he left you with.'
So, I sealed the 56 cents in this envelope, wrote REMEMBER on it and kept it for all these years. I needed it to remind me not to have the same thing happen to me ever again.

POEM (with coin-filled envelope as shaker)
A memento of a moment
With the tick-tock-ting of the metronome measuring time.
What was meant in that moment captured by a memento?

Have you got any mementos in your archive?

(options depending on how they respond)
  1. **Have you experienced loss?**
(if they don't start telling you) **Do you want to tell me about it?**
What does it mean to you?
Why is it important to you?

(if they have nothing at all to share)

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2. **Okay, we'll make one.**

There's one more box for you to open….
Take this envelope, remember this moment, and let's add it to our archives.

Can you close me back in the pulpit, please?

[*Goddess When she sees the 4th audience member exits the Mementronome performance….*]

Goddess: <u>Singing the scroll 1</u>
- Ian Hamilton Finlay, RIP, Scotland, Leading Exponent of Concrete Poetry
- Jon Schueler, RIP, USA, Painter of the Hebridean Skyscapes
- John Latham, RIP, England, English Avant-gardist
- Alan Wood, RIP, England, Painter
- Tony Underhill, RIP, Australia, Painter
- Joseph Beuys, RIP, Germany, Social Sculptor
- Patrick Heyman, RIP, England, St Ives School Painter

  *[light on **Putzfrau** at table]*
  ➔ [*Goddess drops scroll]*

1. <u>CHILDHOOD MEMORY STORIES</u> (AUTOBIOGRAPHICAL)

Putzfrau:	Teaspoon Woman:	Bestia Domestica:
I remember it September 1979, early morning, too early, about 5.30am.		
	My Grandma lived in a tall, thin house with a winding staircase up the middle. At the top were three rooms that hadn't been used in ages. The furniture was covered in dust sheets and one of the rooms had boxes in it. My brother and I would go straight up there.	
		I think I were 10, no maybe 11. We'd been on one of those trips, you know, where you all get on a bus and go somewhere to start walking. We were on our way back and we stopped at a service station and me Dad said me and me two brothers could have one sweet each, so I chose Rolos.
We had to sit and wait and wait and wait. It was unseasonably hot for that time		

of year. I remember being itchy and hot and sticky and bored. I remember pulling at the blades of grass at my feet and using them to polish my shoes.

Finally, we heard the distant whirr of a helicopter and I remember seeing the red dot getting bigger and louder as it approached. I remember the deafening noise of the helicopter, the roars of the crowd. I remember feeling dizzy. He had a arrived! The papal helicopter had arrived! The crowd erupted with cheers, a sea of waving banners and flags.

The white cloaked priests made their way to the make-shift altar erected in his honour and finally he spoke to us, 'Brothers and sisters of Ireland, like St Patrick, I too have heard the voice of the Irish calling to me…' The crowd erupted -- a million people joined together in prayer.

I remember seeing the white Pope mobile in the distance, winding its way through the crowds as he greeted and blessed people. We were never close enough; I never received his blessing. It turns out I wasn't hot simply due to the warm day; I was feverish, the Pope had given me Scarlett Fever.

One of the rooms had boxes of old toys that my aunties and uncles had played with. There were teddy bears with one eye and a plastic dolls house in the shape of a tree. We set them out in groups through the rooms. My brother found an old trainset and ran the tracks between them.

Amongst the toys I found a box of old teaspoons. Some of them had figures for handles, others had coats of arms. They were tarnished and stained, but I didn't care. I had to have one.

I remember feeling guilty as I watched the sunlight coming in through the window in the ceiling and light up the dust particles. The sunlight warmed the faded carpet and moved as the day went on. When it reached the far wall, we knew our mum would be coming for us, so we packed away the toys. I remember that we put the dolls away first because my brother didn't like them.

All the way home I kept my hand in my pocket, carefully stroking my teaspoon.

As we were coming out of the service station, I looked down to take a Rolo out of the packet. When I looked back up, my dad was gone. Vanished. I couldn't see him anywhere. Well, I didn't panic straight away, because I remember thinking I knew exactly where the bus was.

So, I went to find the bus, but when I got to the bus park there was a row of busses and they all looked exactly the same. I remember walking up and down the row, trying to figure out which was our bus, desperately looking for a familiar face. But I couldn't see anybody.

It was at this point that I started to cry. Then somebody came over to me and said, 'Are you lost?' I said, 'yes', and she took me into a café. And even though I'd already had Rolos she gave me some chips and a coke.

After what felt like forever, I turned around to see my Dad walking through the door of the café. I remember the look on his face when he saw me -- the relief. I remember, because it was the first time, I really knew that I was loved.

The huge white cross still stands in Phoenix Park and whenever I see it, I am reminded of that day and wonder what I did wrong. What sin I had committed? Why was I unclean? Sé do bheatha, a Mhuire, atá lán de ghrásta, Tá an Tiarna leat. Is beannaithe thú idir mná, Agus is beannaithe toradh do bhroinne, Íosa. A Naomh-Mhuire, a Mháthair Dé, guigh orainn na peacaigh, anois, agus ar uair ár mbáis. Amen.		

➔ *[**Goddess** rings Bell for SLOW MOTION]*
➔ *[slow motion **Putzfrau** cleaning and **Bestia Domestica** pushing her away from the table]*

➔ *[**Goddess** rings Bell to END SLOW MOTION]*
➔ *[**Bestia Domestica** unpacks the tea set]*

2. EMBALLAGE POEM (by Tadeusz Kantor)
➔ *[**Bestia Domestica** unwraps the crockery and builds the tower throughout]*

Putzfrau: [*sweeping the papers*]
Emballage:
It performs a function which is
so prosaic,
so utilitarian
and so basic;
it is enslaved to its precious contents
to such a degree that
when the contents are removed,
it is functionless,
no longer needed,
First, an extremely high honour
is bestowed upon it…
Then it is ruthlessly cast aside,
It balances at the threshold –
Emballage, Emballage –
between eternity
And garbage'
Folding
Tying up

Sealing

Teaspoon Woman: *[picking up papers and displaying them]*
Emballage –
When we want to send
Something important,
Something significant,
And something private –
Emballage –
when we want to shelter
and protect;
to preserve,
to escape the passage of time –
Emballage –
When we want to
Hide something
Deeply –
EMBALLAGE
Human flesh is but
a fragile and "poetic"
Emballage of
the skeleton, of death,
and of the hope that it will last
until Doomsday.

➔ *[**Goddess** rings BELL- change of scene]*

3. THE VISITATION Tea Drinking ceremony / MACBETH ACT I, SCENE III

Bestia Domestica: Where hast thou been, sister?
Putzfrau: Killing swine.
Teaspoon Woman: Sister, where thou?

Bestia Domestica: A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:—
'Give me,' quoth I:
'Aroint thee, witch!' the rumpfed
ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Putzfrau: I'll give thee a wind.
Bestia Domestica: Thou'rt kind.
Teaspoon Woman: And I another.

Bestia Domestica: I myself have all the other,
And the very ports they blow,

All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse
lid;
He shall live a man forbid:
Weary se'nnights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.

Look what I have.
Putzfrau: Show me, show me.
Bestia Domestica: Here I have a pilot's thumb,
Wreck'd as homeward he did come.

➔ [***Witches** produce syncopated rhythms with cups and teaspoons.*]
➔ [***Putzfrau** 'drums' the teapot when she sees Macbeth.*]
Teaspoon Woman: A drum, a drum!
➔ [***Kantor/Macbeth** enters*]

Witches: Macbeth doth come.

➔ [***Goddess** rings BELL- change of scene*]
➔ [***Bestia Domestica** packs crockery away.*]
➔ [***Goddess** hands BELL to **Kantor/Macbeth***]

4. OBSESSIVE ACTIONS
➔ [*obsessive actions in silence*]

Bestia Domestica: I am pushing a trolley *[Moving around performance area and audience]*
Putzfrau: I am cleaning.
[Clean 2 squares on low level, then 1 line up and 1 line down on higher level]

RANDOM TEXT from The Water Hen – repeat, repeat, repeat….
Putzfrau: Has it started yet?
Teaspoon Woman: Where is the teaspoon?
Putzfrau: A cup of tea, please, with milk.
Bestia Domestica: Do you have a problem?
Teaspoon Woman: jeden, dwa, trzy, cztery, pięć, sześć, siedem, osiem, dziewięć, dziesięć (counting in Polish)
Teaspoon Woman: One spoon is missing!

➔ [***Putzfrau** on table - jumps off table*]
➔ [***Kantor/Macbeth** **rings BELL from now on** - BELL- change of scene*]
   [*FREEZE*]
➔ [***Kantor/Macbeth** hands guitar to **Goddess**.*]

<mark>Goddess:</mark> <u>Song: <u>Walking Here with Me</u></u>

Let me tell you a story
About how to look through my eyes
You must ask the questions
To see what it signifies
The mysteries
The memories

Looking through the frame
The never-ending rain
Calms the noise in my head

When the wind blows
And the clouds disappear
Soon you'll be walking here with me
When the road takes you far from home
Soon you'll be walking here with me

Only when you love something
Can you understand it
We must find the sacred places
On the journey to the truth
Ephemeral mementos

Looking through the frame
The never-ending rain
Calms the noise in my head

When the wind blows
   ➔ *[Witches in slow motion look at Goddess]*
And the clouds disappear
Soon you'll be walking here with me
When the road takes you far from home
Soon you'll be walking here with me

   ➔ *[<mark>Kantor/Macbeth</mark> rings BELL – change of scene]*

   5. **MACBETH ACT IV, SCENE I**
   *[**Witches** around the tree]*

<mark>Bestia Domestica:</mark> Thrice the brinded cat hath mew'd.
<mark>Putzfrau:</mark> Thrice and once the hedgepig whined.
<mark>Teaspoon Woman:</mark> Harpier cries 'Tis time, 'tis time.

   ➔ *[<mark>Kantor/Macbeth</mark> moves light to point at TREE.]*

Iza's poem from Stanisław Ignacy Witkiewicz's Tumor Mózgowicz
Witches: There was a little foetus in the dusky by-and-bys
Someone gave a shove by chance, by chance
Someone, someone, someone, and out came pretty

And pretty, someone, someone, someone stole a secret glance
A secret glance and pretty
and pretty, and pretty
And out came pretty toes
And pretty first, first.
First, they had christened, find the name and then to baptise
Christen then, then, then, to baptise
Then baptise
➔ *[Witches show each other the insides of their boxes]*
➔ *[Witches circling the tree]*
There was a little foetus in the du…
There was a little fe…
There was, there was
There was a little foetus
Was, was, was
In the dusky
Someone gave a shove, someone gave a shove, someone, someone…

➔ *[**Witches** go to audience and invite them to write their memories down]*
➔ *[==Kantor/Macbeth== rings BELL]* **[FREEZE]**

==Goddess:== **Song: Fall So Far**

From the 14th floor
The world is full of lights
But you are no-where near
I would love to share ideas with you
And tell you my thoughts
How I'm not country bound
How I'm not from your world

Stolen prayers and love affairs
But what is it without you?
Worn out dreams and new perspectives
But what is it without you?

In my broken shoes
In the summer rain
And why should I explain
For self-preservation
And the taste of something new
But home is not a house
Home is with you

Stolen prayers and love affairs
But what is it without you?
Worn out dreams and new perspectives
But what is it without you?

A lost soul
[**Witches** *MOVE in SLOW MOTION*]

Lost in reality
The first song in a hundred years
In trying to replace you
I fall so far

➔ [==*Kantor/Macbeth*== *rings BELL – scene change]*

RANDOMISED TEXT: Macbeth Act IV, Scene I

Bestia Domestica:
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one

Putzfrau:
Fillet of a fenny snake,
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Lizard's leg and owlet's wing

Teaspoon Woman:
Root of hemlock digg'd i' the dark,
Gall of goat, and slips of yew
Silver'd in the moon's eclipse,
Finger of birth-strangled babe
Ditch deliver'd by a drab

Iza's poem from Stanisław Ignacy Witkiewicz's Tumor Mózgowicz
Witches: There was a little foetus in the dusky by-and-bys
Someone gave a shove by chance, by chance
Someone, someone, someone, and out came pretty
And pretty, someone, someone, someone stole a secret glance
A secret glance and pretty
and pretty, and pretty
And out came pretty toes
And pretty first, first. First
They had christened, find the name and then to baptise
Christen then, then, then, to baptize
Then baptise

➔ [*Witches show each other the insides of their boxes]*
➔ [*Witches circling the tree]*

There was a little foetus in the du…
There was a little fe…
There was, there was
There was a little foetus
Was, was, was
In the dusky
Someone gave a shove, someone gave a shove, someone, someone…

➔ [*Witches go to audience and invite them to write their memories down]*

➔ *[During this time **Kantor/Macbeth** takes guitar from **Goddess** and hands her the scroll.]*

➔ *[**Kantor/Macbeth** rings BELL] [FREEZE]*

Goddess: <u>Singing the scroll 2</u>
- Gerald Laing, RIP, Scotland, Sculptor
- George Wyllie RIP, Scotland, Avant-gardist
- Mario Merz, RIP, Italy, Avant-gardist
- Paul Neagu RIP, Romania, Sculptor Avant-gardist
- Fred Stiven RIP, Scotland, Sculptor
- Patricia Douthwaite RIP, Scotland, Painter
- Stefan Werweka RIP, Germany, Avant-gardist

➔ *[**Goddess** drops scroll]*
➔ *[**Kantor/Macbeth** rings BELL – scene change]*
➔ *[Witches to the Tree]*

RANDOMISED TEXT: Macbeth Act IV, Scene I

Bestia Domestica:
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one

Putzfrau:
Fillet of a fenny snake,
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Lizard's leg and owlet's wing

Teaspoon Woman:
Root of hemlock digg'd i' the dark,
Gall of goat, and slips of yew
Silver'd in the moon's eclipse,
Finger of birth-strangled babe
Ditch deliver'd by a drab

Witches: There was a little foetus in the dusky by-and-bys
Someone gave a shove by chance, by chance
Someone, someone, someone, and out came pretty
And pretty, someone, someone, someone stole a secret glance
A secret glance and pretty
and pretty, and pretty
And out came pretty toes

➔ *[**Witches** inspect each other's cases, then circle the tree]*
➔ *[**Kantor/Macbeth** hands guitar to Aletia]*

There was a little foetus in the dusky by-and-bys

There was a little fe…
There was, there was
There was a little foetus
Was, was, was
In the dusky
Someone gave a shove, someone gave a shove, someone, someone…
… find the name and then to baptise
Christen then, then, then, to baptise
Then baptise

➔ [**Witches** *go to audience and invite them to write their memories down.*]
➔ [**Kantor/Macbeth** *rings BELL] [FREEZE]*

Goddess: Song: Tango Alone

To have and not to hold
To hold but not to have
From this day forward until death do us part
From this day forward until death do us part

You unsettle me, unnerve me
Then tell me you want to bring me serenity
Whatever you may need
Whatever you require
There must be something more
Something worth fighting for

And I don't want to feel anything
I just want to be safe
And I don't want to be tempted
To dance alone in the park after dark

Then you disconnect become elusive
But your interest in me has totally sold it
Whatever you may need
Whatever you require

And I don't want to feel anything
I just want to be safe
And I don't want to be tempted
To dance alone in the park after dark

I believed naively
[**Witches** *move in SLOW MOTION*]

And you failed miserably
To make me feel loved
To make me feel desired

And I don't want to feel anything
I just want to be safe
And I don't want to be tempted
To dance alone in the park after dark

➔ [*Kantor/Macbeth* rings BELL – scene change]

6. **SHADOW PLAY**
➔ [*Kantor/Macbeth* plays mbira]
[*Witches* manipulate OBJECTS FROM BOXES and then SHADOW PUPPETS]

[*Witches* invite audience to attach their objects to the tree.]
7. **AUDIENCE ATTACH THEIR MEMORIES TO THE TREE**

[*Kantor/Macbeth* playing mbira]
[*Bestia Domestica* singing]
I remember
The old oak tree in my back garden
I remember
My suitcase on the open road
I remember
Tasks, daily tasks, trapped in mundane daily tasks
Witches: Tasks, daily tasks, trapped in mundane daily tasks
I remember
A box full of ideas

8. **MACBETH'S FINAL SPEECH, ACT V, SCENE V & EMBALLAGING**
Kantor/Macbeth [*whilst playing mbira*]:

To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.	Domani, e poi domani, e poi domani, così a piccoli passi, giorno per giorno, il tempo striscia fino all'ultima sillaba degli anni divenuti soltanto ricordo; e tutti i nostri ieri non hanno fatto che illuminare a dei pazzi la via che conduce alla polvere della morte. Spengiti, Spengiti piccola candela! La vita è solo un'ombra che cammina, un povero attorello sussiegoso che si dimena sopra un palcoscenico per il tempo assegnato alla sua parte, e poi cade nell'oblio: la storia raccontata da un idiota, piena di frastuono e di foga, e che non significa nulla.	Môre, en weer môre, en weer môre Kruip met vertraagde tree van dag tot dag Na die laaste letter van beskrewe tyd; En al ons gisters het maar dwase voorgelig Op die stofpad van die dood. Brand uit, kort kerslig! Die lewe is 'n skim wat dwaal, 'n swak speler, Wat op die toneel sy uur vol pronk en raas, Dan stil, vir goed verdwyn. Dis 'n verhaal, 'n Sot se storie, vol rumoer en drif, Maar sonder sin.

[**Witches** emballage **Kantor/Macbeth** to the tree.]

➔ [**Witches** turn the set and return to obsessive actions.]
➔ [**Bestia Domestica** moves the light to new table setting.]
➔ [**Kantor/Macbeth** rings BELL – new scene]
➔ [**Kantor/Macbeth** takes guitar and hands scroll to **Goddess**.]

Goddess: <u>Singing the scroll 3</u>
- Henderson Blythe, RIP, Scotland, Painter
- Henning Christiansen, RIP, Denmark, Sculptor
- Steven McKenna, RIP, Ireland, Painter
- James Howie, RIP, Scotland, Painter
- Horia Bernia, RIP, Romania, Avant-gardist
- Ion Bitzan, RIP, Romania, Avant-gardist
- Bill Scott, RIP, Scotland, Sculptor

➔ [**Goddess** drops scroll]

[**Witches** repeat ACTION 3 with audience**] Where hast thou been, sister?**

➔ [**Kantor/Macbeth** rings BELL as tower falls apart/ when it is built] [FREEZE]
➔ [**Kantor/Macbeth** rings BELL – **Witches** move SLOW MOTION to find audience member to emballage]

[repeat **ACTION 8 – MACBETH'S FINAL SPEECH, ACT V, SCENE V**]
[**Witches** emballage audience member during soliloquy.]
[repeat **ACTION 5 – Foetus** with audience member – **Witches FROM NOW ON DEAD PAN**]
[**Kantor/Macbeth** moves light to point at TREE for shadow puppets. Light remains pointing at tree.]
[repeat **ACTION 6 – only shadow puppets** with mbira accompaniment]
[repeat **ACTION 2 – Emballage poem** - whilst **witches** are emballaged by **Kantor/Macbeth**]
[repeat **ACTION 4 – obsessive actions – I am** with audience taking over actions]
[**Kantor/Macbeth** hands guitar to **Goddess**.]

END ACTIONS –

RANDOMISED TEXT: – repeat, repeat, repeat….
Putzfrau: You are cleaning. I am clean. You are clean. **Teaspoon Woman:** Where is the teaspoon? One spoon is missing! **Bestia Domestica:** You are pushing a trolley. I am a trolley. **Teaspoon Woman:** I am missing.

[**Kantor/Macbeth** ties **Bestia Domestica** to the trolley, **Putzfrau**'s hands, blindfolds **Teaspoon Woman**]

[**Kantor/Macbeth** gives guitar to **Goddess**.]

[**Kantor/Macbeth** REMOVES THE **WITCHES** FROM THE ROOM]

Goddess: <u>Song: That's Love</u>

Send me a letter
In the old-fashioned way
Enclose a map to find you
And sign it 'with love'
And one day when I meet you
You will teach me many things I didn't know
You will tell me you love me
In a way I'd never known

Take me on a journey
Out on the road
To the land of the cosmopolites
Who speak the language of the Arts
Where everyone's an artist
From the moment they are born
Where galleries are prisons
But the road is our own

That's love, isn't it?

CONCLUSION

Since the early 2000s, many artists have chosen to work in the realm of archival performance. British performance maker Caroline Smith's *Drawing on Experience* (2009), a homage to Bobby Baker's *Drawing on a Mother's Experience* (1988), was performed at the Tate Modern on June 27th, 2009. Other artists working in this milieu include British artist Jeremy Deller who is considered 'the epitome of participatory art' by Bishop (2012: 30). His work, *The Battle of Orgreave* (2001), is 'a performance re-enacting a violent clash between miners and mounted policeman in 1984' (ibid.). Another notable example is André Lepecki's reconstruction of Allan Kaprow's *18 Happenings in 6 Parts* (1959) in 2006.

This enquiry examined my four exemplifications of archival performance practice: *Mementronome* (2015), *Emballage* (2016) *The Artist as Explorer* (2017) and *Trialogue* (2019) created in response to selected stimuli in The Richard Demarco Archive – particularly innovative works with socially engaged purposes. The practice, created as a result of this enquiry, involved a trialogue between the researcher, The Demarco Archive and the audience. The process and the subsequent practice can be considered an imaginative reworking of archival material (Reason, 2015). Although there are filmed versions of the performances included in the appendices and hyperlinks to the work in Leeds Beckett university library are provided, to grasp this enquiry fully and in the appropriate context of immersive-participatory performance, the practice is meant to be experienced live.

This study investigated and responded to how an archive can be performed; how an emotional connection may be established between the archive and the audience for the audience to derive meaningful participation from the performance; how love is revealed in art and made manifest as knowledge and how the legacy of someone may be performed with the subject being integral to the performance. The efficacy of ritual and autobiography in engaging an audience was queried and the existence of my practice in the context of sculptural performance was deliberated. The research questions were essential in providing focus and direction to the enquiry, producing the practice and developing a new methodology for performing archives.

I maintain that the answers to the research questions exist collectively in the performance practice created in response to The Richard Demarco Archive, as demonstrated by *Mementronome* (2015), *Emballage* (2016), *The Artist as Explorer* (2017) and *Trialogue* (2019). A performative research methodology, which is distinct from, yet in alignment to

qualitative and quantitative research, and considered a third kind of research, was the most suited to this enquiry in the realm of performing arts, as its results, or the implicit knowledge produced, is expressed through and contained in the practice. The expression, in other words, the practice of the research is the knowledge (Haseman, 2009). The tacit knowledge the enquiry provided was evidenced through doing. The investigation was conducted using a performative (or practice as) research methodology which resulted in the practice as the source of axiomatic, embodied knowledge.

In as much as a box can be interpreted as a symbol of an archive, archives are receptacles for memories. The meaning of the practice is intensified and personalised when rooted in autobiographical connection to mementos, which are, in turn, related to an archive. Memory was a constant leitmotif in my practice for this enquiry as it is intimately connected to personal archives. Memory is our emotional connection to archives; memories are sustained by performing them. The performance, the shared experience is the ephemeral artwork. Archives, like memories, are sustained by performing them. As archives can be performed; subjective archives can be performed. The evocative and quintessential way of performing an archive is through facilitating a personal and emotional connection between the (given) archive and the subjective archive of the individual(s) involved because that results in meaningful practice regardless of who performs it.

This investigation engaged with an archive in an unorthodox way. My approach to this research was vastly different to that of a traditional researcher working with an archive as I was performing the documents of ephemeral events in The Demarco Archive and my approach was directly concerned with the man, Richard Demarco, and his subjective archive, or autobiographical memory, as much as with the physical Demarco Archive itself. The originality of my practice lies in the fact that I did not produce reperformances of discoveries in The Richard Demarco Archive, but unique performative responses created through a process of autobiographical association to an eclectic combination of stimuli from The Demarco Archive – thus an imaginative reworking of it.

Through this research I discovered how an archive could be performed through a process of excavating the subjective archives of the subject, the researcher, the performers and the audience-participants with their autobiographical connection to mementos related to The Demarco Archive. It resulted in performance practice which simultaneously referred to The Demarco Archive and extended to the subjective archives of each performer and audience-participant, who took a piece of the archive along with them as a memory was created during the immersive-participatory performance, whilst simultaneously The Demarco Archive was

expanded with every performance. Like a matryoshka doll, it became an archive, within an archive, within an archive.

The methodology I developed through this performative research can be summarised as: working from autobiography and subjective archives – relating memories to mementos; relating personal mementos to an archive through emotional connections to objects; creating practice that demonstrates legacy – including the use of autography; songwriting, (in particular lyric writing) from qualitative interviews; using innovative performance spaces in site-specific, participatory-immersive performances; sculptural performance and the use of symbolism and ritualism.

This investigation contributed to existing knowledge in the field of performing archives due to its unique approach, based to a large extent on the presence of Richard Demarco, the proprietor of the archive, as the subject in the enquiry, combined with references to the subjective archives of the researcher-performer, the performers, and the audience-participants. The process depicted here, and the specified consequential methodology can be applied universally in archival performance making, whether in the profession of researching and performing archives or in applying, teaching or facilitating these methods in academia.

Through this performative PhD, I have developed into an archival performance artist and researcher. Archival performance is more common than one thinks at first, when embarking on such a journey. In performing anything that is somewhat dated, you are engaging in archival performance in some way, but evidently a more interesting way of engaging in this work is through a process such as described here, where the archive is related to the personal and the psychological.

As a result of this PhD archival performance has become my instinctive territory to work in; thus, I have created an archival performance called *A Queer Love of Dix,* which will be performed at the Edinburg Festival Fringe this year. It is described as: 'Set in the world of expressionist painter Otto Dix, the post-World War I Weimer Republic, Aletia Upstairs as Julia Berber – Anita Berber's fictional sister, explores the period of cultural and artistic explosion in Germany's Goldene Zwanziger or Golden Twenties, with the help of Weill and Brecht and songs like Alabama Song, Falling in Love Again, Pirate Jenny, Barbara Song, Lavender Song and I am a Vamp. The not-so-famous Berber sister relates the Weimar Republic of avant-garde and revolutionary expressions in art, music, film and literature to contemporary events, exhorting the audience to take a long look at themselves and admit

that 1920s Berlin is not so different from the current political climate. This Weimar cabaret is delivered in English intertwined with German, with a fair balance of pathos and comedy as well as audience sing-alongs.'

I maintain that my practice is distinctive from the aforementioned, as it does not rely as much on the original(s). It takes the originals as stimuli but does not follow them as closely as other archival performance artists tend to; it has as its focus the audiences' personal lives and their involvement and, significantly, it is an imaginative reworking of the archival material.

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