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*Virtualizing the Performance Art: IVAPA Project*

*A case study for a Virtual Archive*

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**Nowadays, human consciousness is the medium**



## ACKNOWLEDGMENTS

Deeply believing that our mind is a complicated machine, which is linking every single data in a quite unique form with other info, there is an enormous list of people who, I believe, were contributing to the way I gaze the world today and helped me to develop this project directly or indirectly. Summarizing a shortlist, I would like to mention a few names.

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**Abstract/ summary**

In contemporary art, research and experiential experimentation often play an important role for the visual artist. Exploring the maximum possible spectrum of the field are elements that are part of the art. Apart from the research carried out at the beginning of a project, there is also the realistic result of the project, which is often difficult to be documented with traditional methods for offering a similar experience to the viewer.

This study will explore the operation and functionality of a prototype of the performance art archive IVAPA (International Virtual Archive of Performance Art) which is developed in Virtual Reality environment, where the audience can navigate through the archive as well as experiencing the performance artwork. Through the topoanalytic method of Bachelard, the planning of a memory palace, the concept of realism and Neufert's architectural principles, the integration of this visual language into the virtual reality and the viewer's experience will be examined. The field of experimentation remains open and the project on-going, because its purpose is the constant integration of older and new performances so that the whole art scene of this kind of art can be included. The study is divided into three chapters. Firstly, the terms of performance art and archive are analyzed, as well as their relation to digitality. Then the method of studying the problem and the spatiality of such an immaterial object is determined. Finally, a description of the realization of the project, audience's feedback and the possibilities of future extensions are listed. The purpose of IVAPA is to preserve, to showcase and to help the audience to immerse to performance art.

**Resume**

Dans l'art contemporain, la recherche et l'expérimentation artistique jouent souvent un rôle important pour l'artiste plasticien. L'exploration du spectre maximum possible du champ sont des éléments de l'art. Outre les recherches effectuées au début d'un projet, il existe également un résultat réaliste, qui est souvent difficile à documenter avec les méthodes traditionnelles pour offrir une expérience similaire au spectateur.

Cette étude explorera le fonctionnement et les fonctionnalités d'un prototype d'archive d'art performatif IVAPA (Archive virtuelle internationale d'art performance) qui est développé dans un environnement de réalité virtuelle, dans lequel le public peut naviguer à travers les archives et découvrir l'œuvre d'art performance. À travers la méthode topoanalytique de Bachelard, la

planification d'un palais de la mémoire, le concept de réalisme et les principes architecturaux de Neufert, l'intégration de ce langage visuel dans la réalité virtuelle et l'expérience du spectateur seront examinés. Le champ d'expérimentation reste ouvert et le projet en cours, car son objectif est l'intégration constante de performances anciennes et nouvelles, de manière à inclure toute la scène artistique de ce type d'art. L'étude est divisée en trois chapitres. Tout d'abord, les termes de performance et d'archives sont analysés, ainsi que leur relation à la digitalité. Ensuite, la méthode d'étude du problème et de la spatialité d'un tel objet immatériel est déterminée. Enfin, une description de la réalisation du projet et des possibilités d'extensions futures est proposée. Le but d'IVAPA est de préserver, de présenter et d'aider le public à s'immerger dans la performance.

**TABLE OF CONTENTS**

Introduction .....	10
1 Performance Art and Art Archives .....	13
1.1 Performance Art.....	13
1.1.1 Term .....	15
1.1.2 Historical Analysis .....	16
1.1.3 Fine Arts and Virtual Reality.....	25
1.1.4 Categorization of Performance Art.....	29
1.1.5 The riddle of documenting and preserving Performance Art.....	30
1.2 Archive .....	32
1.2.1 Term and Analysis .....	33
1.2.2 Characteristics.....	35
1.2.3 History of Archiving the Art .....	37
1.2.4 Categorization of Archives of Art.....	38
1.2.5 Space and Archive .....	40
1.2.6 Performance Art Archives .....	41
2 The advantage of technology in Archiving Art.....	45
2.1 The need for a new type of archive .....	46
2.2 Exhibition design and exhibitions' curatorial design .....	48
2.3 Advantages and Disadvantages .....	50
2.4 Usages in art and research.....	51
2.5 Concept and objectives of an International Virtual Archive of Performance art .....	52
3 The International Virtual Archive of Performance Art.....	55
3.1 State of Art.....	55
3.2 States of Work.....	55
3.2.1 IVAPA Prototyping.....	55
3.2.2 New Form and Inputs in the IVAPA Project .....	72
3.2.3 Feedback of users for the development .....	100
Conclusion.....	105
Bibliography .....	106
Webography.....	110



## Introduction

In the following chapters, the idea of a virtual archive, dedicated to Performance is going to be examined. The urge of documenting, archiving and helping the audience to experiment again a project of performance art that is finished leads to study about the possibilities of this heterotopic structure. Moreover, the documentations of each artwork are in different places, many times difficult to find. Also, the space needed for a propped and expanding archive could be enormous. All these are obstacles in conservation, experience and familiarizing an artwork. A build of a space, which could be expanded at the time needed, it's documents could be approached from the house of visitors, accessible at any time should be the best solution. In the times of the digital era and the mixed realities, it is significant to experiment with the capabilities of new technology. The answer to the questioning above could be virtual reality. The creation of a Virtual Archive including specifically Performance Art documentations, and in parallel VR experiencing a re-enactment of each performance by avatars (humanoids) could be a step closer to eliminating the limitation that the actual reality involves.

The main research questions on the hypothesis are how the performance art could be engaged with the virtual reality in order to form a similar re-enactment of performance art pieces, if the audience is willing to embrace this kind of archive, how audience is perceiving the virtual space for immersing to this archive and what the virtual structure of an archive, space of even performance could be for having the maximum impact in audience.

Using the Method of Topoanalysis of Bachelard as well as architectural disciplines, mainly Neufert's Architect's Data, a virtual space is being built for including structures, such as virtual museums and virtual performances accompanied with their archive of texts and documentations. This is a prototype of an idea which suggests a new way of recording and archiving; the wide field of virtual reality.

For achieving a result, a big spectrum of the digital world is been examined. Firstly, research in depth, focusing on the terms and the functions of Performance Art and Archive and a glance in philosophical streams is necessary. For the practical part, the know-how and the engagement with technology, like MoCap systems, 3D modeling, and VR engines is of great importance. The methodology, that is used, has both an experimental basis and a philosophical scope to the discipline of Performance Art, trying to attribute the proper aesthetics. Finally, an important point is that the project will be a long-term on-going process because the purpose of it is to include all the performance art scene.



Image 1.0

## 1 Performance Art and Art Archives

Memory is often a fundamental concern for the creation of contemporary artists (Farr 2012, 12). But conservation the realized memory of the artwork is of the same gravity. Archives, like this of Image 0.1, are structures that can convey the basic context of a work of performance art. But before getting deeper in a connection between these two fields, it would be advisable to clarify the terms and characteristics of performance art and archive.

### 1.1 Performance Art

*Performance Art is going to be the future*

Yoko Ono

In 2016, art theorist Jonah Westerman underlined that “performance is not (and never was) a medium, not something that an artwork can be but rather a set of questions and concerns about how art relates to people and the wider social world” (Balasegaram 2017).

It is necessary to clarify what exactly performance art is, for understanding the cases of this study. Performance art is the area that links Performing arts, such as theater, dance, somatic theater, etc., with Fine Arts, like painting, sculpture, architecture, and new media disciplines. For Performance Art, the body of artist or participants is being seen as an instrument carrying materiality and meanings and could be a work of art in or/and out of itself.

The differences are subtle between the two categories of art. Even performing artists epitomize developments in performance art, with many delightful examples from art history. Yvonne Rainer’s first experiments and thoughts about this bodily deconstruction of dancing movement and usage of the body as an art



*Image 1.1 Yvonne Rainer Hand Movie. 1966*

language started in a hospital where she was recovering from surgery (Bukhari 2017, 49). She could dance only with her hands; thus, she created the video Hand Movie (Image 1.1) in 1966,

which was first perceived as a choreography but later art theory classified it in performance art videos. Another choreographer, Trisha Brown, explores the movement of the human body out of the box of the established technics, highlighting the improvisation by evolving the process in performance circles. Both explored in depth the natural body and the urge of tactility in private and public environments. At the field of music composing, Phillip Glass and John Cage were investigating types of collaboration and merging fine art language in the traditional composition. In this attempt to overcome the formal compositional methods, they exiled the typical narrational methods and adopted sketches and storyboards to base each composition. Moreover, during the teaching period of Cage at the New School, his class, titled “Experimental Composition” considered as Happenings<sup>1</sup> and influenced Fluxus art movement.

Through these examples, it is easy to understand the intention of those artists to add an avantgardeness<sup>2</sup> to their artworks, but as Jeanette Joy Harris supports this attempt of breaking free from traditional norms and disciplines is not enough to be considered as performance art and it lays on the golf of performing arts (Harris 2018). Performance artist was into an experimental state of exploration rather than including bodily elements in an artwork. The final piece cannot be replicated or re-enacted with surgical accuracy, it cannot be measured and get on a shape of rehearsals, in contrast to the definability and recreation inherent in the performing arts. For many people, who are engaged in performance art theoretically or practically, “It could not even be accurately documented through photography or video. It was an action that existed in a moment and then evaporated. It was a work of art – strictly in the present tense - that had not really existed before” (Harris 2018). The ephemerality is the big picture of Performance Art. This is the main difference between performance art and performing arts. Works cannot be recreated as in their first form. Of course, there are performance artworks still connected and in relation with other performing arts, such as music, dance, theater, as well as other performances in which performers do not use performing art disciplines.

A performance artist is capable to create collaborative links, to be influenced and influence other art disciplines, and to borrow technics for his/her artwork. This capability is offered for the aim of creating unique and temporal qualities for the artwork. In this way, the audience receives a unique experience and an alternative way to express a problematic. That makes performance art irreconcilable, difficult and breathtaking, absurd and perfectly reasonable. Thus, it is of great importance to consider them art two different disciplines.

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<sup>1</sup> included performance artist Allan Kaprow, who invented the art term “Happening”

<sup>2</sup> See Index of Terms “Avantgardness”

### 1.1.1 Term

After the detailed analysis of the difference between performing arts and the discipline of Performance Art, it is necessary to give a strict definition of the term. There are numerous approaches to describing etymologically Performance Art, as well as its connections with the other art disciplines (Image 1.2 and 1.3).

“Performance art is a term used to describe art in which the body is the medium or where live action is involved or taken place.” (The Art Assignment 2016)

For Tate Britain, performance art contains all that projects which can be considered as “Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted.” (“Performance Art – Art Term | Tate” 2019)

In the opposite side of Atlantic Ocean, in New York, MoMA puts another explanation for this term. “An event that could include a diverse range of actions, movements, gestures, and choreography. Performance is often preceded by, includes, or is later represented through various forms of video, photography, objects, written documentation, or oral and physical transmission.” (“Performance” 2019)

#### Intermedia: un Diagramma

Dick Higgins

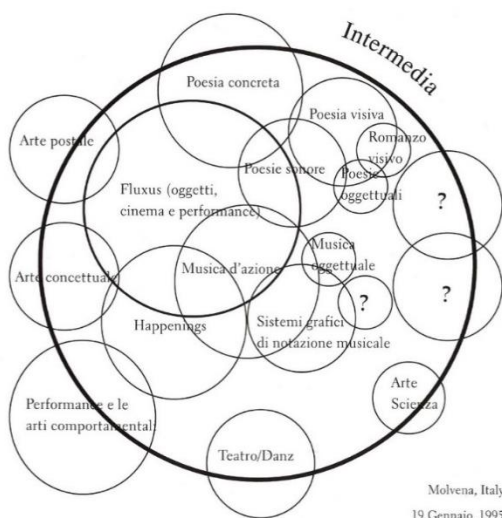


Image 1.2 Dick Higgins, "Intermedia Chart" - Original sketch for the Italian version, Laser printed, 28 x 21 cm, 1995

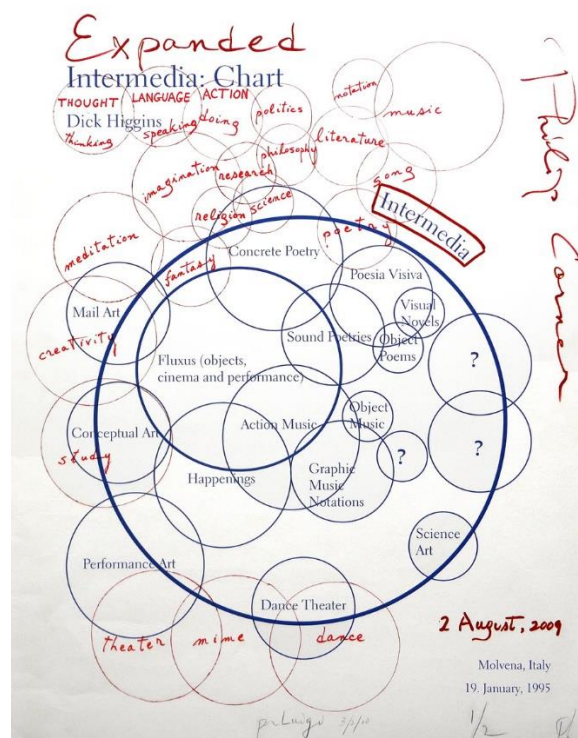


Image 1.3 “Intermedia Chart” -Variation by P. Corner, Manual intervention on digital printed cardboard, 100 x 70, 2009

## 1.1.2 Historical Analysis

This kind of art is not a new one; mankind has used the body as a medium to express their feelings to a specific audience by realizing rituals, storytelling, dances, etc (Image 1.4). Soon the world seemed to base its history on objects and be oriented to specific things<sup>3</sup>. Undoubtedly, in the art field something relevant happened, there were specific and well-framed objects, such as paintings, sculptures, drawings,

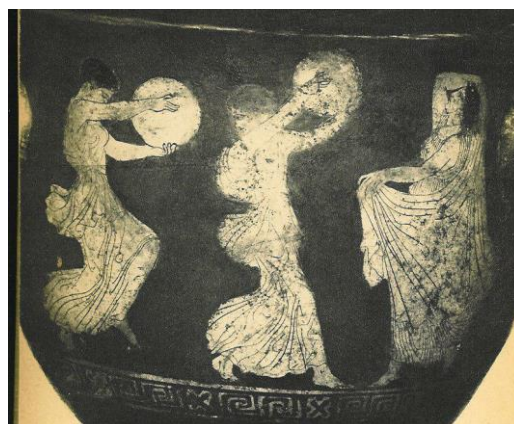


Image 1.4. Ancient Greek vase painting of bacchantes dancing

and architectural structures but never detailed and strictly formed explanation about performing arts. This is because the genre of live action art is not referring to specific objects, it belongs to other disciplines, the performing arts.<sup>4</sup> But from the end of the 19th century, and definitely from the first two decades of the 20<sup>th</sup> century, art began to include elements of live action and experiment with its traditional limits.

In the 1910<sup>th</sup>, for the Italian Futurists, performance art was the monodromic discipline to approach as many people as the medium could. They presented noise concerts and “a kind of disruptive variety theatre” (The Art Assignment 2016) going for decimating, quoted, “the solemn, the sacred, the serious and the sublime in Art” (“Modernism”, 37).<sup>5</sup> The futurists saw the artist as an insane dreamer. The first futuristic performance could have been a manifesto and not performative action. In the rush of their own manifesto, propagandistic acts took place. The story starts on 20/2/1909, in Paris, when the first manifesto was published in the popular journal *Le Figaro* signed by the artist and poet Filippo Tommaso Marinetti. *Le Figaro* was chosen to be the target of his “incendiary violence” text. This prototype attack against the traditional aesthetics of painting and literature that academies and institutions imposed, was not unknown in Paris, which was a big art center. (Goldberg 2011, 11). As was manifested on the “Technical Manifesto of Futurist Painting - 1910” at the fifth declaration, “the name of a madman with which it is attempted to gag all innovators should be looked upon as a title of honor” (Dancey 2011, 41).

---

<sup>3</sup> objective perceive and perspective, it is oriented to formed things mainly material

<sup>4</sup> like theatre, ballet, Opera, etc

<sup>5</sup> They kept the A of art in capitals, as Marinetti proposed. (Carr 2012, 152)

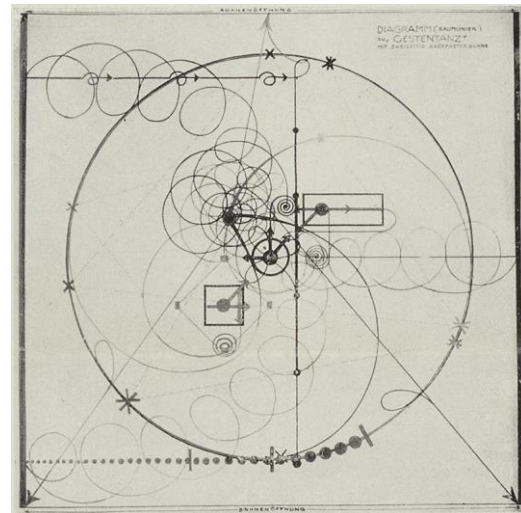
Dada artists were engaged with this medium as well, during and after World War I, based in central Europe. In 1916, Artist Hugo Ball and Emily Hennings established cafe Voltaire in Zurich. They called on poets, writers, sculptors, and painters to express their thoughts through performances, based on music, sound, dance and reading. Due to the improvisational nature of these acts, nobody could predict the final picture of each project; one scenario of this spontaneous art result could be the performance of Image 1.5 (Seegers 2019).

During the Weimar years, the institution of Bauhaus<sup>6</sup> in which students had the opportunity to explore relationships between space, sound, and light (Shelley 2019), has the first institution where an interested person could find a performance class. Thus, performance art became an autonomous medium. On contrary to the provocative and edgy performances of Futurists and Dadaists, Bauhaus faced performance art is a constructivist approach (Image 1.6). Thus, performance art studies were inserted officially in academic system in 1920 due to Oskar Schlemmer, a professor with a great reputation in painting, sculpture and avant-garde art interested in a transition between visual and performance art language (Kulenović 2017). (Image 1.7)

Avant-Garde Theater was prospered across Europe, advancing the “theatre of Cruelty”; a theoretical approach of Antonin Artaud, for which he claimed “We abolish the stage and the auditorium and replace them by a single



*Image 1.6 Performing act at Cabaret Voltaire*



*Image 1.5 Diagram of Oskar Schlemmer. Bauhaus 1-3 1927, 4*



*Image 1.7 Bauhaus dancers in Dance of Space, 1926, Oskar Schlemmer*

<sup>6</sup> See Intex of Terms “Bauhaus”

site, without partition or barrier of any kind, which will become the theatre at the action” (Banes 2007, 115); thus the line between spectator and spectacle was melting with a direct communication based on the action.

After WWII, at the end of the '30s, art scene changed in United States because of the entrance of European migrants in island Eliot and fight after in New York. “By 1945 it had become an activity in its own right, recognized as such by artists and going beyond the provocations of earlier performances.” (Ottmann, 2002). Black Mountain College in North Carolina of the United States became a significant point of interest for avant-garde artists who wanted to extend their experimentations. In this



*Image 1.8 Erik Satie’s Ruse of Medusa (Le piège de Méduse) with Buckminster Fuller, William Shrauger, Elaine de Kooning and Merce Cunningham.*

interdisciplinary experimental environment, avant-garde composer John Cage was teaching classes on the stage and modes of collaborative production. During 1948, they produced and performed a version Erik Satie’s surreal act *The Ruse of Medusa* (Image 1.8), featuring Merce Cunningham in the role of mechanical monkey, Buckminster Fuller played the nonsensical baron and sets by Willem and Elaine de Kooning. Cage related the music with Zen Buddhism, a thought that was shared to his class; “art should not be separate from life, but an action within life, with all of the accidents in chaos and occasional beauty that entails” (Ottmann, 2002). Participants produced music under unpredictable results, this turned the effort for reproduction impossible<sup>7</sup>. Black Mountain introduced revolutionary and avant-garde approaches in dance, as well. Choreographer and dancer Merce Cunningham declared that every movement could be considered as dance, even the ordinary ones.<sup>8</sup>

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<sup>7</sup> Just like many pieces of the contemporary performance art which is the reason that they are not being tested before the performance’s art blooming

<sup>8</sup> He spoke about walking, standing or running

The 1950s was a brilliant period for abstract expressionist painting; in the framework of post-modern art, artists keyed the body's involvement. It is clear and yet underestimated, that each work of art is a report of a progression of actions, involving movement by default. Just after Jackson Pollock's entrance in the art scene (Image 1.9), this became unforgettable and considerable; the art is not just a result but the whole preparing as well. The art critic Harold Rosenberg is depicting this phenomenon, "the canvas began to appear to one American painter after another as an arena in which to act... what was to go on the canvas was not a picture but an event" (Karmel 2000, 123).

The Gutai Group, which formed in 1954 in Japan, made these approaches a stride further. In the 2<sup>nd</sup> Gutai art Exhibition, Kazuo Shiraga threw himself nude into a pile of wet mud at his performance *Challenging Mod* (1955). Saburo Murakami, in the well-known performance of the Image 1.10 *Passing Through* (1956), ripped a vertical row of paper screens with his body and Tanaka Atsuko wore her *Electric Dress* (1956).

Yves Klein set out artworks concerning and containing the human body. For the realization of these artworks, he employed female models and he covered their bodies in paint; thus, they made imprints using their own bodies on paper. He presented this art practice and results, titled *Anthropometries of the Blue Epoch* (Image 1.11), on 6/3/1960, in Gallerie Internationale de l'Art Contemporain in Paris.

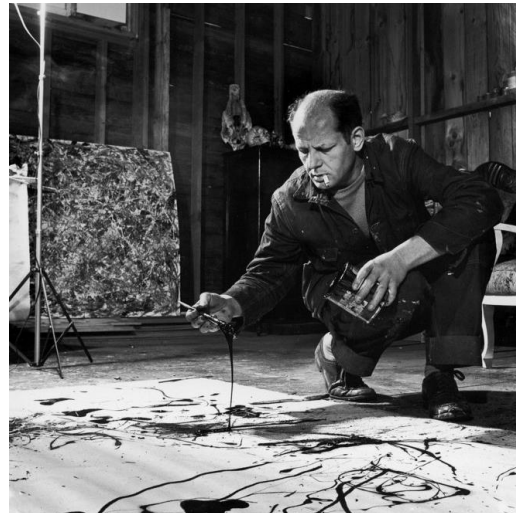


Image 1.10 Jackson Pollock  
Martha Holmes. Getty Images

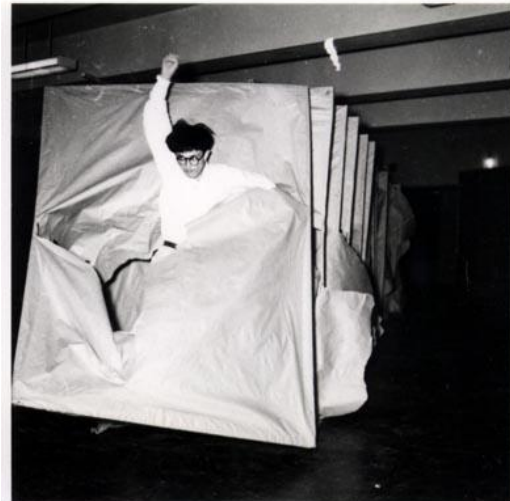


Image 1.9 Murakami Saburo, "Passing Through" (1956). Performance view at the 2nd Gutai Art Exhibition, Ohara Kaikan, Tokyo, 1956.



Image 1.11 Yves Klein, *Anthropométries*, 1960

The artworks in this period were marking the point of contemporariness in art; Rather than strolling through an exhibition and seeing these things that occurred in the art studio at a past time, it is happening at this moment in front of the audience's eyes.

Allan Kaprow, the inventor of the art term “happening”, organized his first performance in 1959, at Rubin gallery. On the invitation one could read his own statement about the exhibition, "you will become part of the happenings; you will simultaneously experience them" (Townsend, 2014. 104)<sup>9</sup> (Image 1.12). Guests visited the exhibition with no clue of what might occur, both observers and participants in an abstract structure of actions without the pressure to have a full immersion at the project. Kaprow described it as “something spontaneous, something that just happens to happen” (“Performance Art: The Happening – Essay | Tate” 2019).



Image 1.12 Allan Kaprow, *18 Happenings in 6 Parts*, 1959

Artists associated with the Fluxus movement believed that art was inherited at conventional events, declaring that anyone and everyone could produce art (“Movement Fluxus”). At the 1962 Fluxus festival, Ben Patterson presented his artwork *Variations for Contrabass* (Image 1.13), in which he disturbed at strings utilizing an assortment of bizarre materials<sup>10</sup>. Nam June Paik dipped his tie and head in a buck full of paint for his performance *Zen for Head* (Image 1.14) and drew a line on a 13-foot roll of paper. Alison Knowles made a big salad in front of the audience while invited them to participate at the process and then she was sharing it to them, for her piece *Make a Salad* (Image 1.15) (Robinson 2004. 98); thus, she changed the art history flow and the foundations for participation just was laid (Wolkoff 2018)

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<sup>9</sup> The artwork now needs its audience for having an existence. This mental experiment is just like the Schroedinger's noesis test -with the cat- of perception, but here there is no cat, just the artwork and its existence through the audience or participation. A common logical test of ontology

<sup>10</sup> Such as hammer, roses, ropes, etc.

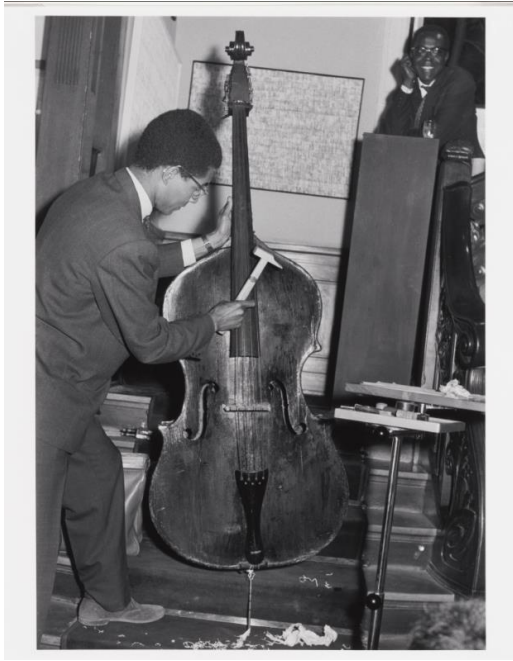


Image 1.13 Benjamin Patterson, Variations for Double-Bass, 1962



Image 1.14 Nam June Paik, «Zen for Head», 1962



Image 1.15 Alison Knowles, Make a Salad. 1962, Performed at the Institute of Contemporary Arts, London, October 1962.

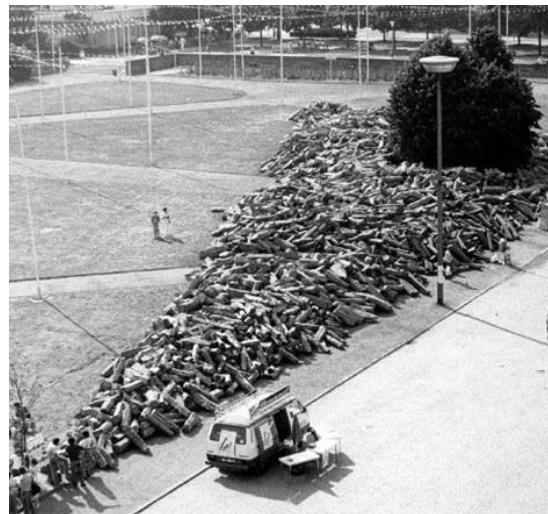
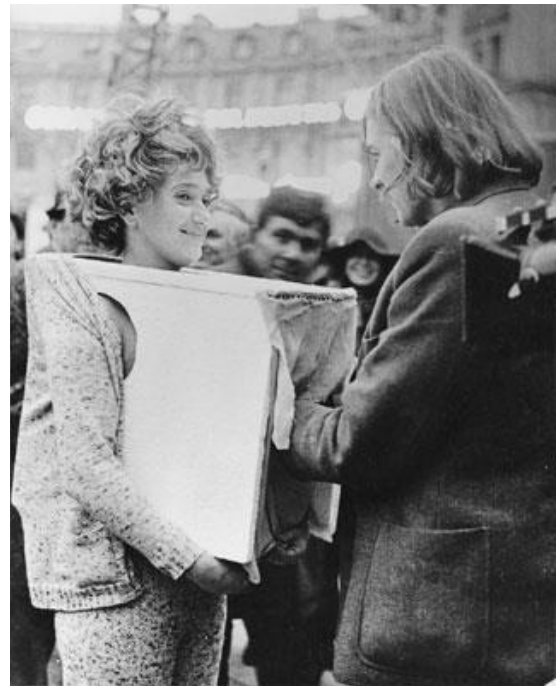


Image 1.16 Joseph Beuys "7,000 Oaks" (1982). Presented the idea of social sculpture at Documenta 9 (1982)

For many artists the language of performance was -and still is- developing playful actions, but for others, it was/is quite genuine. Joseph Beuys gave lectures and organized dramatic actions, authorizing his ideal for art, the social sculpture (Image 1.16). He was endeavored to change awareness, trusting the art, in a social scope, can and ought to transform the everyday life. He connected performance with a social sense.

In Vienna, an artistic group, named “Wiener Aktionismus”,<sup>11</sup> organized in 1961, consisting of Hermann Nitsch, Günter Brus, Alfons Schilling, Otto Muel and Adolf Frohner, (“Hermann Nitsch Biography”) artists who sought after a social awareness in the framework of art, called actionism; believing on it not only as a disciple of art, yet most importantly, as an existential frame of mind. Hermann Nitsch authorized ancient “aesthetic rituals glorifying existence” (“The Orgies Mysteries Theatre, Nitsch.Org”. 2019.) and he organized a series of exhibitions under the umbrella of actionism. Another actionist artist, Valie Export, through her diverting yet arraigning enactment Tap and Touch Cinema (Image 1.17), she was wearing a curtain box completely unclothed at her upper body (core) and inviting people in public space to touch her, scrutinizing the objectification of women's bodies.



*Image 1.17 Valie Export, Tap and Touch Cinema*

At the violent decades of 1960 and 1970, the performance art made its mark. The Civil Rights Movement and second-wave feminism remarked the fact that the body is a political instrument. Artists took advantage of this potentiality. Performers demonstrated their thoughts about sociopolitical situations and inequality through their bodily artworks. In this way, the right on the body was reclaimed and added in the art practices; an excellent example is Yoko Ono’s *Cut Piece* (1964) (Image 1.18). Through the performance of these years, artists discuss the femininity, the gender, political and racial identity as well as bodies that unite different characteristics. Thus, the body could be reclaimed and repositioned through numerous focal points, by the actual people being referred to and not by human models.



*Image 1.18 Yoko Ono, Cut Piece. 1964*

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<sup>11</sup> which means Art in action

Phenomenology was a discipline ideal for the artists of minimalism, as well as they were keen on investigating consciousness. This point of focus was of great interest for performance artists also. Embedding human body into fine arts was a prompt method way to agitate the delusion that an all-inclusive point of view exists, insisting that everyone is a record of facts, culture, history, and identity and is dependable in flux. These identities could do and involved in the art in different ways. They practice art through numerous different ways, by becoming part of the art or being the art piece, situating themselves or others in specific space,<sup>12</sup> acting by themselves or direct other people to act instead of them. They create clothes and constructions specifically for their performative body or rip theirs. They followed strangers, changed identities, created spaces, tested endurance and limits. They totally merged art and life. They investigated sexuality, exoticism, and the weight of art recorded portrayal historically and practically.

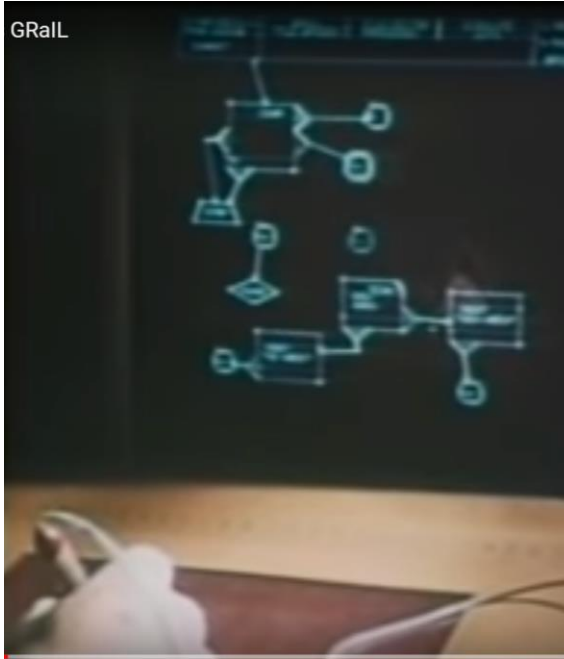
Since 1970, performance art has been a moderately steady structure in the realm of art, utilized globally to enlighten a wide scope of issues. Artworks have been recorded, archived, exhibited, away from the market system. Nowadays, Performance Art is so many different things because the observers have different subjectivities.

The performance is an interdisciplinary form and still flourishes in the spaces that the other spectrum of fine arts cannot cover. A lot of artists have utilized performance as a methodology to purposely affront, overturn tradition, and revamp the art and the art world as insiders. Performance art was conceived of a craving to smooth hierarchies that exist in the framework of art. Thus, artists and audience could develop communication through the artwork. Performance art is referring to these artists who cannot conform to the other art disciplines or those who want to combine more disciplines adding the human action or body.

Likewise, with every art discipline, it is the audience's decision if they are about to engage the artwork or reject it, as well as the rate of immersion into it. One way or another, Performance Art is about clutching and moving the audience, from the first point of view, which is characterized by balance and security that it is not referring to a truth. The new position of the audience is uncomfortable, but this is the role of performance and this supposed to be its function, to alternate the way of thinking and perceiving the world.

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<sup>12</sup> Landscapes or urban-scapes



*Image 1.19 RAND Technologies, GRaIL. 1968-9*



*Image 1.20 David Hockney, installation view, Hockney – Van Gogh: The Joy of Nature.*



*Image 1.21 Anna Zhilvaeva, painting in VR the painting of Eugene Delacroix “Liberty Leading the People”. 2018, Louvre Museum*



*Image 1.22 Kate Cooper, Infection Drivers. 2018, Stedelijk Museum. video still*

### 1.1.3 Fine Arts and Virtual Reality

The present and the future of Art is always depending on the engagement of new technologies in its framework. It is already known that digital arts, which examine the term and the boundaries of digitality, in this field have already adopted Virtual and Augmented reality, through gaming, interactive artworks. Moreover, performing arts tempt to adopt technological revolutions easier than fine arts. There are numerous examples from the music and composing scene, theater, and dance of artists who are enriching their artworks with new elements.

Digital art was once the black sheep of traditional arts, or better said the exiled entity. Many artists, theorists, and art critics had disapproved the founding of a bridge between ‘traditional’ fine arts and digital art. Of course, this is not the first negations in art history. There were the same skepticism and negotiations between old-style artists and new media artists and theoreticians when photography and video used for firsts time under an artistic prism.

But the art was developed in an already known way and the same steps are been followed by digital arts and digital realities. After the invention of the first graphical manipulation program Sketchpad in 1963 from Ivan Sutherland, and its release in Rand Tablet, involving with the GRaIL Project in 1968 (Image 1.19)<sup>13</sup>, and the parallel development of ID and Bit Pad using CAD programs painters find another space to express their creativity. In contemporary art, a big conversation started from how to include digitality in traditional fine arts and how to adopt the technics in the traditional language of arts. Digital painting, nowadays, is a painting medium. As it was obvious in the exhibition “Hockney – Van Gogh: The Joy of Nature”<sup>14</sup> in Van Gogh Museum, David Hockney presented a dialogue of his recent artwork inspired by his idol, Van Gogh. The cutting-edge fact was that 30% of the exhibits are digital painting and illustration<sup>15</sup> of Hockney, including one 2D animation (Image 1.20). Thus, there was not just a depicting of reality from the point of view of two contemporary artists, but also a pictorial construction under the umbrella of digitality.

In the rush of evolution, from the digital painting and 3D sculptures, digital art made a conceptual leap to the action painting. Using Tilt brush of Google, Anna Zhilyaeva made a cut in the use of virtual reality technology; she creates artworks in the technic of action painting, as a contemporary Pollock, but with the spatial elements, using the benefits of technology to

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<sup>13</sup> From the worlds GRaPhical Input Language. The Grail Project is an experiment in man-machine communications. (Ellis 1969).

<sup>14</sup> "Bezoek Het Museum Over Vincent Van Gogh - In Amsterdam - Van Gogh Museum" 2019

<sup>15</sup> iPad art

enhance her art. In the summer of 2018, she performed an action painting session<sup>16</sup> in VR, by drawing a 3D interpretation of the emblematic painting of Eugene Delacroix “Liberty Leading the People”<sup>17</sup> (Image 1.21) in Museum of Louvre (Craig 2019), attracting the digital art world. Starting experimentally from independent artists, nowadays, digitality gains terrain in the field of fine arts and tempts to be one of the traditional mediums. Many exhibitions host digital artworks, using 3D animation, Virtual, Augmented and Mixed Reality.

Virtual, augmented and mixed reality is another medium. Considering that this kind of truth is not a fake one or an unreal, but it can exist in parallel with the actual reality. In fact, the medium is not the digital realities<sup>18</sup>, but human consciousness. Thus, it is reasonable to see digital exhibits to be presented in the framework of exhibitions or collections of big museums. Digital Body<sup>19</sup> is another existence, with or without artificial intelligence is a new vessel for the creation and representing Body Art<sup>20</sup>. Here, it is useful to mention an example from the contemporary art exhibition Freedom of Movement held in Stedelijk Museum (Amsterdam). In the exhibition, concerning the movement of body or bodies of any entity, there was the *Infection Drivers* (2018) (Image 1.22), a computer-generated video of Kate Cooper, talking about this reality through her by destabilizing the idea that the visible world is a picture of the truth outside of their own framework and “exploring how computer-generated images are complicating the division between subject and object.” (“Kate Cooper” 2019) these images occupy a liminal realm between fiction and reality.

The extraordinary subject in this institutional framing of digitality in fine arts is the summer school of Venice Biennale which offers a category for virtual reality cinema (Venezia 2019). In fact, the title of this year’s biennale<sup>21</sup> forsigns that what one can feel, that we are living in interesting times. Speaking about Venice Biennale, it is significant to mention some of the digital artists who are shortlisted in this celebration of art. At this biannual Venice Biennale (2019), the audience will observe artworks like Ed Atkins’ hyper-realistic conceptual animations (Image 1.23) and Tarek Atoui’s soundscapes.

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<sup>16</sup> Zhilvaeva 2018. Online video

<sup>17</sup> It is an oil painting (sized 260 cm x 325 cm) of 1830, part of museum’s collection, inspired by the French Revolution of 1830 and it is also known as “Les Trois Glorieuses”

<sup>18</sup> See index of Terms “Digital Reality”

<sup>19</sup> See Index of Terms “Digital Body”

<sup>20</sup> See Index of Terms “Body Art”

<sup>21</sup> The title is “May You Live in Interesting Times” and it is curated by Ralph Rugoff (“Biennale Arte 2019 | Homepage 2019” 2018)



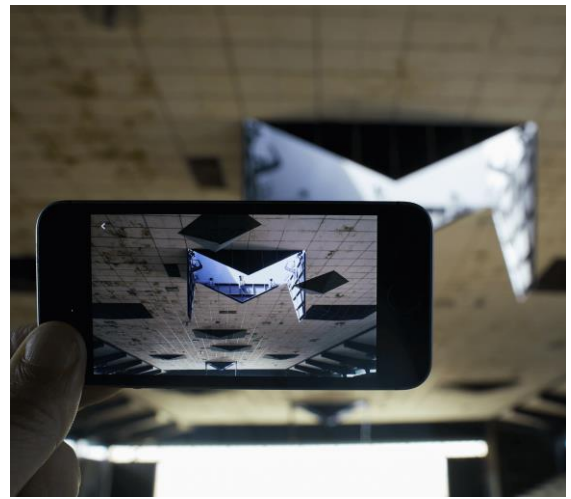
*Image 1.23 Ed Atkins Even Pricks 2013*  
16:10 HD video with 5.1 surround sound.



*Image 1.24 The artist Stelarc reveals the current state of his ongoing "Ear on Arm" project.*



*Image 1.25 Anish Kapoor, Into Yourself, Fall. 2018.*



*Image 1.26 Pierre Huyghe, After ALife Ahead. 2017*

Thus, from the father of prosthetics, Stelarc (Image 1.24), the video art of Bill Viola and the environments of Pierre Huyghe (Image 1.26) to the virtual reality experience *Into Yourself, Fall* (2018) of Anish Kapoor (Image 1.25), the latest virtual reality ballerina Pryne of Jeff Koons (Image 1.27), and the Rainbow of Olafur Eliasson, Digitality and Virtual Reality consistently gains space in the frame of traditional Fine Art.



*Image 1.27 Jeff Koons, Pryne. 2018. video still, virtual reality*

All the disciplines of traditional art participate in this brand-new blooming of technological engagement. Performance Art could not be excluded. The first virtual reality performance of the ‘grandmother’<sup>22</sup> of performance art Marina Abramovic, *Rising* (2018) (Image 1.28) developed by Acute Art ("Marina Abramovic - Acute Art" 2018) and presented during the Nobel Week, proves that Virtual Reality is a thing to use for engaging the audience and speak in terms of fine art. It is a concern about climate change formed as a video game. Felling familiar with this technology and concept, she had



*Image 1.28 Marina Abramovic, Rising. 2018. video still, virtual reality*

another ideal for extending this conversation between Virtual and Augmented Reality and Performance; but this time to create a pure performance artwork through AR. Her performance *The Life* (2019) (Image 1.29), presented recently<sup>23</sup> in Serpentine Galleries of London, undermarks that the dasein which Abramovic proposed in the past through performances like *The artist is Present* (2010, MoMA), is history after the cataclysmic racing of digitality and without doubt gave a notable amount of ground to digi-sein with this new art-piece, where the artist is not present anymore, but her avatar; thus, the idea/concept of her is still here. A prelude

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<sup>22</sup> Marina Abramovic refers to herself with this nickname, based on the lecture that she gave on Benaki Museum in Athens at the exhibition *As One* and retrieved by the research of Mary Richards (2017).

<sup>23</sup> February 19th, 2019

of embodying a digital body for visible but not physical appearances in art is already proposed. Abramovic takes the audience from the virtual museum to augmented reality in the arts.

#### 1.1.4 Categorization of Performance Art

From the examples of every traditional fine art, there are plenty of different styles and points of interest. As one can understand, the same situation exists in performance art. A multi-leveled system of links between styles, influences, and interests is a difficult thing to determine. The Circle of Performance Art (Dirmoser, Gerhard, Nieslony, Boris. 2014. 109)<sup>24</sup>, a diagram about performance art describes every genre of performance art as well as the relative forms in the same field of art (Image 1.30).

For this research, the main concern is to divide performances according to the elements of each one, based on spatial, durational, kinetic and audience engaging characteristics. There are private, public and a combination of these two elements. Moreover, a performance was held in urban or land area. Artwork could be based on the audience's observation, involvement, and participation or even absence. The performer could perform his/her artwork with the minimum of movements, almost static, or design his/her piece in maximality trying to discover speed's limits and limitations or even variations and combinations like a synthesis of movements.

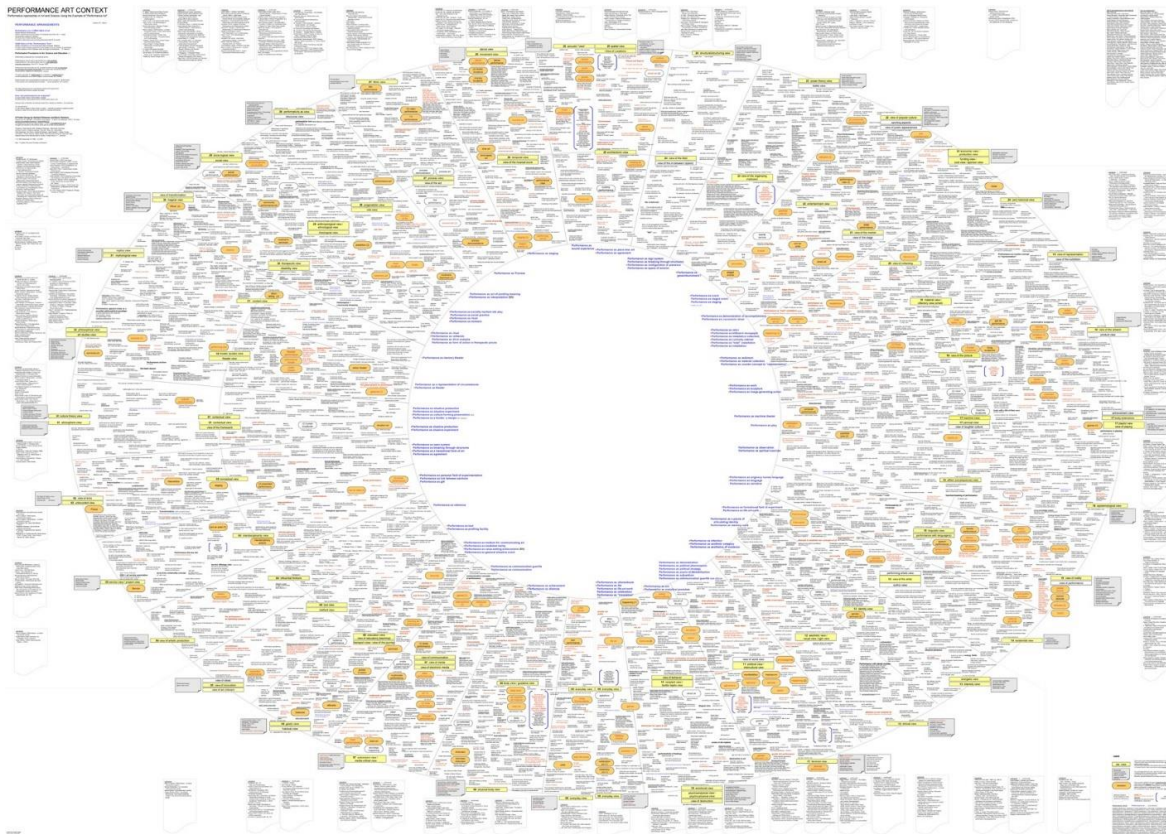
Finally, a performance could be a momentary action or a long durational performance which could long more than a year. Additionally, a performance project could be held by one or more artists, or the absence of the artist, like the *Body Pressure* (1974) of Bruce Nauman, which was given in notes to the audience.



*Image 1.29 Marina Abramovic, The Life. 2019, VR performance*

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<sup>24</sup> For imprinted visible scale use A1 format in full page)



*Image 1.30 The Circle of Performance Art  
Created by Dirmoser Gerhard and Nieslony Boris*

### **1.1.5 The riddle of documenting and preserving Performance Art**

Performance artist was always concerned about the documentation of their artwork. The usual media is photography and video, and more rarely could be audio. Nowadays, there is an effort with technology and data management. Many artists are editing their video documentation of their own performances. Even more, artists have the proper equipment for capturing an artwork. Almost every artist knows how to save a video and photographs in a digital file and create an archive.

All the previews analysis of the history of Performance Art is based on documentations; texts, audio and visual captures of each art piece or action. So, there are clues for the already known performance art due to new media, which served the aim of conservation. In contrary, there is no evidence of the existence of performance art scene from the ancient world, even if

texts and oral traditions are speaking about epitelesis<sup>25</sup> in ancient Greece<sup>26</sup> as well as many rituals around the world.

The paradox of archiving the art is that this urge began to exist after the rise of the most difficult art genre for documentation and archiving, the performance art, basing on the research of Tate Britain and Khan Academy (Webinar, 2019). Of course, at the previous decades and centuries, many artists try to classify their work and create an archive; but the ephemeral nature of performance gave birth to this urgent need. The only evidence of the art piece of the performer is the archive of the work, thus every artist of performance art should have an archive for proving and re-showcasing his/her artwork. In fact, most of the artists keep their personal artwork's archive of records, such as photographs, videos, texts, interviews, critics, notes, sketches, etc.

An interesting approach in archiving the documentation of performance art, even if they are videotaped, photographed or just texts and oral evidence of performance is made by German performance artist, curator, and researcher Boris Nieslony. His research work is named Circle of Performance Art. It is about categorizing and archiving performance art genres, as mentioned above. For the needs of this archive, there is a big space in Germany, dedicated to the purposes of the archive.

From the scope of an international artist, researcher or even audience, it is difficult for the individual to fulfill research in depth for reaping the experience of each artwork, by trying to get a license to visit artists or traveling to London, Berlin or New York and visiting every single archive. But even these visits and travels are not enough for understanding an art piece like performance. Performance, as it was mentioned at the previous sub-chapter, is an experiential art. Readers and researchers of performance art should have other platforms to approach this experiential situation, mentally and physically.

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<sup>25</sup> See Intex of Terms "Epitelesis"

<sup>26</sup> There is a belief of practicing performance art by cynic philosophers in ancient Athens. Specifically, for Diogenes of Sinope, who said to practice performances in public by giving rhetorical speeches or imitating animals, particularly dog, this action characterized him as cynic (cyn in ancient Greek means dog) (Bosman 2006)

## 1.2 Archive

*It's a post-, post-, postmodern world,  
but those who forget the past are still doomed to reboot it.*<sup>27</sup>

Mark Dery

Mark Dery, paraphrasing George's Santayana (2017) quote "Those who cannot remember the past, are condemned to repeat it", notices the importance of preserving the past. But it was not well perceived that this was and is important for humanity, through the pass of history. People from the ancient years developed ways to share the knowledge to the future generation, through art and practice. After the invention of the written word, the ideograms and evolutionally the text, the need of gathering every text and oral information in written format in big buildings, named libraries.

Myth after myth, people developed the ideas of archiving the cultural heritage of mankind. People used to believe in structures that could carry and contain all the fractal of knowledge. Some of these immaterial structures, which symbolize an infinite library and storage of objects and knowledge are the Tree of Knowledge which is described in Genesis and Qur'an, the Akashic Records of theosophists or even World of Ideas<sup>28</sup> of Platonic Theory, which is the knowledge of the actual an overall truth. All of the immaterial and imaginary structures had the same aim, to conserve and transmigrate everything that was ever written and done, and at the same time, all the ideas. One of the realized structures of the ancient years, which no longer exists, was the Great Library of Alexandria (Image 1.31), estimated that was established between 285-246 BC in Alexandria of Egypt. It was a part of a larger institution dedicated to the research named Mouseion.<sup>29</sup>



*Image 1.31 Ruins of Library of Alexandria*

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<sup>27</sup> "Rhizome" 2019

<sup>28</sup> Platon's hierarchy of the perceiving and unperceiving world of truth

<sup>29</sup> Like the contemporary museums. Mouseion is a Greek word, deriving from the route Mouses (the muses, goddesses who protected the arts and literature).

While people were imagining those structures, Cicero developed mind maps and a structure for enhancing his memory, the Method of Loci. The Method of Loci or Mind Palace or Memory Palace<sup>30</sup> is an ideal and immaterial structure in which people after building it and learning how to use it, could find knowledge which is difficult to get recovered.

Through these ideas, the core of these theories was not just to create a structure of memories. Because as psychologist and psychotherapist Rollo May described, “memory is not just the imprint of the past time upon us; it is the keeper of what is meaningful for our deepest hopes and fears” (Hockney 2013). In contemporary times, it is easy to create a database on a shortlist of information about a concept. In fact, every single institution, country, the business already has at least one archive<sup>31</sup>. In a google search, the word archive is a common term of search. Considering that the three examples above are not the only archivists, one can understand that there are plenty of kinds of archives, depending on their use, design and also their creator.

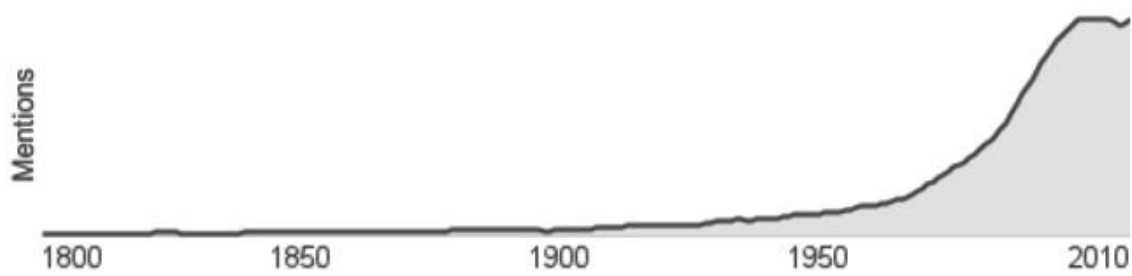
### 1.2.1 Term and Analysis

After quick research on the web, it is easy for one to find the term of the word archive. “Archive is a collection of historical documents or records providing information about a place, institution, or group of people” (“Archive” 2019); Specifically, it could be “a complete record of the data in part or all of a computer system, stored on an infrequently used medium” or even “the place where historical documents or records are kept” (“Archive | Definition Of Archive In English By Oxford Dictionaries” 2019). For the International Council of Archives, it is something more; “archives are the documentary by-product of human activity retained for their long-term value” (“What Are Archives? | International Council On Archives” 2019).

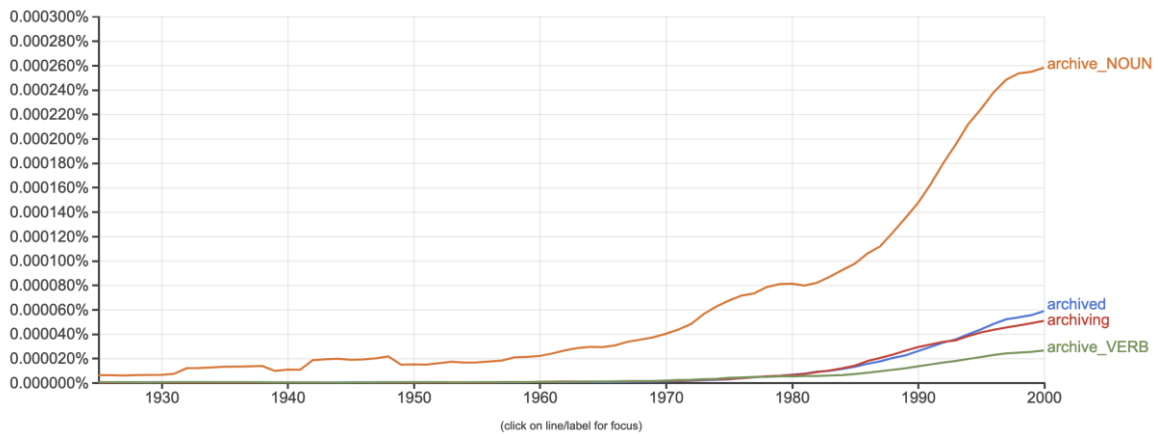
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<sup>30</sup> See Intex of Terms “Memory Palace”

<sup>31</sup> It could be about the founders, the important persons, economics, fields of interest, people’s involvement, etc.

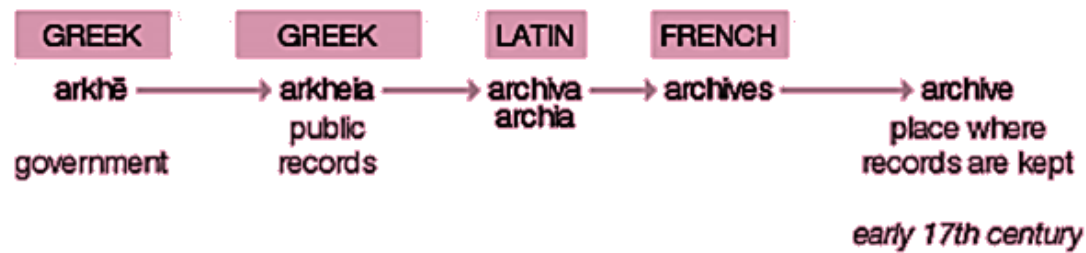


*Image 1.32 Usage of term “archive” from 1800 until today*



*Image 1.33 Analysis of usage of “archive” routed words the latest 80 years*

In terminological structure, the verb archive dates from the late 19th century, as one could find mentioned in the Image above. But the word archive is older with ancient routes; it is written from the early 17th century (in the sense ‘place where records are kept’) in the French form of the term *archives* (plural). The routes of this word came from Latin *archive*, *archive*, which were a transformation of Greek *arkheia* (plural), means ‘public records’, from the basic route *arkhē* equalizing the terms ‘government’ and ‘beginning/start’ ("The Definition Of Archive" 2019).



*Image 1.34 The analysis of the term Archive*

Thus, from the beginning of this analysis, it is obvious that there is a terminological more conceptual approach about the function of this idea and another, linked on spatial elements which characterize the occupied space from the installation of this idea. Moreover, the term (*arkhē*) declares the existence of a basis, a route.

An archive is both *arkhē* and *telos*<sup>32</sup> of a concept. In contemporary Greek, the term *telos* means the end or the death of something, especially for a situation. Rarely, it could be found with its former meaning, meaning the aim. So, conceptually when something gets to an end, ideally this means that it reaches the prerequisite purpose of the action. When something reaches the *telos*, means that it is over. But, objectively, could an archive get to a *telos*?

Morphologically, archives are contemporary<sup>33</sup> records created by individuals or even organizations, as they continue on ahead their activities, therefore they are able to provide a direct/immediate window on past occasions. They can be created and organized in a wide range of formats; such as textual and scripts, photographic, moving image (real action or animation), audio, etc. All of these forms can be in a digital, analog or a mixed format. Usually, archives are held by public and private institutions and establishments or individuals/individual persons around the world, who are aiming to preserve an important amount of human heritage.

### 1.2.2 Characteristics

For having significant value for the society, the basic demand for an archive is to be composed and built as a trusted resource. To achieve this worthiness, they must have four quality elements, according to the International Council of Archives. Firstly, the archive should

<sup>32</sup> Which means the end. See below at 1.2.2 Characteristics

<sup>33</sup> and most of the times up to date

be characterized by authenticity; the record is the thing that it professes to be, created at the time reported, and by the individual that the document professes to be created by. The second element is the reliability; they are precisely representing the occasion, despite the fact that it will be through the perspective on the individual or association creating that document. The third principle is integrity; the substance is adequate to give a coherent picture. Lamentably, not all archives are finished, thus they lack consistency and a “telos” as an end and not referring to the aim here. The last standard is usability; the archive must be convenient in an accessible area or space and in a usable condition. In the event that an archive will be authentic and reliable, at that point society has to preserve its context for understanding how it is displayed as an archive and why the creator/creators choose the specific substance and format.

Of course, an archive could not be regarded as the precise 'reality'<sup>34</sup>, but as contemporaneous documentation, based on the perspectives of its creator, under a specific spectrum of interest and involvement. Moreover, reading the info of documentation as the viewer is always filtered by an individual's experiences and cultural frame in which one lives and acts.

At the website of the International Council of Archives ("What Are Archives? | International Council On Archives" 2019), some characteristics about the archives are described and analyzed. Often, the archives are retained and renewed by the same individual or institute or a new admin, only if society percepts that the records have the capability of long-term use and contain significant historical importance. The future value of an archive can be difficult to assess, but what it means is that archive collections do not and cannot hold every document ever created. Most of the times, the archivist<sup>35</sup> does not create them as a historical record consciously. Their strength is that they are a contemporaneous record and must be viewed in the light of who drew up that document and why. The retrieved documents do not have to be 'old' to be part of an archive, there are contemporary case studies of archives concerning the period of their subject they focused on. Many times, the required use of a

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<sup>34</sup> The truth is a chaotic term and principle from the Platonian philosophy until now. Based on Plato's allegory of the Cave, one cannot have the ultimate perspective of the truth, once this truth is above his perspective ability. There is always a lack of data for approaching the precise truth.

<sup>35</sup> The individual or part of an organization, with specific skills of collecting, managing and providing long-term access to archives and records. Their role is to ensure the sustenance of the provenance of the objective of the archive, by preserving information about the maker of the specific archives in order to conserve the framework and ensure the survival of every significant substance for long term, and secondly, to keep the 'Original Order' of the archive, to preserve documents in creator's arrangement, in order to maintain relationships of documents.

document is different from the prime purpose. The nature of inputting documents in an archive is to achieve a bigger picture of the subject.<sup>36</sup> One last characteristic is that they come in a wide scope range of analogic and digital media, and not just in the form of paper documents.<sup>37</sup> Archives incorporate composed reports, electronic assets<sup>38</sup>, still and moving images, and sound recordings.

Under this framework, it is easy to realize that an archive is a specific structure which contains info about a subject. As International Council of Archives claims they are “all around us and perhaps they are so prevalent that we fail to notice them”. Even water of the sea, which is coming from Arctic Circle Ices could be a hidden archive, an alternative container of information about the pasting life on the Earth. Thus, archives could come from many sources, such as governments, institutions<sup>39</sup>, courts and judicial bodies, businesses, trades unions and workers bodies, religious organizations, universities and schools, military bodies, cultural structures<sup>40</sup>, charities, campaigning bodies and voluntary organizations, communities, families, individuals, etc. ("What Are Archives? | International Council On Archives" 2019).

### 1.2.3 History of Archiving the Art

The utilize of the term denotes the importance of archiving over the decades. The chart of Image 1.32 and 1.33, retrieved from Google, depicts the blooming of thinking of archiving.

In the framework of archiving the art, an urge within the art community was born; to engage this action in art. The invention of photography and video has developed the need for recording and, as a result, storing footage. Artist was immersed in the mediums. The first usages of archived material were for creating paintings, sculptures from the footage. Collage and experimental photography and video heeled, with the multilayered works. Using

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<sup>36</sup> Here is an example, from the performance that is bellow "Imponderabilia"; The document of arresting Abramovic and Ulay, was used for their imprisoning, here the same document, when received, is used for indicating the unexpected end of that performance art-piece.

<sup>37</sup> As it was mentioned above

<sup>38</sup> counting sites and email

<sup>39</sup> international, national, regional or local

<sup>40</sup> Galleries, museums, theaters, film makers, performing groups, etc

archiving material has reached first pick with situationists, who were gathering small garbage as urban waste.

The ascent of performance art in the 20th century implied that artists turned out to be intensely dependent on documentation as a record of their work, due to its nature. A comparative issue emerged in connection to the Land artists<sup>41</sup>; the interventions which were realized on the field regularly annihilated by every



Image 1.35 Mark Dion, *Tate Thames Dig*. 1999  
Credit: Heathcliff O'Malley

natural phenomenon, like wind or rain. In parallel, Conceptual artists<sup>42</sup> regularly harnessed documentation; In practice, the documentation was quickly adjusted to having the status of work of art. Thus, the structure of archiving was a fertile ground for the work of some artists and adopted as a form of art, named Archive Art. Tate Britain marks two examples in this discipline; for his artwork *Tate Thames Dig* (1999), Mark Dion filtered the residue beds of the Thames and showed the substance in wooden cupboards at Tate Britain, in London (Image 1.35). More than six years later, Jeremy Deller, in collaboration with Alan Kane, ordered his epic *Folk Archive*, which reports pop culture around the United Kingdom and Ireland ("Archive – Art Term | Tate" 2019).

#### 1.2.4 Categorization of Archives of Art

Archives are separated into two categories; this dividing is based on the mediums used in the archiving process as well as the placement of the archive. The first one is the material archive, placed in a building and the other one is the digital, which could be saved at computer memory and digital media. The first category is the oldest; it is space demanding and the user

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<sup>41</sup> See Intex of terms "Land Art"

<sup>42</sup> See Intex of Terms "Conceptual Art"

needs time to reach and searches physically the requested information. These old-fashioned archives are commonly found as libraries, museums or material collections of objects. Occupying a lot of space and urging a considerable time in searching, the urge of digitalization in this field was born. Thus, on the other side, there is tempting of minimizing the space that an object or more needs for being stored and globalizing the information. The space-demanding structures of museums, collections, libraries or just archives could not cover the needs of expanding the archives in inputting new documents and material. More and more artists donate their archive to art archives<sup>43</sup> and space should be expanded in all the ways.

Advancing the archiving from the technology, after the World Wide Web invention, the solution of an intersecting and almost limitless archive is already a fact. Institutions, companies, and governments digitalize their archives from analog documentations (films, photographs, texts, maps, etc.) to scanned documents, digital image, video, and audio, 3D maps, Photogrammetric urban-scapes, 3d scanning, 3d models, etc. In these formats, the damage of the material is no longer a problem. The only concern is the updating of their formats. Moreover, the digital object can be multiplied for being part of different spaces or being linked to being approached from different resources. Thus, people who have the “key” (code) could access to this digital archive from their own place. The necessity of global access to each information is almost solved. This interaction, in terms of Lev Manovich (2002, 2<sup>nd</sup> chapter), caused crucial changes to the flow of archiving history. From the world based on the paper, the humankind passed to a world based on digitality.

There are numerous examples of digital archives, accessed from the internet, around the world. The cases of the *Memory of the World Register* ("Memory Of The World" 2019) of United Nations, held by UNESCO in 1992, the Internet Archive ("Internet Archive: Digital Library Of Free & Borrowable Books, Movies, Music & Wayback Machine" 2019), the Virtual Archive, the DIVA, are some of these. Among them, there are archives which are containing art, such as the



*Image 1.36* Memory of the World Register  
UNESCO

<sup>43</sup> Based on the information of the webinar “Memory, Archive and Conservation”

significant archive of Tate Britain, Pompidou Museum, Museum of MoMA including a variation of audio documents, the Archive Of Digital Art (ADA), the very innovative Prado (on Google Earth) and the Van Gogh's Letters with numerous translated letters in the collection.

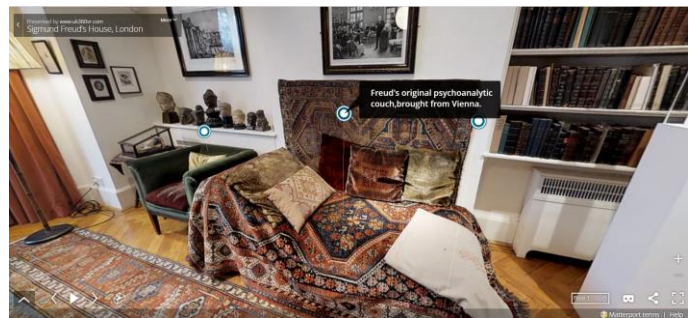
### 1.2.5 Space and Archive

As it was mentioned above and based on Tate's website description, an archive is "a store, traditionally, of documents or artifacts of a purely documentary nature" ("Archive – Art Term | Tate" 2019). So, it has spatial elements as well.

Also, by considering the new types of archiving, there is a visible turning back in a spatial perceiving of the action of archiving<sup>44</sup>. The new archiving types have the opportunity to use the digital element of occupying space and be perceived as libraries, museums or similar spaces. It is more than a simple digital space. It is a kind of a memory palace, in which the information textual, sounded or visual can be inputted, without the difficulty of creating a memory palace and revisiting the information again.

This is the thought that Google adopted in 2011 and created the *Google Art Project*, an immersive online museum. The visitor can have virtual tours in more than 385 rooms of 17 museums, including the Tate, the New York Met, and the Uffizi in Florence (Waters 2011).

There is another kind of archive, designed as a virtual museum. This case can be found in *Sigmund Freud's House*<sup>45</sup> (Image



*Image 1.37 Sigmund Freud's House*



*Image 1.38 Sigmund Freud's House – Dollhouse View*

<sup>44</sup> Even in digital ones, for a good UX (Users Experience)

<sup>45</sup> The museum can be navigated at the following link ("Explore Sigmund Freud's House, London In 3D" 2019)

1.37 and 1.38), which offers a 360 photogrammetric virtual exploration in spaces of the museum, like walking in the same museum, captured with Matterpost Camera 3D for the most accurate result.

### 1.2.6 Performance Art Archives

Museums and collections play a very important/significant role in preserving art files. There are also numerous archives of art and artists that work under the same ideal, preserving and re-showcasing art. There is the example that was given above, the Circle of Performance Art, a dedicated archive to the performance art, but still a problem with documentation as well as understanding the feeling/ sensation of the artwork. But no one offers an immersive experience. The experience of performance is sensory, and thus, it makes sense to be represented in an archive to create the same feeling as the original piece. Even in specific books dedicated to archive science<sup>46</sup>, words like “virtual” and “immersive” could not be found. The way we preserve the world has changed from the exponential growth of digital technology; thus, it “reflects to ourselves, interacts with the world and creates” (Broadhurst, S., Price, S, 2017. 2). As Heidegger and Merleau-Ponty observed that by building tools/ instruments we project around ourselves a mediated world; thus our “somatic limits” spread to include this new reality. This happened in the past as well, when oral stories become text, lived knowledge turns form to an encyclopedia and the creativity of a person becomes an exhibition, concert, etc. In this sequence, it is reasonable to engage the new media in each practice that could be benefited by it. Thus, the most effortless way to approach and engage an archive until now is through a multi-sensation experience, just like the knowledge that a child takes from a museum.

The preservation of the documents and documentation is beneficial for the public, “for the purposes of the



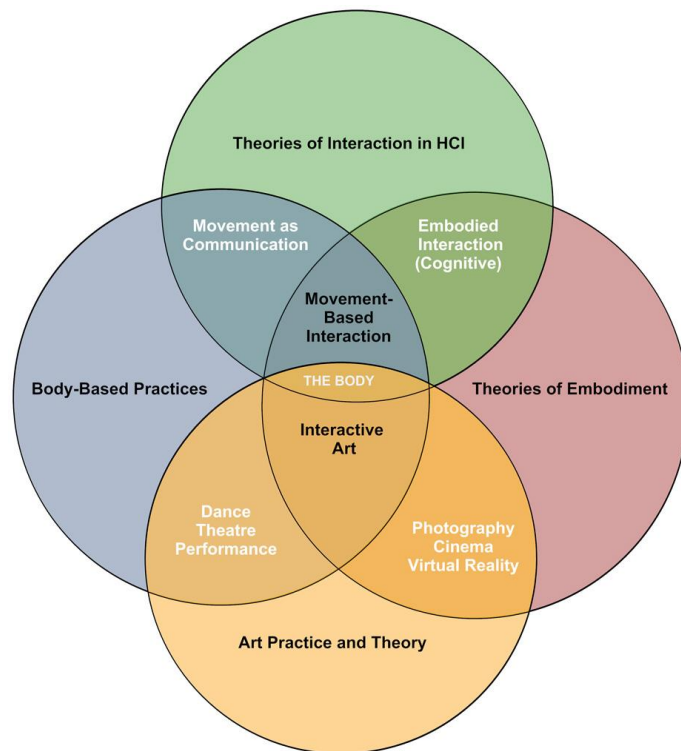
*Image 1.39 Video Still from The Challenge of Archiving Performance Art (Afternoon Session).*

<sup>46</sup> Such as *Dictionnaire des archives* (Afnor, 1991)

management and justification of the rights, [...] as well as for the historical documentation of research” (Coeure, S., Duclert, V, 2011. 4-5). So, is it possible to use this immersive medium for our advance and as a message to the global audience and researchers of performance art? Until now, we have archives (like ubu.web, electronic art intermix, lada.org, etc) from a third person view as a viewer of a screen or printed media. We hadn’t the opportunity to live the immersive experience of each artwork. Through virtual reality, the audience can attend the performance.

Due to the importance of conserving world’s cultural heritage, many institutes and organizations try to find a way to preserve these treasures. One of these institutes is the Asia Art Archive. This concern is not a new thought; from the already realized conference in October of 2010, separated in afternoon sessions, titled “The Challenge of Archiving Performance Art” the question about archiving this medium had already been arose.

So far, performance art lays in the ephemeral zone of practicing, and by the term, it is impossible to be repeated. Even if it is reenacted in purpose to be the same, it is not, because the rhythm differs and the “nowness” and hereeness have changed. But still, some of the researchers use to reenact or trying as an audience to re-experience the performance artworks that the need to explore physically. Of course, it can be documented but until now for experiencing it, somebody has to engage with it by performing as a beginning point, in the same way,



*Image 1.40 Interactive Art and connections*

that the researchers and simultaneously performers of “Live Art Salon”<sup>47</sup>. Documentation methods should be mutable for suiting in each performance. For researchers of “Live Art Salon” there is no repeatability but the experience of performers and audience was similar between the first and the second reenactment keeping that there is a big gap that past performance is left here and this experiment it was easy for the audience to experience the performers in one or two similar repeats. Although the first base is not the recreation of the second one audience still have the living perform at hard work in front of their eyes that an important element of understanding performance art is to experience it.

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<sup>47</sup> A performance experiment, aimed in documenting the artwork, organized for the purposes of the unit “How do we document and archive performance?”, part of webinar “Memory, Archive and Conservation” (Tate 2019)



Image 2.0

## 2 The advantage of technology in Archiving Art

*Real but not actual, ideal but not abstract*

Marcel Proust<sup>48</sup>

From the phrase of Marshall McLuhan, “the medium is the message” (McLuhan 1967) as well as from the first chapter of this paper was clear that the contemporary medium is human consciousness. The consciousness is a meta-factor of cognition and intelligence, which indicate the reality in which one exists.

But, getting things from a start; is reality real? And which reality is real? These are two questions of considerable importance. As William Gibson noted “Was it Laurie Anderson who said that VR would never look real until they learned how to put some dirt in it?” for speaking about realities (Gibson 2013). Thinking of Schroeder’s fundamental experiment about reality and perception, nothing can be real and at the same time, everything can be.

Crossing philosophical approaches about reality and perception, from the ancient Greek philosophers to the recent philosophical theories, there is a big talk about reality and perception. Deleuze conceptualized virtuality, by placing it as a result of a surface effect caused by real and material interactions; the time that a user utilizes a computer, the screen shows an image, which relies upon physical interactions occurring at the level of hardware. The window of the screen is in no specific place in actual space, but it is undoubtedly real and capable of interaction. It is about cognition. The described virtuality is a sort of potential results that realized in the actual. Summing up, “it is still not material, but it is real” (Deleuze).

All these happen because of the existence of some approaches of Representational Theory of Mind by creating logical links between objects and stimuli of actuality and virtuality. Visitors of digital realities are like the observer of the experiment of Schroeder, they have no clue of the inner reality, they can just perceive the reality that is given to their senses and is familiar with their cognitive level. This happens when somebody is out of the representational scene.

On the other hand, there is the internal perception. Now, they are not there but still, are somehow. Spatially (in-situ), it is a kind of heterotopy in the terms of Michel Foucault’s theoretical approach. Replacing the concept of the mirror with Virtual Reality, the following

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<sup>48</sup> A phrase describing the approach of Marcel Proust about Virtuality

sentence which describing this utopian object is still correct; “[...] a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent” (1967). But at the same time as Foucault suggested for the concept of the mirror, “it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror, I discover my absence from the place where I am since I see myself over there” (1967).

The Dasein<sup>49</sup> of Heidegger becomes Digi-sein. A new kind of ontology, a conceptual representation of one’s existence in the digital space. This virtualization of the body creates a double of visitor’s self, and the id and spatial existence changing places during the hole visit. This double is a Lacanian mirroring as Foucault analyzed poetically above. This double realizes movements visitor’s and it is another body, a virtual one; not a stranger’s but not the physical one of the users. It belongs to a virtual world. There where the physical body of the user is not belonging and not existing. With this realized virtual body visitor can navigate himself in the VR environment. This space has virtual elements and objects. An archive in such a space is composed of virtual documents, photographs, videos, etc. and still keeps some realistic elements for targeting to users’ cognition through the principle of space imitating of the Representational Theory of Mind. The user can understand the environment and act virtually with his new body at the same time that all the orders come from his mind. Thus, he preserves the virtual world as real, because he can claim Descartes phrase “I think therefore I am”. So, at the same time, he is natural or virtual, depending on an outer observer.

## **2.1 The need for a new type of archive**

The creation of the concept of a new type of archive demands some conceptual work in the steps of Representational Mind Theory. Results of a quick mind map (Image 2.1) indicate that the concept of archive is inextricably linked to the preservation of memory. As it was written in the previews chapter, the idea of creating archive structures and preserve the culture led the ancient brain athletes to create mind palaces.

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<sup>49</sup> An existential theory of Heidegger, about the human sense of existing and being.

According to Gaston Bachelard, topoanalysis is a method to approach the mind reading special factors. Many artists use topoanalysis for developing projects and digging out resources of inspiration from their own memories, as an alternate of brainstorming method. Psychologists, influenced by Carl G. Jung methods<sup>50</sup>, study human psychology as navigating in a structured building or an existing place.

As each concept has different parameters, memory can be viewed multilevel. Locally, memory is called the space in which they are stored and from which information is consciously retrieved. As a function, memory refers to the ability to store, retrieve and link information that is vital both for survival and for personality development and acquisition of knowledge. While existential, it is "What gives us the meaning of ourselves and the temporal continuity of our very existence. It is our ability to recall who we are, what we have done in the past and what we are planning in the future. If we could not remember information about ourselves and our actions, then we would lose an important part of our personality. "Finally, neurologically, memory is part of the superior functions of the human central nervous system. It is directly related to perception, consciousness, thought, learning and language.

Memory is a field dealt with by the science of Psychoanalysis, which develops a complete theory of understanding the functioning of the human psyche. While pursuing the deepening of the "systematic psychological analysis of the landscapes of our inner life", he suggests Bachelard's local analytical method in his book "Poetics of Space" (Bachelard 1982). The memory could keep the keys of the past if it was objective. But according to Lefevre, memory works as a poet, not as a historian; there is always the filter of subjectivity over the objective image. That is the strongest reason for creating an archive. Paradoxically, the archive begins to exist if somebody uses his memory to create it.

In the past research, titled "The Poetics of Memory" (Kanellopoulou 2016)<sup>51</sup>, there is an analysis from case studies on how artists use the element of memory through the existing space for art production. In this analysis, topoanalysis played a significant role in navigating the reader. But in a reversed function, to create a conceptual plan for designing space suitable for presenting

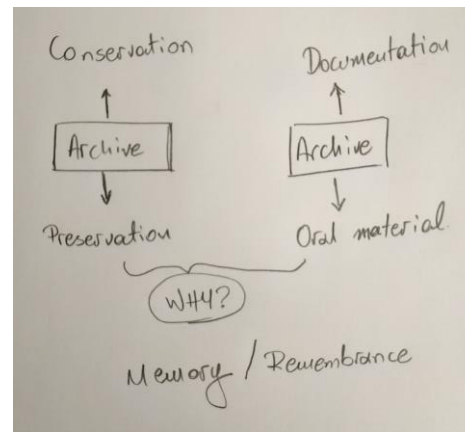


Image 2.1 mind map about archive

<sup>50</sup> Referring books such as Four Archetypes of Jung

<sup>51</sup> "The Poetics of Memory" is a theoretical research accompanied the thesis "διεπαφή: the on-touch project"

already existing performance artworks in virtual. As the memory could be analyzed in loci<sup>52</sup> as an actual space, thus virtual archives can be analyzed, especially since it is already built as, including all the elements that make it readable as a real and existing space. Through the method of topoanalysis<sup>53</sup>, and by using the architectural principles of Neufert (1970) and Bauhaus, one can re-design the ideal space, gathering all the documents and re-enacting simultaneously the performance; it looks like a mind palace but remoted from the narrowness and mortality of a human brain.

In a similar mnemonic structure, the situationists were turning to explore the urbanscape by perceiving it as a series of feelings and experiences. Thus, experience and feelings became a place for those artists and gained spatial characteristics. And the artwork should be existing in the same place, in-situ. As they developed a spatial memory and in-situ practices.

## **2.2 Exhibition design and exhibitions' curatorial design**

The audience can navigate themselves freely in space, but the main study is realized before installing the exhibits. For this exhibition's design, there are three narrational navigation methods that are proper.

The performance in the first view; this category keeps the artwork in the first foreground and gives the opportunity to experience the artwork before exploring the archive. This approach could be suitable for the majority of the audience. But there are some drawbacks. Some performances have a difficult concept and they are designed in the way that people could read something before experiencing the artwork.

For covering this parameter, the second narrational method puts the performance in parallel or in the same space with the archive. People could experience performance and have a meticulous study on the exhibited documents and the additional material. Often, this method is distractive and misleading from the aims of the artwork, thus the separation of performance space and exhibition space for the archive is preferred by curators. In this case, the audience can choose to experience the artwork first or to access the archive.

At the third narrational navigation method, the audience can access artwork after passing and exploring the archive. In this case, people can have every information for the artwork, but sometimes they choose not to experience it, because of the over-information. For

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<sup>52</sup> Loci (plural of Locus) is the place, the exact geographical point. (see Intex of Terms)

<sup>53</sup> Topoanalysis is a term analyzed in Gaston Bachelard's book *The Poetics of Space* (1958. 8)

avoiding this phenomenon of a disinterested audience, sophisticated curatorial design of the exhibits is a necessity.

For the interior space, the most common narrational methods of presenting an artwork simultaneously with the archive are the given above. But for the public space things are not exactly the same. The indicators for making it clear that there is an exhibition of the archive differ. Recommended tactics suggest big labels and bright lightings on the outside and after the entrance of the exhibition space; the location and the clarity of the entrance are of the utmost importance for inviting and orienting the audience.

Analyzing in a *topo*<sup>54</sup> level (topoanalysis), this place, the door is one of the most significant points of the building. Traditionally<sup>55</sup>, the main entrance creates a dialogue between the exhibition and the citizen. This point is addressed to the visitor of the exhibition as well as the passing one. For the artist Do Ho Suh “it’s really about crossing boundaries, not only physical but also cultural boundaries”<sup>56</sup> and passages (Image 2.2) have that function, they offer the transition in the way that marks the



*Image 2.2 Do Ho Suh, Home Within Home. 2014. installation view*

beginning of a different situation. It symbolizes the way out of the pedestrian everyday world and the initiation into the art world. It is the intersection between the controlled and the uncontrolled space.

The first room in the interior should be lightened and spacious. Topoanalytically, it symbolizes the welcoming and corridors conceptualize the links between two different situations/states.

In a total, a virtual exhibition space for not distracting its aim should be made by common materials, like the original structure. Otherwise, a kind of uncanny feeling is taking over and corrupt the experience.

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<sup>54</sup> Topos in Greek is the exact place

<sup>55</sup> In the existed and material architectural structures

<sup>56</sup> "Artist Do Ho Suh'S Houses Of Memory | Financial Times" 2012

## 2.3 Advantages and Disadvantages

The main advantage of this concept is the purpose (telos) of the project. The preserving and conserving the information in cultural, aesthetic, experiencing and spatial level. The very recent unpleasant and breathtaking example is here to remind the necessity of preserving cultural heritage. The destruction of the Notre Dame of Paris which was held on the evening of Monday 15 April 2019, due to an accidental fire at the rooftop, suggests the importance of digital three-dimensional information. Every picture, video or even sketch of something that is belonging to the framework of Art, every single information is a cultural memory, a memory of human heritage. In a three-dimensional capture and model, the scale of the actual building is the only differentiating factor. Based on the archive of a 3d model of Andrew Tallon (Image 2.3), the French government could proceed to a precise recreation of the magnificent gothic design of Notre Dame's roof and spire.<sup>57</sup> This genre of archiving data seems to be a convenience for the accuracy of recreating or reproaching a work of art. Furthermore, combining the three-dimensional capture with a virtual reality representation in the actual scale (1:1) the audience could have a common visual experience.



*Image 2.3 3D Model of Notre Dame*

Of course, there are disadvantages in using a virtual reality representation of an existed artwork. The Dasein cannot be applied here, it is replaced by the digi-sein of the visitor. This kind of sensation is the one that indicates to the visitor that it is not the actual reality. It is the one that connects every realistic element designed in the virtual space with the uncanny.

But furthermore, there are more difficulties using the virtual space both virtually and physically. The subjects that should be noticed for been studied on each occasion is the body of the visitor and the body of the performer. Embodiment, realistic/non-realistic avatar. Also, dizziness and disorientation are two familiar disorders of navigating in virtual reality.

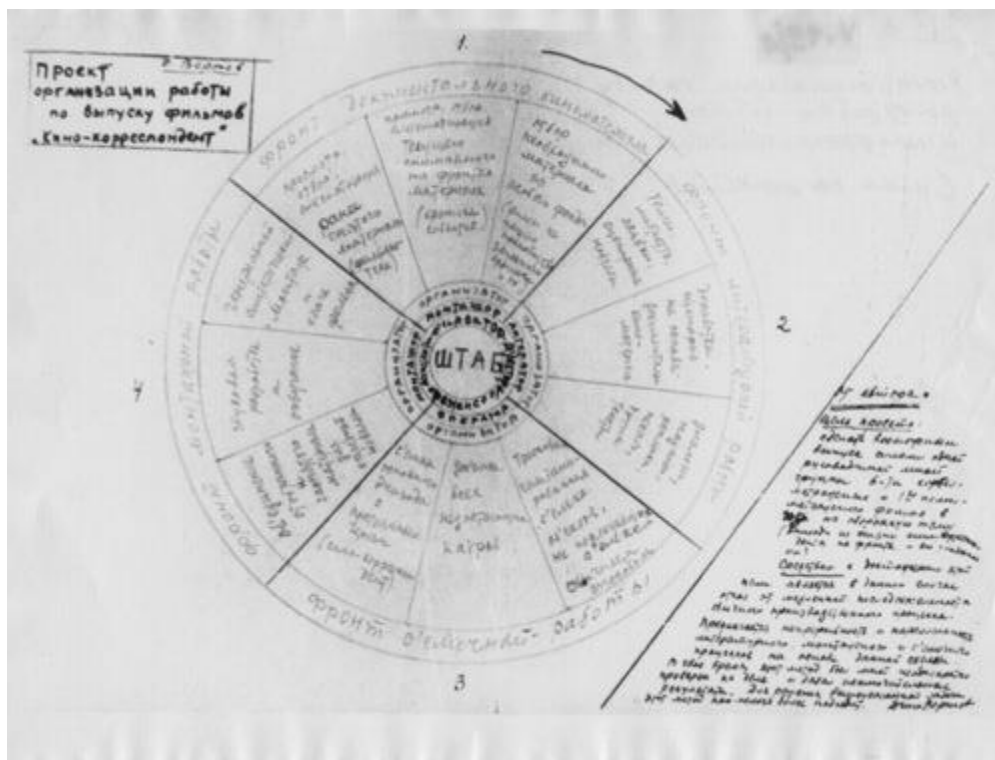
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<sup>57</sup> "Unique 3D Model Of Notre Dame Cathedral Could Help Reconstruction Efforts" 2019

## 2.4 Usages in art and research

A three-dimensional archive is not just about restorations and 3d design or maps; it is about spatial memory. “One cannot relive the memories”<sup>58</sup> but he/she can experience the same subject again. Without experiencing a situation, this situation could never be memory and body experience, the first and most important thing for experiencing, understanding and observing in first person view.

The navigation experience puts the visitor in the place of a figure exploring the space by himself physically (walking) and by teleporting. Ideally, the audience is the protagonist of Vertov’s experimental movie *The Man With The Movie Camera* (Vertov 1929), moving in a first-person view, without a visual body in the purpose of not distracting the experience due to the differences with the body of the user.



*Image 2.4 Sketch of Dziga Vertov about human perception and view.*

<sup>58</sup> As Nobelist in literature and songwriter Bod Dylan quoted.

## **2.5 Concept and objectives of an International Virtual Archive of Performance art**

On December 2016, when I was in Venice, during International Performance Art Week, presenting a performance artwork of mine, I met Stelarc. We had some conversations during those days. The last day before leaving, he offered me unwittingly a precious present through a conversation between me, Boris Nieslony and him. Boris Nieslony already developed complete research about performance art and he created a diagram which includes every single kind of performance art. Thus, Stelarc just teased us asking if it is possible to gather every single documentation, especially videos, in the biggest archive of Performance Art.

That idea seems huge but worthy. Back on the time, even if I didn't have the technical tools, thus the mentality, to approach a way of realizing that idea back to those times, many times I was thinking about archiving every material that I could find. Sometimes, there is no documentation of past performances. "Mirror Check" is an excellent example of performance with no video documentation. There are some explanations, the re-enactments under the orders and teaching of Joan Jonas to young participating artists, but not the exact video-documentation of 1977 or more than two photographs for this piece of art.

After presenting some more performance artworks of mine, I was really anxious on how I could document them for my audience; in which way I should realize documentation for help every viewer to understand, to feel or to be engaged by every art piece, no matter where he/she is. I was worried that there is a significant gap between watching documentation from a specific point of view and be a part of it with his/her presence.

Moreover, the procedure of archiving could become really complicated because of the branches that every single art piece has. For example, a performance could be about an activist point of view, a limitation breaker, designed for a specific space and using the actions of the audience to complete the concept. Just like *Imponderabilia* (1977) of Marina Abramovic and Ulay, presented at the International Performance Art Week in the Galleria Comunale d'Arte Moderna in Bologna (now MAMBo Museum).

Summarizing, the creation of an archive suitable for the medium of performance, which is based on experience and many times the participation of the audience is an urge of significant importance. The IVAPA Project could cover this gap in cultural conservation. The objectives of the project are the eutopia for performance art; preserving and conserving as well as approaching a bigger audience from all over the world, through utopia and pantopia that a virtual environment is related.

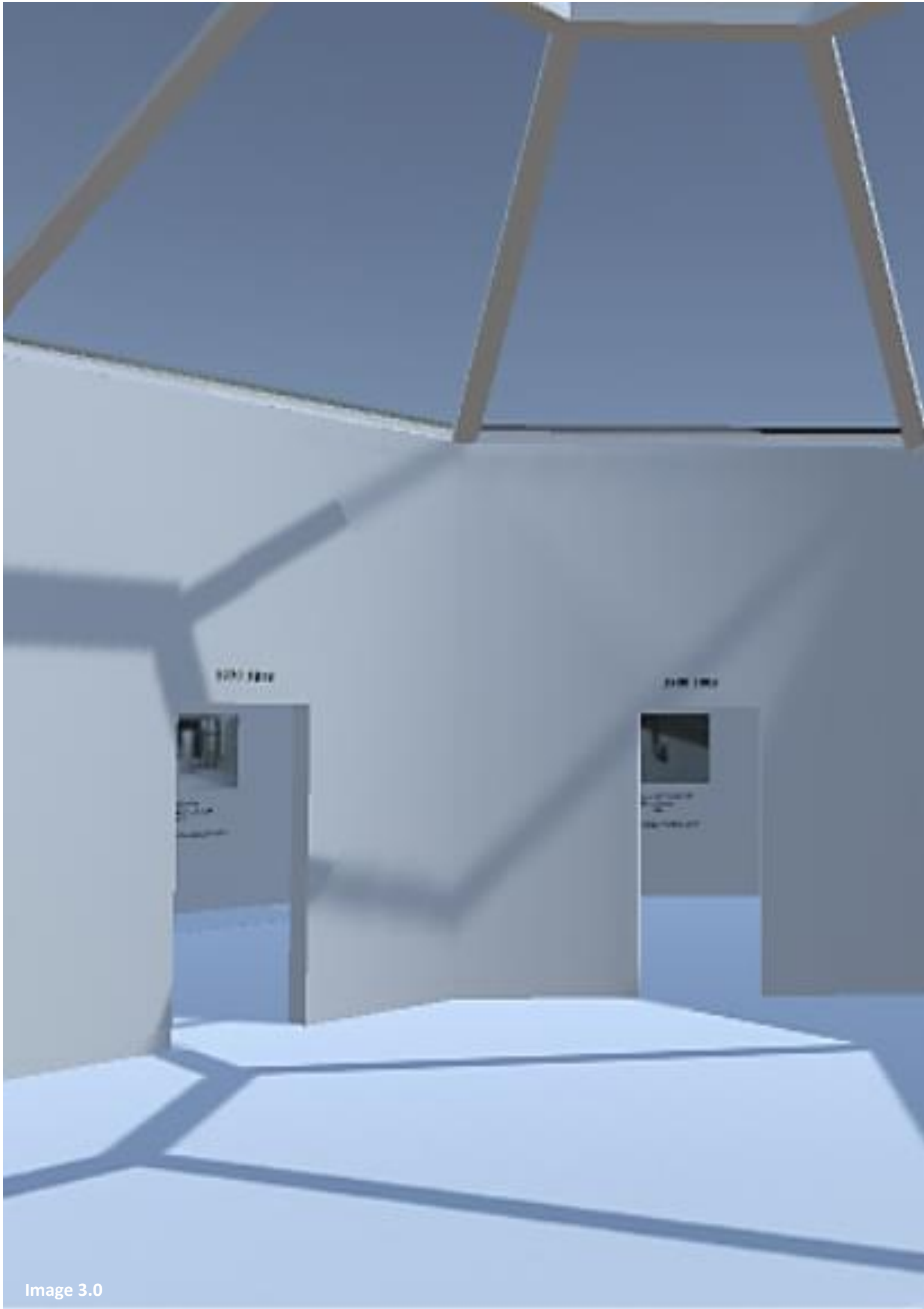


Image 3.0

### **3 The International Virtual Archive of Performance Art**

*Whatever you can with your body,  
you as an avatar can do endlessly.*

Marina Abramovic<sup>59</sup>

#### **3.1 State of Art**

The International Virtual Archive of Performance Art is an archive developed in Virtual Reality environment. The purpose of this archive is to preserve, to showcase and to help the audience to immerse to each performance of it.

#### **3.2 States of Work**

##### **3.2.1 IVAPA Prototyping**

For realizing the International Virtual Archive of Performance Art, it is highly demanding to the research for specific Performance Art pieces.

###### **3.2.1.1. First Performances Choice**

Beginning with sensation as though of realization in this project, the main thought was to reproduce the performance in its environment. The first performance which was considered to be realized in the virtual reality environment was Imponderabilia, it was the same example of performance art which was the first slide of Peggy Phelan's lecture in the Symposium Live Culture (2003); an art piece created by Marina Abramovic and Ulay and realized at the Galleria

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<sup>59</sup> ("Marina Abramovic - Acute Art" 2018)

Comunale d'Arte Moderna at Bologna in the framework of International Performance Art Week festival in 1977. In this performance, the two performers stood naked face-to-face in the entrance of the gallery; “the idea was the artist as a door of the museum. [...] So, the public entering the Museum has to pass sideways through the small space between us. Each person passing



*Image 3.1 Marina Abramovic and Ulay, Imponderabilia*

has to choose which one of us to face because the entrance is so narrow, they could not go frontally” (*Marina Abramović And ULAY. Imponderabilia. 1977/2010 2019*). I will follow the same though with Abramovic, as she adds for the re-performance of this art piece at another exhibition by two couples “what kind of reaction and response the public will have” (*Marina Abramović And ULAY. Imponderabilia. 1977/2010 2019*).

In this project, the need for this immersive experience of reviving and reviewing performances makes this specific performance the priority of the project. It is important to mention that this performance was reenacted virtually by Eva and Franco Mattes in Second Life ("Eva And Franco Mattes > 0100101110101101.ORG" 2019). There, in contrary to the present project, the viewer can approach and watch the performance through the screen of the computer; here, the proposition is to have an immersive experience of each performance by getting to space and move physically between performers as being there. One step farther than an exploration of “a potential and even virtual new sense of embodied self” (Broadhurst 2017, 1), by taking the environment as a new factor.



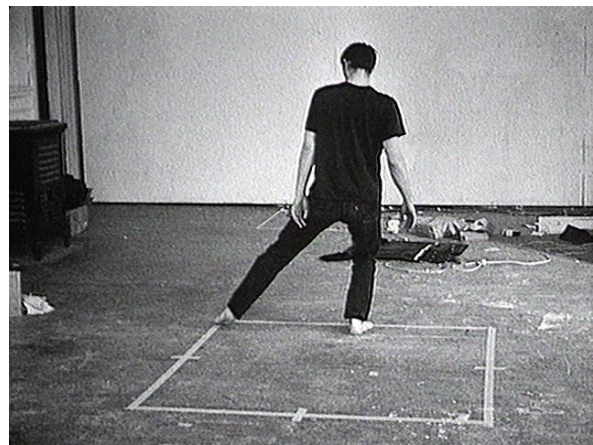
*Image 3.2 Eva et Franco Mattes, Marina Abramovic's imponderabilia, (2007)*

By embracing the virtual body as the performer's body in the project, many times there are some props or site-specific elements or movements. As it is notable at the rest two performances of the prototype. In the *Mirror Check* (1970) of Joan Jonas (Image 3.3), the artist stood in front of a wall nude and was checking her body through a small round mirror, "seeing 'a succession of places unfolding in time', while the audience watched from a distance of thirty feet" (VernissageTV 2014). "It's the shamanistic idea – the performer goes through the actions so that the audience can experience them also. It takes you into a space that you wouldn't otherwise be in" ("*Mirror Check* @ Joan Jonas. 1970." 2019), Joan Jonas declared this feministic scope and action.



*Image 3.3 Joan Jonas, Mirror Check, 1970.*

For including the first man of this archive, Bruce Nauman's *Wall-Floor Positions* (1968) was chosen, but because of the fragility of the MoCap suit and the length of performance (1h 05m), it was replaced with the performance *Dance or Exercise on the perimeter of a Square* of the same artist, created in the same year. In a square made by paper tape Nauman exercises by stepping under the sound of a metronome, tapping every corner and every middle of each edge of this square. He considers every movement as an alphabet of a conceptual and temporal dictionary and thus he creates artworks based on the simplicity of movement.



*Image 3.4 Dance or Exercise on the perimeter of a Square, Bruce Nauman. 1968*

### 3.2.1.2. Organizing and Realizing the project

Designing of a pipeline of steps that should be taken as a fundamental action. After choosing the first three performances that would be the first inputs in this virtual archive in parallel with a research about each performance in order to understand in deep the specific art

piece for re-enact it and re-design it in virtual space, it was crucial to re-enact the performance, debug the movement captured, design the 3D avatar of the performer.

### Re-enactments of Performances

For re-enacting every performance, it is necessary to learn morphologically the performance by studying the existing footage and relevant artists' or visitors' texts. All the re-enactments were realized with the MoCap suit (Perception Neuron Motion Capture Suit) (Image 3.5 and 3.6). Moreover, there was a test with motion tracking system (OptiTrack) for Nauman's performance without the willing results.

In the first days, there were problems with the MoCap suit (Perception Neuron Motion Capture Suit). The first experiments were made with a suit which had a broken pin in a connection of neuron. This leads to a lot of bugs in output data during the move of the hands; the problematic connection was at the right shoulder at the second series of experimentations were bugs as well due to the lack of the right calf (leg); there were two pairs of the left calf (leg). After finding and replacing the misleading part, there was the last problem to solve; many of the neurons were uncalibrated. Thus, the next day was for recalibration of all the sensors. Finally, after finishing the calibration, by rotating the sensors in XYZ axons, the experimentations were restarted with accuracy. Firstly, some simple body movements were completed for being sure that everything is going to work. There was a notice of dysfunctions on capturing motion, while wearing the suit, in a distance of 1 meter or less from the laptop. Moreover, 3 neurons were damaged from past usage.



*Image 3.5 Hand sensors of Perception Neuron*



*Image 3.6 Wearing the MoCap Suit*

Thus, the re-enactments of the performances have been done, wearing Perception Neuron Motion Capture Suit (Image 3.7). There was a different re-enactment for each performer because the movement differs. Thus, each part was studied for having the most accurate re-enactment, conserving the same rhythm, tempo and time. Thus, the duration of each animation is the actual size of the performance from the beginning till the end, before getting in a loop, except the two animations of *Imponderabilia*, in which Abramovic and Ulay were standing and breathing, which loop correspondingly from the 1'.37" and the 2'.11". This non-synchronicity in the loop was kept for blending the two loops visually.

For *Imponderabilia*, the difficulty is located in the long duration bodily stability and simultaneously trying to move the exact thoracic muscles for having the illusion of breathing in animation. In fact, it is a minimal constant rhythmic movement which should be real at the same time. The rhythm that Marina Abramovic breaths are different from Ulay as one can understand by watching video documentations in close up, the same goes for the small movements that were made. The motion capture was following. After finishing each performance, there was a time demanded to study the next one. The performances should have a similar breathing and movement tempo for carrying the same qualities. The first experiments were very still, the solution was the realization of very small movements with hands and to breathe deeply for achieving a natural shoulder and thorax movement.

For *Mirror Check*, the virtual re-enactment is based on the documentation of re-enactments at the exhibition "Rooms 14" (Fondation Beyeler, Switzerland, 2014) and the documented instructions of Joan Jonas; as it is mentioned above, there is no video documentation for the original performance artwork of 1970, only two photographs from different spaces<sup>60</sup>. The instructions to each re-enactor are to take his/her time to study his/her body through the small round mirror. Here, it was preferable to keep the time limits of the original performance. Thus, the motion capture lasted 10'.24".

For the performance *Dance or Exercise on the perimeter of a Square* (Image 3.6), it was a necessity for re-enactment to learn choreographically the movement and how to reproduce it (rhythm, rotations, repetitions). This was the most difficult movement until now, because of the differences between female and male physiology, and thus movement. The big side step of Nauman is difficult for a short performer. But thinking the attachment of the movement in the 3d body of Nauman, the decision was to keep it as accurate as it could be. Theoretically, if another approach was chosen, it would be acting and not re-enactment/re-performance.

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<sup>60</sup> The photographs are on the exhibition in *CheckMirror.exe*



*Image 3.7 Reenacting Bruce Nauman's Performance*

## Design

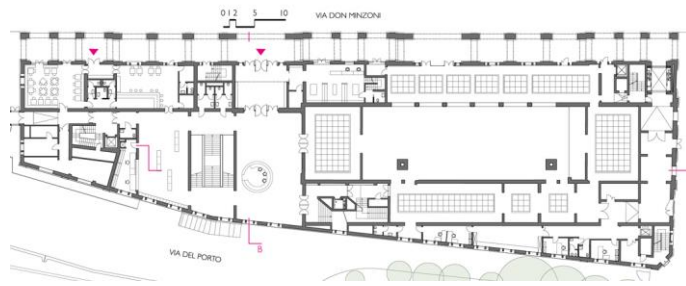
### **Space Design, Lights and Props**

The first thought was where and how the archive is going to import in the space. Thus, the solution of a virtual exhibition in parallel; this could have an educational role, to explain and describe the performance through the given and presented materials of each archive. The plan that was described in the previous chapter, of creating three different narration lines using the space as the main storyteller is the first target.

The most difficult part of the process was the research, especially the one connected with the spaces (galleries, museums, studio's, public places) where performances took place for the first time.

CAD is a basis in contemporary design. Due to the first bachelor and master studies as a civil engineer, it is already known that 2D AutoCAD is quite effective for creating architectural structures during my studies and my stage. So, it would be reasonable for one used in a CAD environment to use 3DsMax for creating space.

For modeling the space that Imponderabilia took place, Galleria Comunale d'Arte Moderna of Bologna, I faced some problems in the beginning. The first difficulty was the space by itself. The Galleria Comunale d'Arte Moderna has become the MAMBo (Modern Art Museum of Bologna). Thus,



*Image 3.8 Floor Plan of MAMBo (digital plan of the building in 70's and 80's)*

primarily I had to discover and recover the previous architectural design of the building. With the indispensable aid from the archive of MAMBo, after calling them and asking for archival material of the architectural plan, I have got the exact floor plan of the space via mail from the archive of the library of Museum of Bologna (Image 3.8). For the project's effort and actuality, I recreated the architectural space based on this plan, by inputting it in the 3ds Max as a plan.



*Image 3.9 façade of Museum of Bologna nowadays with the old exterior architecture preserved*

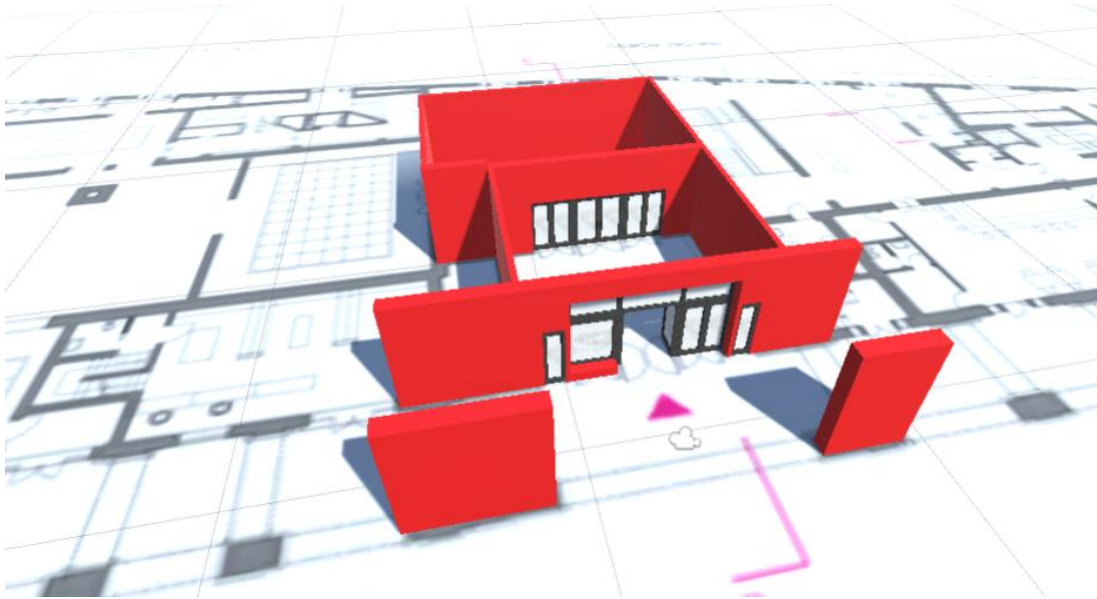
For the heights, I used the façade of the building from Google Maps (Image 3.9) and my previous knowledge on the museum architecture (as a former civil engineer) for cross-examining the exact heights. For using the photograph as a source, I replace its upper side in AutoCAD by horizontalizing and verticalizing it's façade's edges and stretch it in Photoshop under a scale 1:1 for horizontal and vertical size. The second problem was if the video documentation was captured from the interior or the exterior of the gallery. After searching and observing frame to frame the video documentation and photographic material, I found that the main video documentation was taken from the exterior of the building. This helped me to place the opened doors and the two big white temporary boxes in the exact point. After this research, I understood that the architectural details that are visible in the façade of the building on Google Earth (Image 3.10) are the same as well as the door. The designing of the space in which I would input the archive was easy; I use the interior for presenting texts of the artists, art critics, audio and video documentation and photographs. Every material has a footnote text which referring to its source. In the first experimentations I use only the first room, but the result was not expected. This material presented as an exhibition should take over more space for creating the impression of a big museum's exhibition. In the second room, there are big walls (7 meters high); space is ideal for video-projections and visual material. In the back room, I kept the



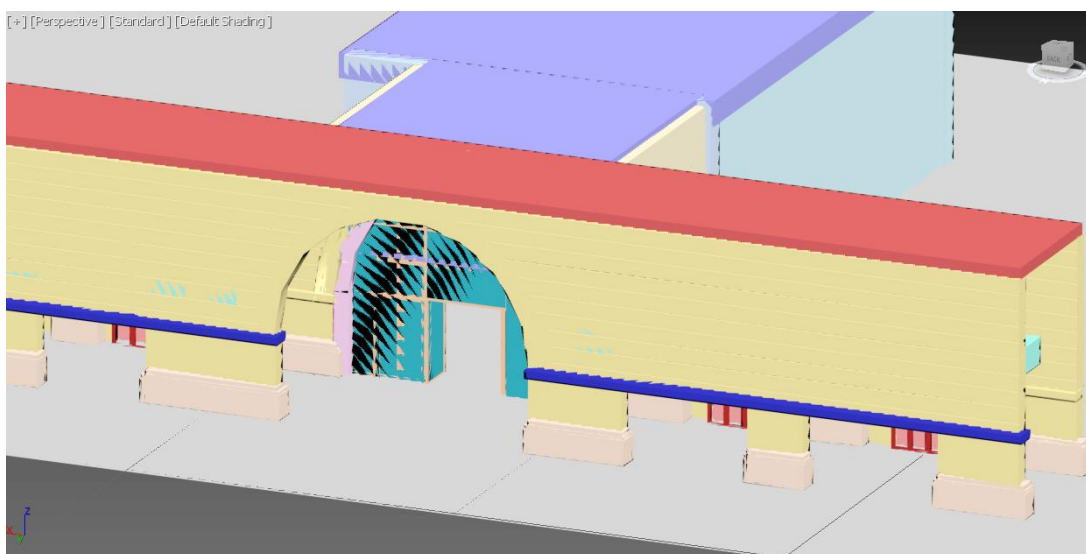
*Image 3.10 architectural details from Google Earth*

lights in a soft intensity (spotlights, intensity 1) and I added specifically spotlights in front of the photographs. In contrary, the first room has enough light (3 spotlights, intensity 4-6). There are also spotlights at the outdoors corridor, there where the navigation begins. The external

lights were just for creating the same shadows in the bodies and the building as it is noticed in the photographic and video archive. For enhancing a proper narration to the audience after passing between the two bodies virtually, the texts in the first room are grey (RGB 187-187-187) and in the second room pure white. Finally, I recreate the space by adding two more rooms at the back room, ready to host an extension of this archive and two more rooms in the façade of the building from the left and the right side of the entrance, based on the floor plan.



*Image 3.11 3D Museum of MAMBo in process*



*Image 3.12 3D Museum of MAMBo in process*

In Mirror Check, designing the space was easier as space, it follows the ordinary gallery space design with clean surfaces and big volume spaces. It was also difficult to find where it was realized for the first time. After long research, the place was the Emanu-El (YMCA, New York). This place does not exist anymore, so I recreate the space based on the photograph, on the parameter of 30 feet distance that Jonas set and the structural data of exhibition architecture, with the height of 4.00 m. Thus, based on the instruction of Joan Jonas, I created a paper tape line (as I can find in a photograph of re-enactment), as material I photographed an old newspaper and made it seamless on Photoshop and finally increased its alpha channel. Moreover, for the archive of the performance, I create a separated side room (right side of performance), which contains texts of the artists, texts of art critic and of a foundation, one video with an interview of Joan Jonas and photographs. All the texts are in grey color (RGB 187-187-187). I kept the whole space lighted in the same way as the big amphitheatrical space of Palais de Tokyo is lighted, using my photographic and video archive of this specific room and finally immersing for observing in a more accurate way the virtual environment.

The performance Dance or Exercise on the perimeter of a Square was a performance for camera, which means that there was no audience. The result of this epitelesis<sup>13</sup> was a video-documentation. In the project, a glass wall is used as an alternative element to keep the audience in the requested distance and to help them understand the sensation of this performance. For a more realistic approach, I designed a glass door with metal handle as well. Moreover, there are props (video-camera and tripod) and the square made from paper tape sizing 1m x 1m exactly as the original performance. The square paper tape is the perimeter that the movement takes place. As a material for this paper tape, I use the same material as above without being so dramatic by increasing the alpha channel. Here, there is the third narration through the placed archive. I designed the viewer to get in the scene and begin his navigation in the space from the archive which exists in the first room (before the performance). In the left side, there are photographs of the performance from museum and collections achieves and on the opposite side (right) there is the context of the artwork and a video. I choose this place for video because there is an optical illusion of double and simultaneously movement between video and animated model, which can be seen from the door just next to the video. The lights in the exhibition – archive room are low (spotlights, intensity 0.6-2) because of the video projection, I just kept three more spotlights to light “directly” the photographs. In the performance room, I input two spotlights over performance area for creating the same shadows as in the original and to create a light reflection in the glass and give an approximation in the sensation of the

video. Moreover, in the area of virtual performance, a 3D tripod and video camera were placed. The tripod has taken from the uploading Camera.obj by Swivaller published in 13/11/2009 and the Video Camera by Hardcoredrummer, in 16/6/2010, on TurboSquid.

The already structured space of the MAMBo sets the foundations in the spatial/visual structure of the archive. The two performers will perform at the entrance, reproducing the artwork digitally. The interior space will be preserved on the basis of the architecture of the existing building structure for the placement of the archive material. The material is divided into digital and analogical two-dimensional representations of the artwork, photographs and videos, audio and text. The data of the file is imposed on the morphology of the space. For the proper reproduction of the material, initially, two rooms are created. The first room that the visitor enters through the entrance is bright. In this way, the work of art does not change form and remains faithful to its record. The second room is dark to get involved in video projections and digital material.

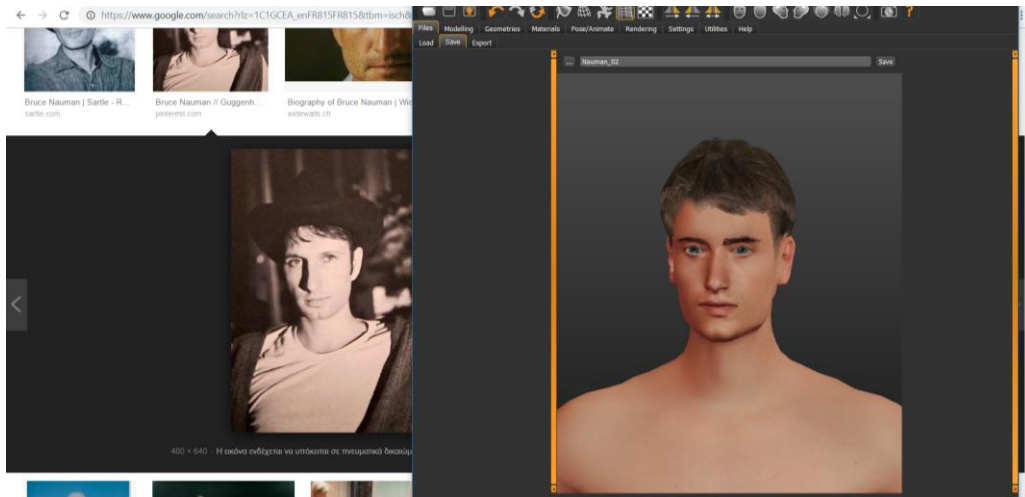
The need to extend the artillery required the creation of two additional rooms to accommodate the new finds. Space has been preserved so that at any time it is possible to open new spaces in horizontal and vertical construction (height and width), always based on the architecture of the Italian museum, in order to fully cover the needs of its digital archive artwork.

For creating characters, there were plenty of experimentations with tools, such as MakeHuman, DAZ3d, Character Creator 3 and FaceGen. The faces that were created in FaceGen (Image 3.13) and the body builds in DAZ and Character Creator were rejected;



*Image 3.13 Experimenting on the face of the author in Face Gen*

mainly because there are no measurements and clear photographs of the portraits of performers from those times. The 3d models were built exclusively in MakeHuman, for having an in which I had a better view of the result. The aim was to create figures which look a lot like the performers, but not replicas of the performers; because the aim is to avoid the uncanny valley. Every model has been studied from footage and documentations; sketched and created, based on his/her appearance during performing the original piece.



*Image 3.14 Designing the face of Bruce Nauman in MakeHuman*

While performing *Imponderabilia*, Marina Abramovic and Ulay were nude. The only asset that should be added to the models were genitals. In MakeHuman Community, there is the *Flaccid Penis1* by Elvaerwyn on 03/02/2018 used to the model. The same condition was a fact at the performance of *Mirror Check*, Joan Jonas was nude (Image 3.15).



*Image 3.15 3D Model of Joan Jonas*

The clothes of Bruce Nauman are just an ordinary casual outfit composed of two black pieces. A combination of the default clothes and an upload for the free use of MakeHuman community, titled *Male Trousers 2*, were used, after a re-colorization in PhotoShop with a pure black for the blouse and with a semitransparent black (with 18% Alpha) for the trousers (Image 3.16). After finishing every model, each of them was uploaded in Mixamo for rigging and following they were animated in Motion Builder with the animation taken from MoCap (Images 3.17, 3.18 and 3.19). In Motion Builder, there was a lot to correct, especially the rotation of bones.

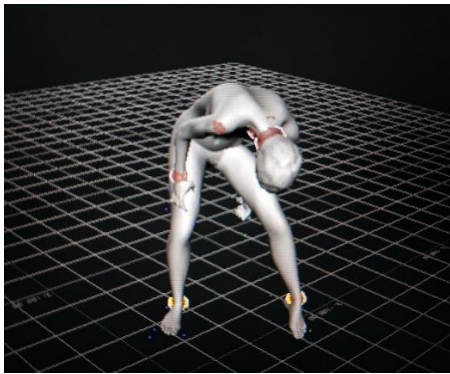


*Image 3.16 Avatar of Bruce Nauman*

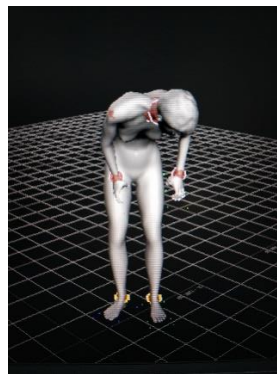
Realizing the compositions, including every performer in each scene, there was the direction the every scene aesthetically and visually; the lightings were

designed, as it is mentioned above in every detail, the materials and the colors were chosen, a resize of the scales between humans and buildings by creating metric cubes in Unity (exact high of each person, exact high of the doors and for ceiling) and the texts for being readable and finally put them in their proper positions (texts on the walls, performers on their exact place). During the process of importing or changing sizes, materials, scaling, positions, there was a virtual immersion in the given area for observing and controlling the final result and correcting the dysfunctional elements.

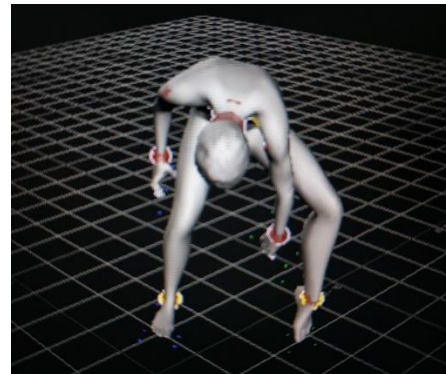
Finally, the atmosphere, the objects, the models, the spaces and finally the sensation of every scene were investigated with the aim of correcting those that do not reflect the requested aesthetics.



*Image 3.17 Avatar of Joan Jonas in Motion builder*



*Image 3.18 Avatar of Joan Jonas in Motion builder*



*Image 3.19 Avatar of Joan Jonas in Motion builder*

## **Prop Design**

The performance of the prototype that was needing an extra prop was Mirror Check; a small round mirror. Moreover, in the Dance or Exercise on the Perimeter of a Square there was a paper tape which was shaping the square.

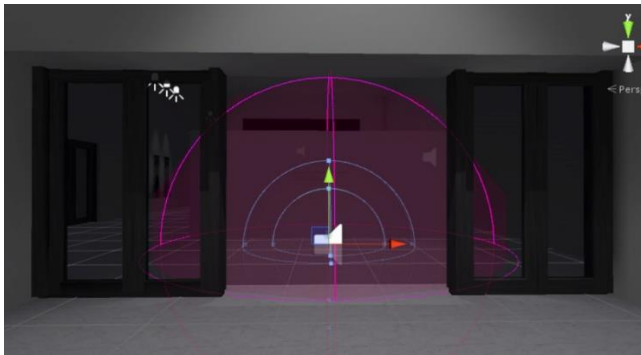
## **User's Avatar Design and Position**

In a virtual space, the avatar of visitor plays a crucial role in the accuracy of sensing the scene in actual reality term. Uncanny body: it is easier for one to get used of a not existed body,

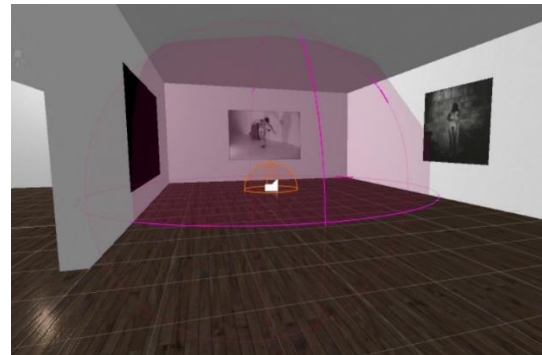
rather than a basic neutral body. Time of immersing to the environment is been shortened when the embodiment is done. The position of the visitor's avatar is in a place that is easy to understand from the beginning of his navigation.

## Sound design

In the past, during the times of pre-conceptual art, music was a common element at the exhibition's opening. That was a fact due to the nature of the artworks which were exhibited. Nowadays, there is no music existing on the exhibitions, due to the multi-media artworks. Moreover, thinking of the phrase of McLuhan, music could influence the meaning of artwork as another additional element. So, instead of a sound, there are audios in the archive, which are in specific places for the audience's access. The sounds that one could find in each space is the audio documentations, as one can see in the images below.



*Image 3.20 Spatial Sound Design in Imponderabilia, Audio documentation of MoMA Archive. Unity.*

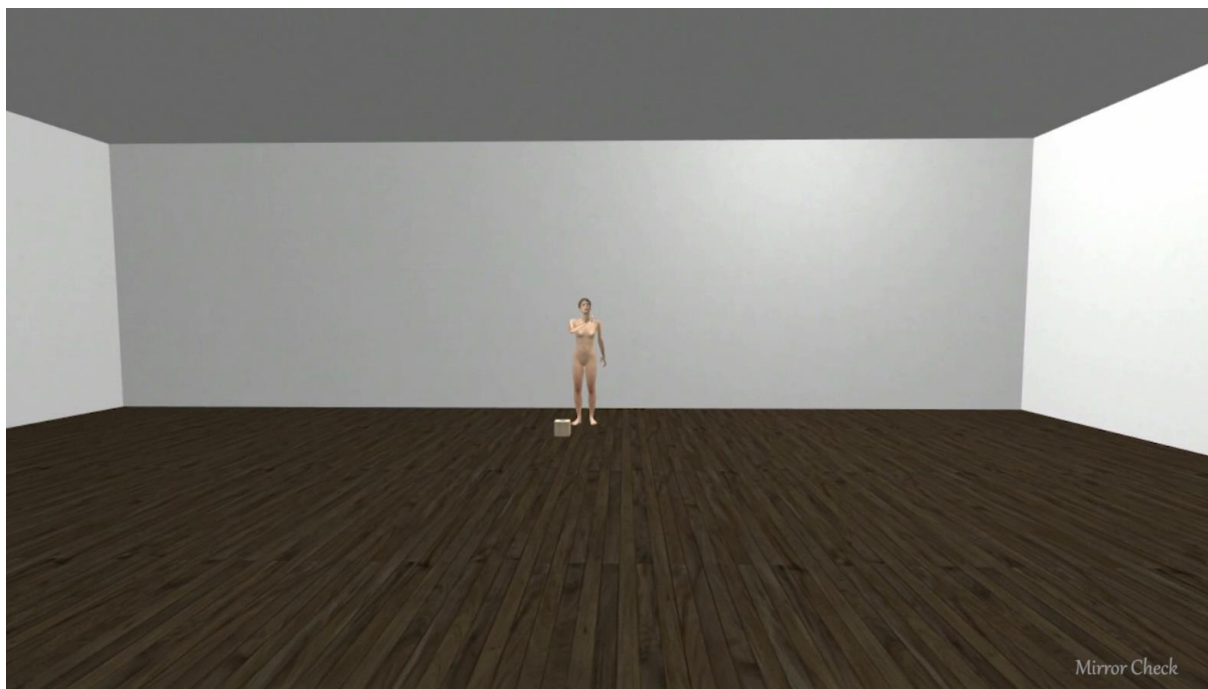


*Image 3.21 Spatial Sound Design of Video documentation in Mirror Check. Unity.*

The results of space design including each performance could be found below.



*Image 3.23 Imponderabilia in VR*



*Image 3.22 Mirror Check in VR*



*Image 3.25 Dance or Exercise to the perimeter of a Square in VR*

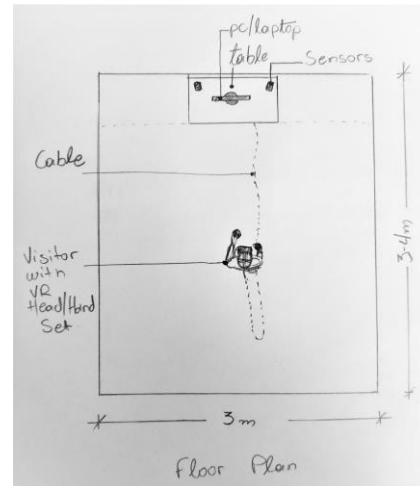


*Image 3.24 Imponderabilia in VR*

### 3.2.1.3. Feedbacks for a personal development

#### First Demonstration/Presentation and Audience's Feedback – Project Intensif

For the first demonstration, the first thing that should be done was a plan of installation and a prediction of how the audience is going to move (Image 3.26). The scale of all the spaces, models and props is realistic. Especially for the spaces, everybody who immerses to one or more scenes mention that they had the feeling of being in the actual gallery or museum space, facing the same architectural sizes and sense the same atmosphere. The feeling of passing through two nude persons in the virtual *Imponderabilia* is described as anxious, uncomfortable and weird. The sensation was like trying to pass through two naked persons in actual reality. The first person that was explored this performance were the professor Cecile Welker and the PhD candidate Isadora Teles de Castro, who mentioned that it has the same sensation with the actual performance. This pre-door site is of a transitional nature, according to topoanalysis, because it temporarily hosts the next person and prepares him for the situation that follows. Between the previous course from the urban area and the next one in the controlled museum, a temporary stop is inserted. The duration of the pause is indefinite, ranging from the instantaneous change of the rate of the coming visitor to the prolonged waiting. Traditionally, the area before the main entrance has to offer a comfortable and pleasant expectation of the visitors in cases of crowded attendance or delay of members of a group. The area after the door is the place of arrival of the visitor. The audience was being annoyed by the distance in



*Image 3.26 Basic plan for installation and visitor's movement*



*Image 3.27 Felix is trying the prototype*

Mirror Check, exactly as in the original performance of the artist back in 1970. Many of them tried to see through the mirror, just like in reality. In the performance Dance or Exercise on a perimeter of a Square, it was witty to use the glass as a medium symbolizing the distance that a medium is given to the audience. The public had a distance a kind of filter in approaching the performance. There are other aspects which can be overcome through this medium; the doubt of the audience. It is easier to participate or view an artwork in a virtual and protected environment. The presentation of each archive as a documentary exhibition was a pleasant surprise and helps the audience to get informed about the artwork.

### 3.2.2 New Form and Inputs in the IVAPA Project

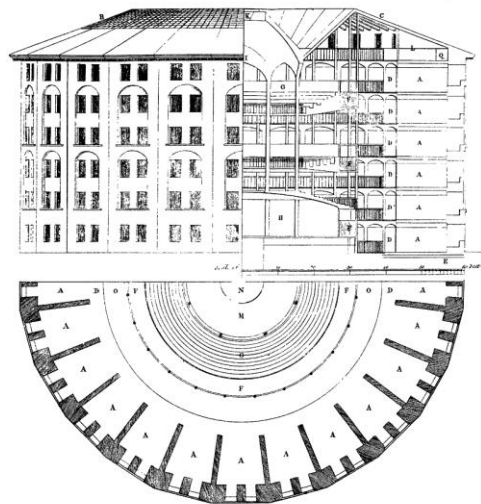
The concept of IVAPA Project demands every single performance to be included in this archive. For the second phase, based on theoretical approaches, the space from which the visitor is going to start his navigation should be realized. The archive is willing to be a kind of panorama in the field of Performance Art, a 360-view embracing the artworld of Performance. The concept of a panoramic structure for giving to the visitor the same feeling could be really accurate. Using a dystopic building idea for creating a good purpose, the idea of Colosseum reversed and instead of being in the perimeter of the spectacle now visitor is on the center. This idea is not new, researches and designs from the 15<sup>th</sup> century in Italian Renaissance shewed a preference in the oldest form of the build; the circular shape. An archetypal structure as a built is this which is composed of perimetrical walls. Pevsner, during his researching about the circular buildings and churches of Renaissance, claimed that "The building has its full effect only when it is looked at from the one focal point. There the spectator must stand and, by standing there, he becomes himself 'the measures of all things'." (Pevsner 1961. 134)



*Image 3.28  
The Tempietto, Church  
of S. Pietro in Montorio,  
Bramante. 1502*

A relevant structure is named Panopticon. Panopticon was an experimental structure, based on the plans of Bentham (Image 3.28) for having total control and realized distractive

psychological tests on prisoners during WWII. The structure and the prisoners could be controlled and tested by just one person. In a small analysis of the shape and the function, Jeremy Bentham designed the Panopticon in the eighteenth century; it is a circular structure with an observation tower in the focal point of a clear field surrounded by a perimetrical wall. In this internal periphery, cells would be placed for prisoners. This structure would build security in this system by facilitating more effective surveillance. In Foucauldian conceptualization of this structure the center is remoted as an apparatus of power by itself.



*Image 3.29 Sketch of Panopticon, Bentham.*

This design is not only ideal for prisons or structures when the subjects should be observed effectively. While isolating the subjects and creating a constant visibility state, one could get the amplification of the efficiency of every institution. In this manner the structure of Panopticon functions automatically. Foucault claimed that the significance of the structure is that could be totally functional for a lab. Its components of individualization and perception enable it to run numerous experiments and observations in parallel. This is altogether made conceivable through the inventiveness of the geometric engineering. In light of this reality Foucault looks at the structures in their basic similitudes.

On this structure, based on physical sensations of the movement of the body in this ideal reality made in terms of the Deleuzian Virtuality, the dasein becomes digi-sein and the performative “Here and Now” that Marina Abramovic was proposing<sup>61</sup> in the past, becomes one more heterotopy, like those that Foucault proposed in his reasoning “I exist there where I am not” (Foucault 1965). But in this project, the Foucauldian theoretical approaches could not be confined to Heterotopias; it is reasonable to investigate the term of Panopticism as well as the way that it is going to be transformed for serving the purposes of the IVAPA Project.

Here, this concept is going to be used for the user, to have the maximum control of the scene. Realizing that the person who is placed in the center, like the guard of Panopticon,

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<sup>61</sup> In her welcoming speech about performance at Benaki Museum, during the opening of exhibition “As One” (2015, Athens)

psychologically feels like holding the control of the space and everything is inside it. Approaching the roundness of a hut, one of the first builds for human inhabiting, is building like the one of the Image 3.30, based on the octagon.

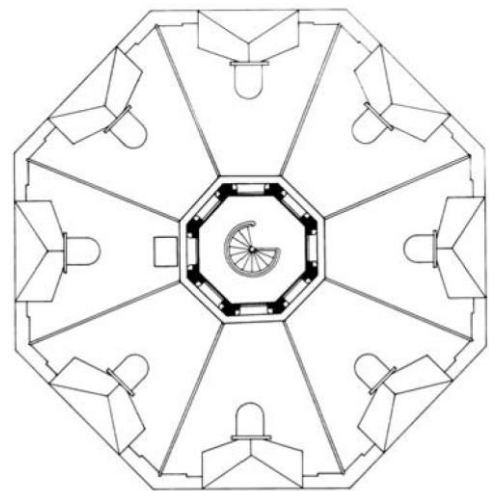


*Image 3.30 Armour-Stiner House. Source: Sarah, Dazzling 1860's Octagon House in New York State. 2012, Digital Image.*

The design as it mentioned before is based on Bauhaus and on Architecture's Data of Neufert; thus, the visitor could feel like being in familiar spaces. For shaping the plan of the space, basic shapes, like two rectangles and one octagon are used. The Octagon will give the required roundness, at the same time that will work as another observatory as the Image 3.31.

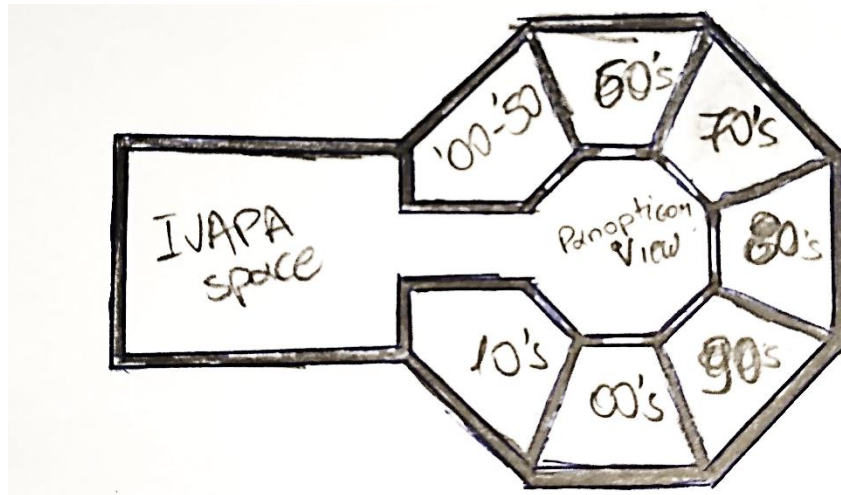
The space of Octagon is going to be used for separating the decades. Like in Image 3.31, the middle space faces 8 different directions. For the Virtual archive of IVAPA Project I

used the seven of them, each one has a door (an open) and is marked at the upper side of this open/door with its decade. The visitor is free to get in every opened room and explore the performances. Thus, every room would contain many performances of the specific decade, there is a trigger near every performance; visitor who decides to visit an exact performance gets on the trigger and teleports to the beginning of each performance artwork's room. At the rooms of each performance, there is an exit for getting back to the main space of IVAPA. The eighth side is a wide corridor which connects the octagonal space with the rectangular. In the rectangular space is the archive of this archive (IVAPA's) (Image 3.32 and 3.33). Video, photographs, texts, the logo, and the QR code is included there as well as for instructions of navigation to the user. The instructions are given like a common text on the wall, for keeping a mutual aesthetic. Inside this rectangular room, at the opposite wall of the octagonal space, there is also a door indicated with the text IVAPA School/Academy. It is a closed space for activities and e-learning. The

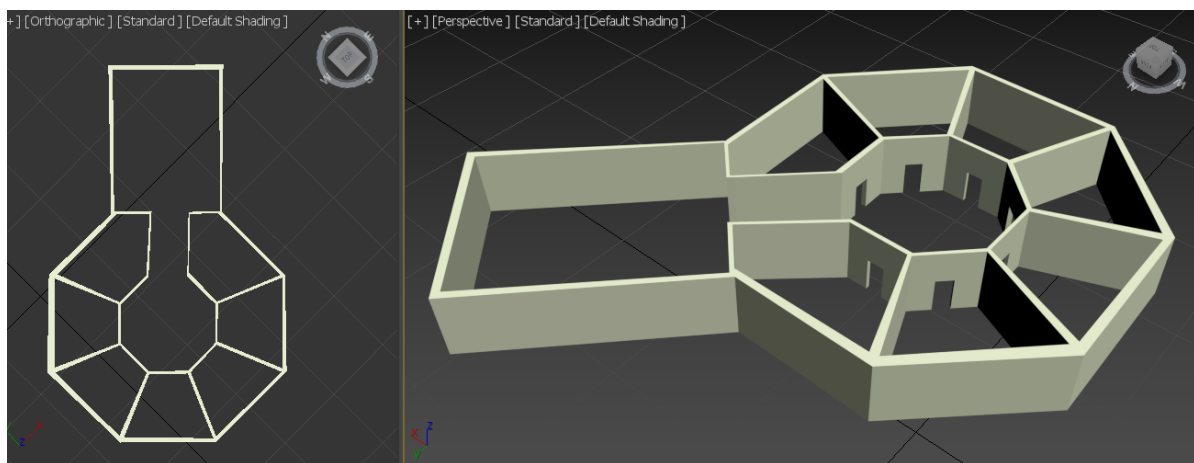


*Image 3.31 Observatory Plan: Armour-Stiner House. Source: Joseph Pell Lombardi Architects (2004), Digital Image.*

possibilities are still in the level of research for a virtual academy. One solution could be the simple demonstration of body exercises specialized for performers; a study of the author that was presented as a talk at Athens School of Fine Arts in 2017.



*Image 3.32 Sketch of the first space of IVAPA. Athina Kanellopoulou. 2019.*



*Image 3.33 Design of IVAPA first space. Athina Kanellopoulou. 2019.*

As mentioned above, there is text again as the first phases of the prototype. For the new scenes, the TextMesh Pro was imported from the Asset Store. Using the Multi-Line Text Mesh Pro for the texts. A matter of color. For Changing color in specific parts of the text like the introducing text of IVAPA Project, the words “IVAPA Project” was scheduled to be on a different color to black. Thus, it was written in red and bold fonts,

**<b><#ff0000>IVAPA Project</color></b>**

relatively, the quotation of the author in italic and the link below with the official blue color, indicating URLs (Image 3.34).

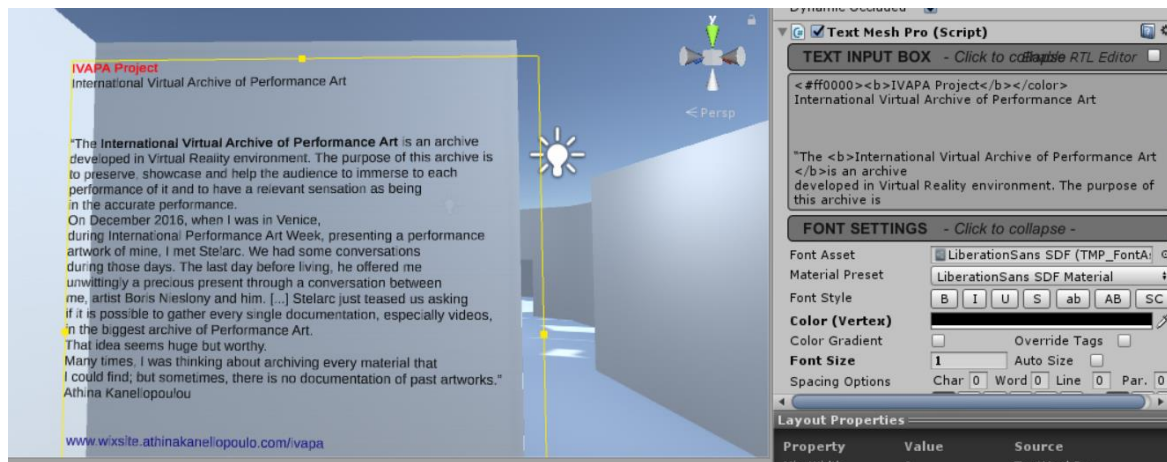


Image 3.34 TextMesh Coloring text, printscreen

The final thought in designing was to create a dome at the central space for having a nice ambience and creating a sense of calm and avoiding claustrophobic feelings. Thus, the lighting from the sky can create shadows of the frames of the dome on the walls, as well as underline the octagonal shape of the room. Moreover, it feels more natural than a closed room.

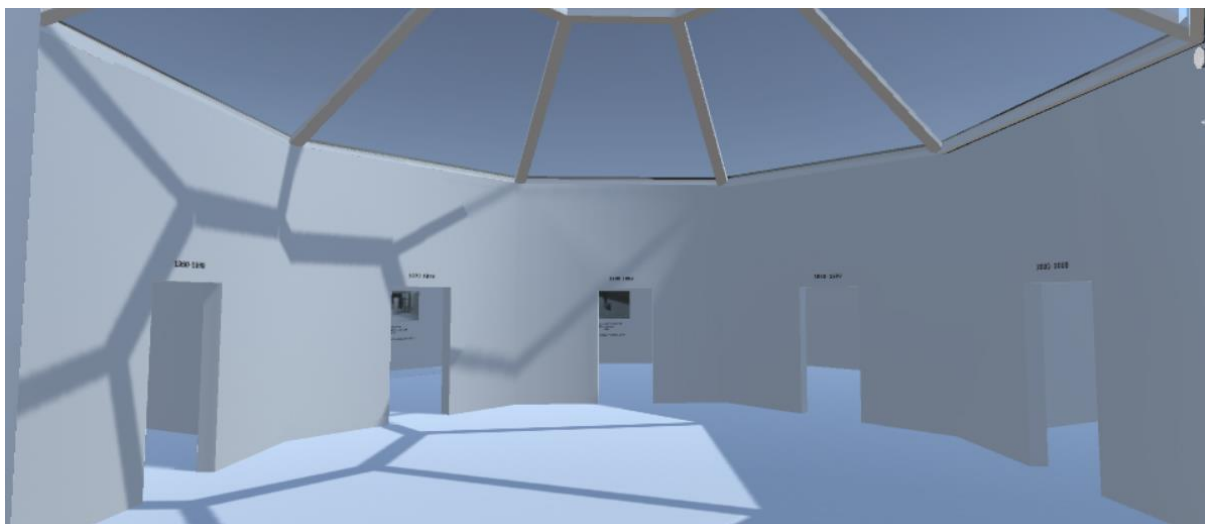
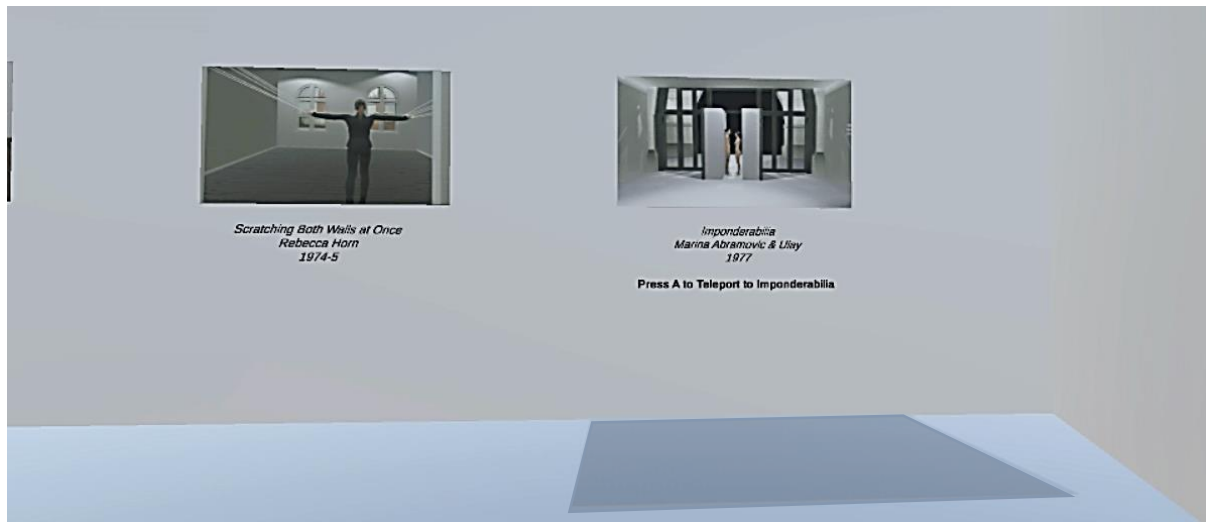


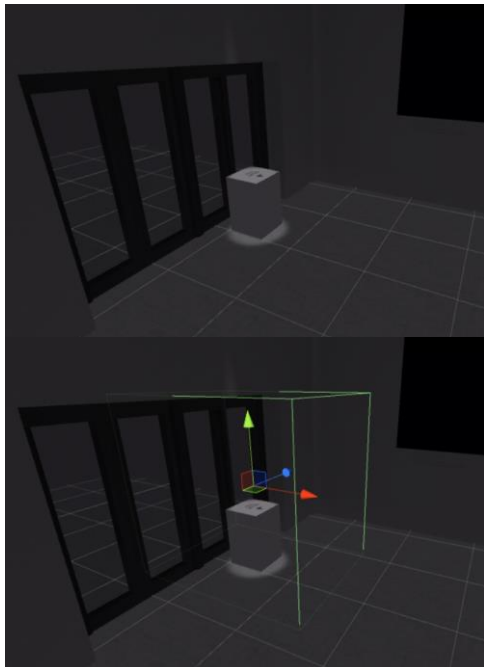
Image 3.35 IVAPA's "Panopticon". Athina Kanellopoulou. 2019

For getting into the space of each performance, the visitor should go to the preferable performance in the dark tile of the ground and push the A button of the controller. This, he/she teleports to the digital reenactment of the specific piece of art.



*Image 3.36 Detail from the room of 70's in IVAPA. Athina Kanellopoulou. 2019*

For connecting every single performance with the first room of IVAPA Project, there was a white podium/cube in each room. The audience can turn back by approaching them and push the A button at the right controller. Thus, he/she returns to the first place in IVAPA from where he/she could navigate to another performance.



*Image 3.37 The way of teleporting between the scenes (structure)*

The research and experimentation in important performance artworks were necessary for the archive's expansion. Until now, captures and experimentations were related to artworks performed in the interior, with the exception of *Imponderabilia*, which was carried out at the boundary between indoor and outdoor. An interesting experiment would be the study of a performance that took place outside. The interest could also be found in studying artworks where it is evident the use of prosthetic members as extensions of the human body. Moreover, it is demanding for the project to include the re-enacted second part of the square performances of Bruce Nauman.

Thus, the next studies would be *Roadworks* of Mona Hatoum, *Scratching Both Walls at Once* by Rebecca Horn and *Walking in an Exaggerated Manner* of Bruce Nauman.

## Performances

### “Roadworks” – Mona Hatoum

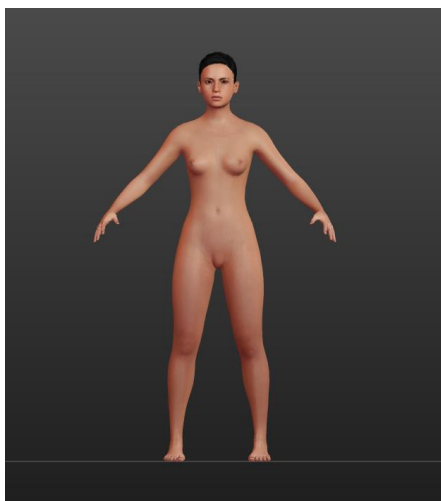


*Image 3.38 Mona Hatoum, Roadworks*

The artwork of Mona Hatoum Roadworks is a public performance, held back in 1985 in a commission of Brixton Art Gallery to young artists ("Roadworks | Www.Li-Ma.Nl" 2019).

The model of Mona Hatoum is tended to walk barefoot for the virtual project. As the

avatar was being modeled in MakeHuman, a realization came up; there were no toenails. For this reason, a search was held in the Assets of MakeHuman Community, where one can find assets, like nails. The nails that are chosen is Submitted by Mindfront on 02/15/2018 and it can be found at the <http://www.makehumancommunity.org/comment/994#comment-994>.



*Image 3.39 3d model of Mona Hatoum*



*Image 3.40 Nail by Mindfort*

Originally, she was wearing black clothes. For the 3d avatar, the “female yoga”, a black shirt and tight from the category clothes of MakeHuman Community, were used. There was a re-colorization of the given in Photoshop for having a black set.



*Image 3.41 outside of the new gallery, Google Earth*

For imitating the public environment of the Brixton of midst '80s, the same way with the designing of Imponderabilia was followed. There was the first view and “walk” through Google Earth, just on the pavement of the block that the former Brixton Art Gallery was, facing the Image 3.41 ("Google Maps - Brixton" 2019).

The neighborhood seems to be quite Britannic. But the video documentation of Li-ma archive approves that performance did not hold in front of the gallery, but across a pavement in front of a series of old stores.

There is a small building, offered at TurboSquid, which has English elements and it has a shop on the ground floor, uploaded from the user. This unit was copied and synthesis was created for the given build. At the opposite side of the road, a big building was covering the road with its shadow. There were some additional elements on the buildings, like glasses on some of the windows and some wooden boxes and pallets at this side.<sup>62</sup>

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<sup>62</sup> The asset Pallet was uploaded by Ringo3D in 7/6/2015 and Wooden Boxes Pack FREE by ivanzubak in 10/11/2016, both of them in TurboSquid

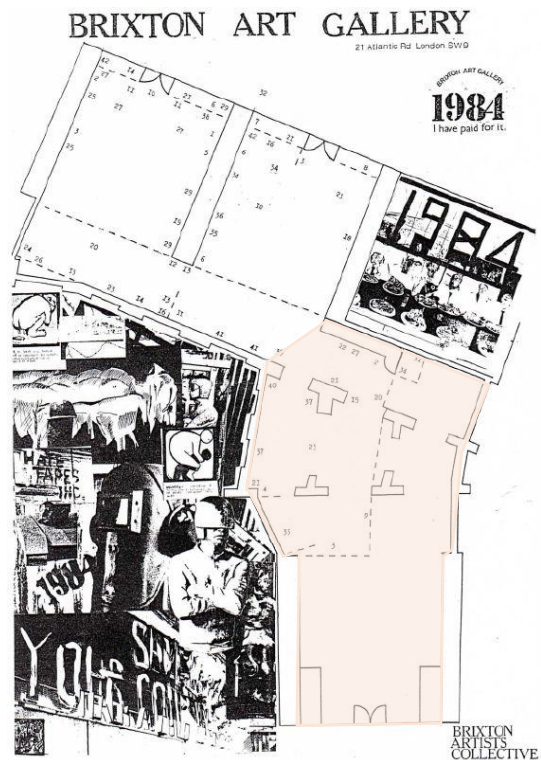
For having big buildings there were downloaded and used the European Building 009A and the European Building 112 by 3DMarco uploaded at TurboSquid at 9/5/2012 and 26/6/2014, in royalty-free license and for all extended uses.



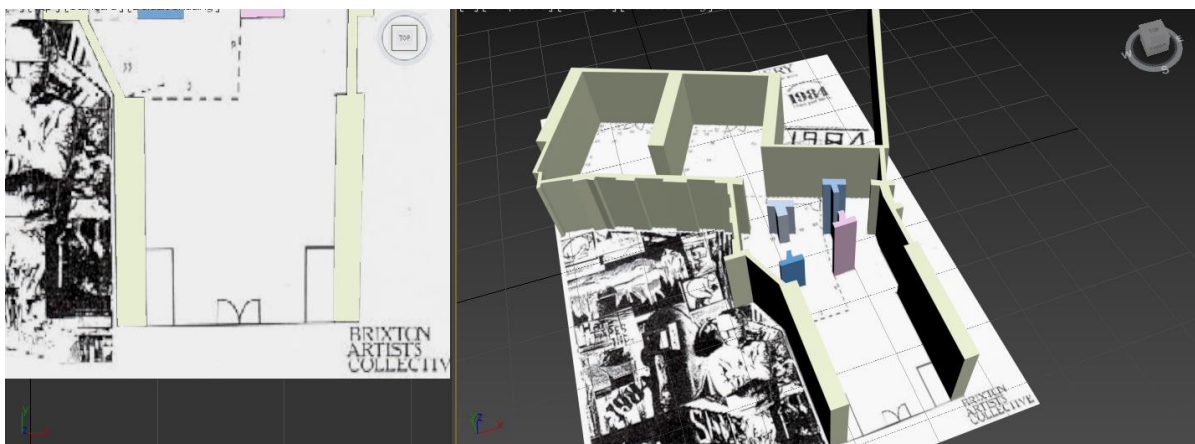
*Image 3.42 the first design*

Moreover, the environment has cylindric street lights (Street Lamp Set by MrSmive, uploaded in 2/3/2008) and Fire Hydrants (design by Sabra8, and uploaded in 4/2/2016) as well on a pavement which was borrowed from the Street Terror by MetaBallStudios in 12/11/2015. All the assets were downloaded from Turbosquid. Moreover, wooden boxes were added as well as a realistic skybox with clouds. For the surrounding, fences of brick were added for adding in the sense of the urban scape. Some extra props, like Wooden Boxes and street cones (Street Lamp Set by MrSmive, uploaded in 2/3/2008) were added in the scen, taken by TurboSquid as well.

For recreating the previous form of Brixton Art Gallery, there was not a lot of information on the internet. Digging in archives and magazines, there was held an exhibition in 1984, titled “1984- I have paid for it”. Participant artists used the gallery’s plan for their exhibition’s poster (Image 3.43), which is the only footage remaining on the web. The design of the gallery was based on this document and was realized using this plan as a plane in 3DsMax (Image 3.44). For creating the heights, Architect’s Data was used. The height of the ground floor is 4.00 m and the height of the upper floor is 3.00 m. The space of the 3D replica of the Brixton Art Gallery, which is opened for the exhibits is the pink area on the floor plan of the Image 3.43. The lights were designed for lighting the exhibits. For this performance there is no video in the archive of IVAPA Project. Thus, there is no need for darker space to host any video.



*Image 3.43 Poster of exhibition  
“1984 – I had paid for it”*



*Image 3.44 Working the 3d gallery in 3ds max*

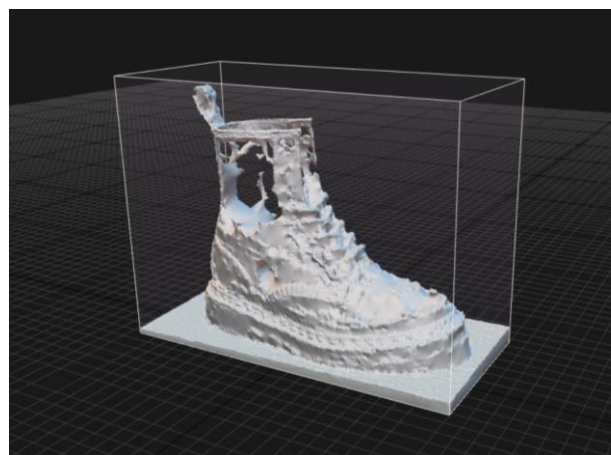
For the purposes of the reenactment, physically, I use my own boots for having the same walking experiences through difficulties that Mona Hatoum faced once at the walk sides of Brixton. The performance was made under the concept of walking barefoot on the urban ground; thus, it was preferable for its accuracy to be barefoot as well.



*Image 3.45 and Image 3.46 from video-documentations of reenactment in the laboratory of ATI*

Firstly, there was some experimentation in the lab, but for creating the animation in the virtual environment a longer movement (in meters) is needed. The outer corridor was used for having a movement in a straight line.

The project indicates the utilize of boots (DocMartens). A quick search on the internet was not infective. There was no accurate 3d model of the specific boots; in fact, the boots which are already existing in repositories (like TurboSquid, Asset Store, etc) are not the actual model of shoes that Mona Hatoum used (Image 3.38). The solution for this is to create this piece from the beginning. An accurate solution is a photogrammetry or 3d



*Image 3.47 First try to create the boot in RealityCapture*

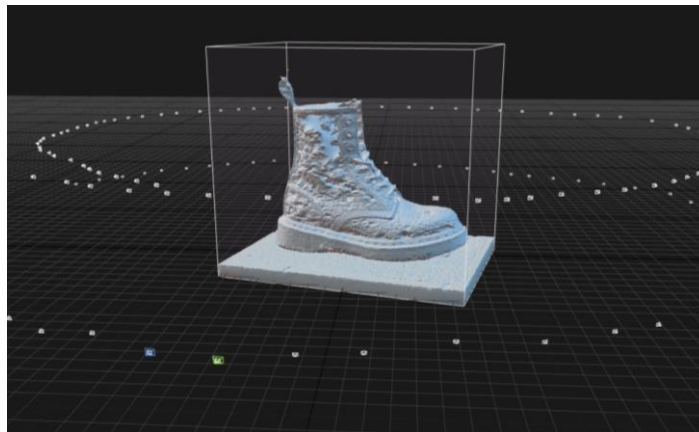
scanning. The RealityCapture was used to recreate the boot prop in this virtual performance. It was chosen for the reason for the project because of the models of. For this reason, a new pair

of shoes was bought from Doc Martens Shop at Chatelet (Paris). Now, it is possible to have through the photogrammetric process the same model that the artist used in her performance back in 1985. The product is really important here, because of these exact shoes represent a big social variation, as Hatoum mentioned.

In the first approach, the experimentation took place in a private space. The laces were kept in the internal space of the boots for adding chain-laces in unity, which are going to connect the feet of Mona Hatoum's virtual body with the 3D boots. The result was quite disappointing (Image 3.47). There were many surfaces let as holes in the final model. It should be recaptured under better conditions. Based on Neufert's book the light must have an ambient type and space should be empty of objects, reflected surfaces, and visual noise. Another space was used for the second experimentation. The light was not a led light, which creating areas of line-lighting and space were clean. Moreover, a sheet of paper (A4 size) was used at the bottom of boots as clear ground for having a more accurate result. The number of the photographs was multiplied; also, there were two extra height perimeters for capturing the object as the Image 3.38 indicates. The workflow is the following:

Workflow → Inputs, Alignment → Align Images, Reconstruction → Normal Detail/High Detail.

At the end of metering 344 photographs for this test and applying a time demanding High Detail Reconstruction, the result was the 3D Object of Figure ##. For having the object in an appropriate form, lighter in low poly shape, a retopology applied in the prior model at 3DsMax.



*Image 3.48 Second try in RealityCapture*



*Image 3.49 Still detail from Roadworks Scene in IVAPA Project. Athina Kanellopoulou. 2019*



*Image 3.50 Still detail from Roadworks Scene in IVAPA Project. Athina Kanellopoulou. 2019*

## “Scratching Both of the Walls at Once” – Rebecca Horn



*Image 3.51 Rebecca Horn, Scratching Both of the Walls at Once. 1974-5. Performance Still.*

During her isolation in a sanatorium for curing her intoxicating by fiberglass and after that for curing her depression, she was tried to invent ways to approach people without hurting them; as she mentions, she was “started to develop ideas for communicating with people through my work.” (“Rebecca Horn Biography, Life &

Quotes” 2019) Thus, she created these odd extensions as an artistic statement about the alienation of human nature in the purposes of socialization or limitation. Through her artwork, she both explores the space and the human contact with the medium of performance enhanced by the prosthetics. The performance *Scratching Both of the Walls at Once*, under the original title *Gleichzeitig die Wände berühren*, which is part of nine pieces of performance held in Berlin back in 1974 and 1975, under the general title *Berlin Exercises in 9 Pieces*. In this performance, by wearing prosthetics in her fingers, she could scratch the parallel walls of a small room simultaneously. “The body seems to be contemplated as a mechanical system; to be seen more so as a sculpture” and when the prosthetics “attached to the body, they form a hybrid of sculpture/performer and a more conceptual idea of human/machine” (Slessler 2014).

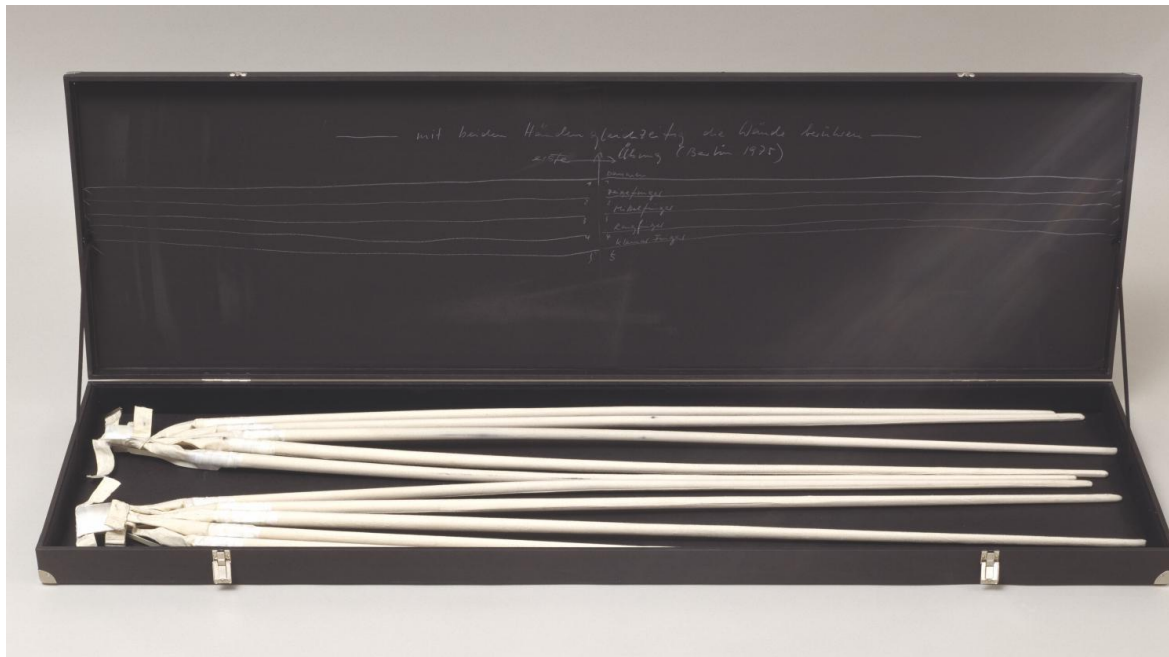
Originally, she was wearing black trousers, a dark green shirt, and heeled boots (Image 3.52). Her hair was made in a ponytail. Here, there were used the Female



*Image 3.52 Video still from Artclassicnews (2009, Youtube)*

Yoga Suit (submitted by RadicalToast on March 16, 2017), the Knitted Sweater 01 (submitted by Mindfront on March 05, 2017) and the boots Female Half Boots (submitted by punkduck on March 10, 2017) from Clothes of MakeHuman Community and repainted in PhotoShop.

Of course, there is the prop of fingers' extensions, which were white and formed as two gloves (Image 3.53). Here, in an experimental approach there are just tubes, "fixed" in the hand hierarchy (and not each finger), except the pinkie and the thump. This happened because the first shape was distracted by the small finger movements.

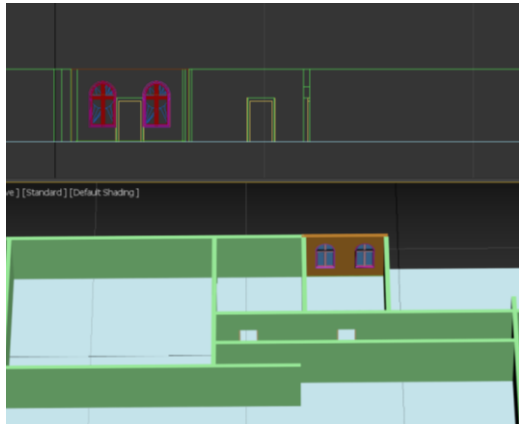


*Image 3.53 Rebecca Horn, Scratching Both Walls at Once (Gleichzeitig die Wände berühren). 1974-5.*



*Image 3.54 MoCapturing Hands*

For having a very accurate size of the room, there was a measurement and the opening of hands and body I think the size of the extensions. the room as it can be shown at the footage (video and photos) should be a little bit smaller from this size. The length of the room is sized longer than 7 steps. The ceiling should be taller than the extensions and the height of arms; when they are worn. Moreover, the room has two windows arched on the upper side.



*Image 3.55 Space Design*

The audience could watch the performance from the door but they could not enter that room. For keeping them outside of the room, the solution of a collider is used again (as in Mirror Check and Dance or Exercise in the Perimeter of a Square).

The archive is developed in other rooms which exist on the left of the main performance room, that was described; a smaller room slightly lighten hosts the main footage (video) as well as mentions of bibliography about the artwork, in the bigger room there are sketches of the artist about the project, texts of critics, artist and researchers, info, as well as photographs of gloves and Rebecca Horn's performance.

For the purposes of reenactment physically finger extensions were created and adapted over the mocap suit for creating the oddity of the movement that was necessary for the specific performance. The physical space that was used for this artwork was the corridor outside of Salle Rouge of ATI's lab.

The reenactment had repeated 5 times as the original artwork. But the model is drifting again. This, the decision was to keep just one going and not turn the avatar walking to the opposite side of the room.



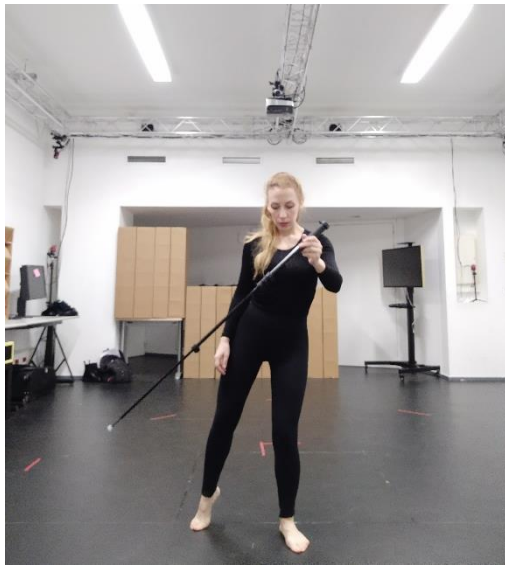
*Image 3.56 Still from Scratching Both of the Walls at Once. Athina Kanellopoulou. 2019*

## “Walking in Exaggerated Manner” - Bruce Nauman

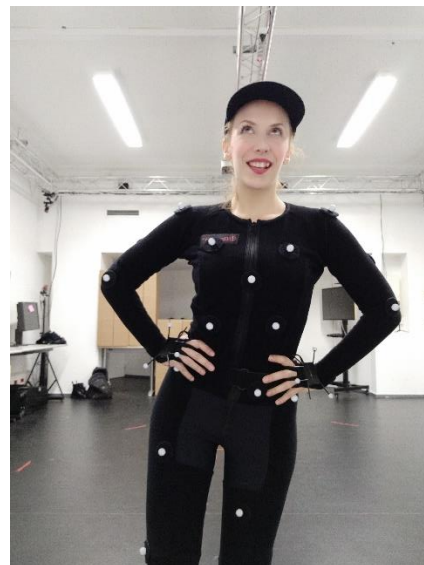
The space of this performance is the previews studio of the artist; the same structure one could see at Dance or Exercise in the Perimeter of a Square. The glass will be kept, due to the nature of this performance, it is performance for camera.

In the MoCap process with Perception Neuron, there was a horizontal drifting of the model as well as a small change of depth in the position of feet. That is why another solution was necessary to be found.

For improvising the MoCap of the two performances of Bruce Nauman, the OptiTrack System was tested. A series of worse results as the previous method followed. The skeleton resulting after the rigging in Mixamo was functioning in an appropriate way for having the desired outcome.



*Image 3.57 Calibrating and designating the space of OptiTrack*



*Image 3.58 Testing the OptiTrack System in simple movements, such as walking*

This means that the model of Bruce Nauman should be designed from the beginning. Thus, is not going to be included here.

### 3.2.3 Feedback of users for the development

#### 3.2.3.1. Visitors

The Second Demonstration/Presentation of the project held in the framework of Laval Virtual 2019. After submitting the project in the open call and be chosen by curator of the exhibition “Illusions Rellee | Illusions Virtuelle”, Judith Guez.

Before leaving for Laval there was a lot of hours of panning the installation and the visitor's experience, especially for the ones that would not wear the headset at the time that somebody else is in the environment. At the first presentation, there was only the screen of a laptop and it was difficult for the audience to see what was going on. Thus, a projection or a screening of a user's view was necessary; a projector gave the solution. Now, everybody could see through the eyes of the temporary user at the same time that everyone can see the user moving across the actual and virtual space, just like being in an exhibition.

For this festival, the installation of laptop, projector and VR Headset should be realized for having a nice image of the existing objects. For this reason, a box, made of white foam-board, was constructed for containing the projector and having the appearance of a single structure, merged with podiums. All the other objects<sup>63</sup> were put on the wooden stands/podiums. The first structure was for the 4 first days of the exhibition. While the 5<sup>th</sup> day the project was moved to a bigger empty space. Both of the installing plans were studied for having the optimal space utilization as well as the better kinetic use by



*Image 3.59 IVAPA Project first installing experimentation Laval Virtual festival 2019*

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<sup>63</sup> laptop, cables, headset

visitors, based on the architectural principles of Neufert (1970) about human movements and the existing virtual environments. In a first experiment the projection was upon the installation (Image 3.59), but due to the people who would pass the projection would have faced problems and obstacles. Thus, a “tower” for supporting projector was installed back from the laptop. Then, the projection would have been at the opposite side and could have been visible for people who were entering the room. The second plan was the final one for the 1<sup>st</sup> installation.

For the second room (Image 3.60), there were no space limitations because all its space was dedicated to IVAPA Project.



*Image 3.60 IVAPA Project – 2<sup>nd</sup> room*

In both of the rooms, there was the artistic statement on the show (Image 3.61) as well as the QR code<sup>64</sup> and cards of the Project. Plus, there was an additional intervention at the length of the festival, promotional material at the table; there where exhibitors put their material for the audience.

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<sup>64</sup> Analysis below, at the 3.3

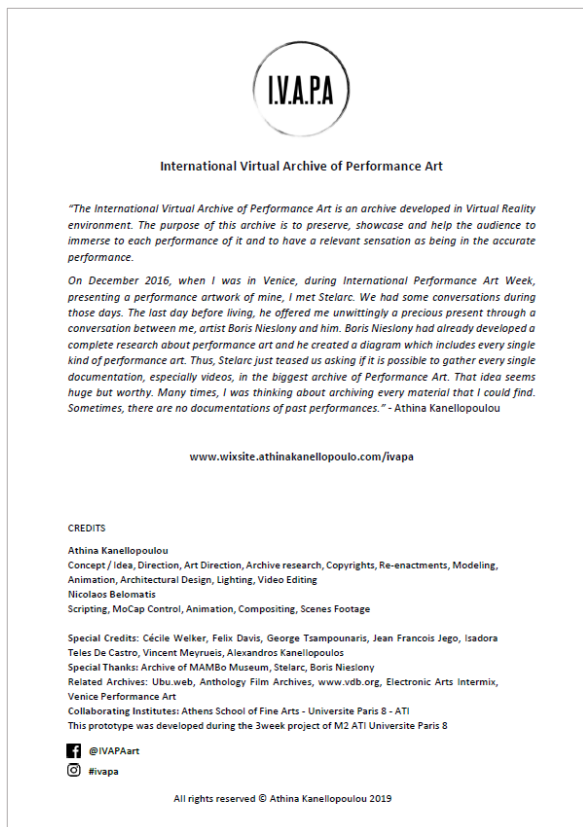


Image 3.61 IVAPA Project, Statement  
© Athina Kanellopoulou

During Real Illusions exhibition of Laval Virtual festival 2019, the opportunity of listening users/visitors speaking about their experience in the environment of IVAPA was enormous. Every participant was asked at the end to describe his/her experience by giving live and spontaneously their report, their feedback. It was a very interesting process for understanding the audiences' engagement.

More than 140 people tested IVAPA Project prototype and navigated themselves in the virtual environments of the three performances. They preferred mostly Imponderabilia for few reasons that were recorded; it is more interactive than the others, it is very provocative for their 'taste' so challenging for them to

experience, and finally, it has been created by one of the two artists who are really well-known and audience wants to learn more about this performance artwork. Furthermore, many of the art-lovers were already familiar with this performance and had read some articles or had seen some pictures of this performance.

Many people were enthusiastic about learning the story of police officers had arrested the two performers for public nudity while they were performing the artwork during the opening of the exhibition.

People were mentioning the realistic scale of mambo museum, models and props. Museum-like experience.

Some of them tried to find an alternative to get into the museum, without passing or 'touching' the two bodies. Some of them did it, by walking physically through the wall.

An interesting point was the interactions and feedbacks of people familiar with new media, parts of the digital art scene; like Marie-Helene Tramus, Etienne Armand, Etienne Pereny, Marguerite Bergamo, Daniel Gonzales, etc.



Image 3.62 Artist, researcher, and curator Judith Guez in Imponderabilia 2019 © Athina Kanellopoulou



Image 3.63 Marie-Helene Tramus and Michel Bret experiencing the archive 2019 © Athina Kanellopoulou



Image 3.64 Choreographer Margherita Bergamo is testing IVAPA



Image 3.65 Digital artist David is passing through the two virtual performers.



*Image 3.66* Dionysis Zamplaras is exploring Imponderabilia



*Image 3.67* IVAPA Project Axel's exploration in Imponderabilia Environment



*Image 3.68* Student from Universite Montpellier



*Image 3.69* Etienne Pereny is walking through the two virtual bodies



*Image 3.70 Visitors are waiting to experience one of the performances 2019  
© Athina Kanellopoulou*



*Image 3.71 Visitors are waiting to experience one of the performances 2019  
© Athina Kanellopoulou*

In the meanwhile, a notebook was used for keeping notes and asking for visitors to textualize their experience. There are four texts from the notebook below.

⊗ très intéressante mise en scène virtuelle de la performance.  
On ressent la présence des 2 corps.  
Sensation étrange.  
L'installation pose la question des réactions à cette virtuelle performance, par rapport au réel. Des comportements qui changent avec le virtuel -  
Merci! Judith

Image 3.72 Text of Judith Guez

Bonjour!! Thank you for letting me enjoy your experience, it's great. Thank you to realize this great idea. I'm a great fan of Atamanis and I can say firmly I experiences her famous installation, somehow... It's virtual but it's giving me the same ~~excitation~~ excitation moment in front of the two naked bodies, it recreates a strong doubt and feelings. I also loved you choised to represent an exhibition place with pictures and videos in the VR environment, it's a pleasure to find them. kisses! Margherita

Image 3.73 Text of Margherita Bergamo

Hi nice to meet You Guys, I Love You.  
nice work, what I Liked the most is your beautiful enery.  
About the experience...  
Sensation of being equal... no explicit need to take a choice  
I explored the sexual eyes and your decision to stare at these eyes.  
Also ~~found the~~ wanted to explore the impossible (but maybe not for the medium) Action of storing the eyes of both at the same time.  
Also I explored the idea of embodied / embodiment in the figures.  
that's beautiful!  
Daniel G.

Image 3.74 Text of Gonzales Daniel

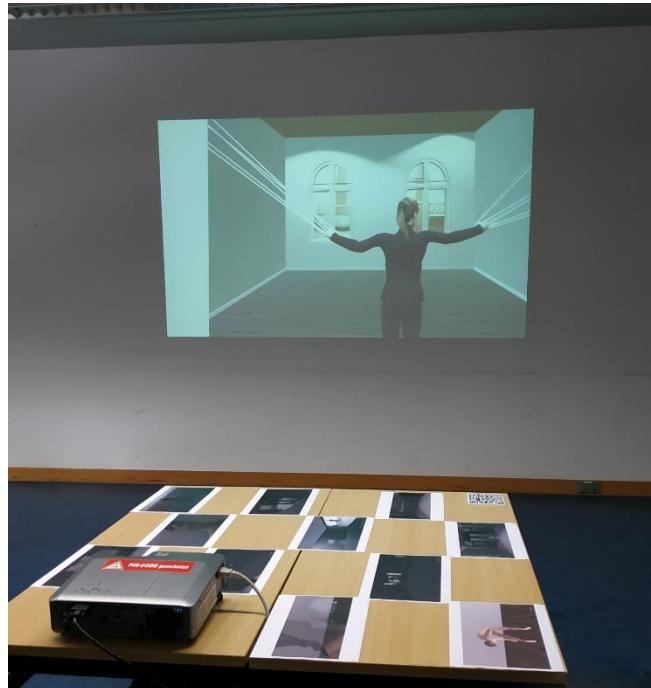
Συμπαραίτια για την παρακολούθηση  
6to που το βίβατο ήναυ Virtual  
Recto VRso 2019! Είναι πολύ  
εμφανικό οι ενυξές τω ενυξάρεε  
62 τόβο μινός χροινός διαβρυά!  
L'experience est très intéressante,  
c'est une belle opportunité d'  
explorer votre perception des  
illusions dans le virtuel. Bravo  
et bonne continuation.  
Aionous

Image 3.75 Text of Zamplaras Dionysis

The IVAPA Project was presented to two new exhibitions during the May 2019; Multiprise Festival of ATI at Park de la Villette and “Talk Stop! Gesture Play!” exhibition at Frankfurt Oder of Germany.



*Image 3.76 Participation in Multiprise Festival, Park de la Villette, Paris*



*Image 3.77 Participation in “Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany*



*Image 3.78 “Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany*



*Image 3.79 “Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany*

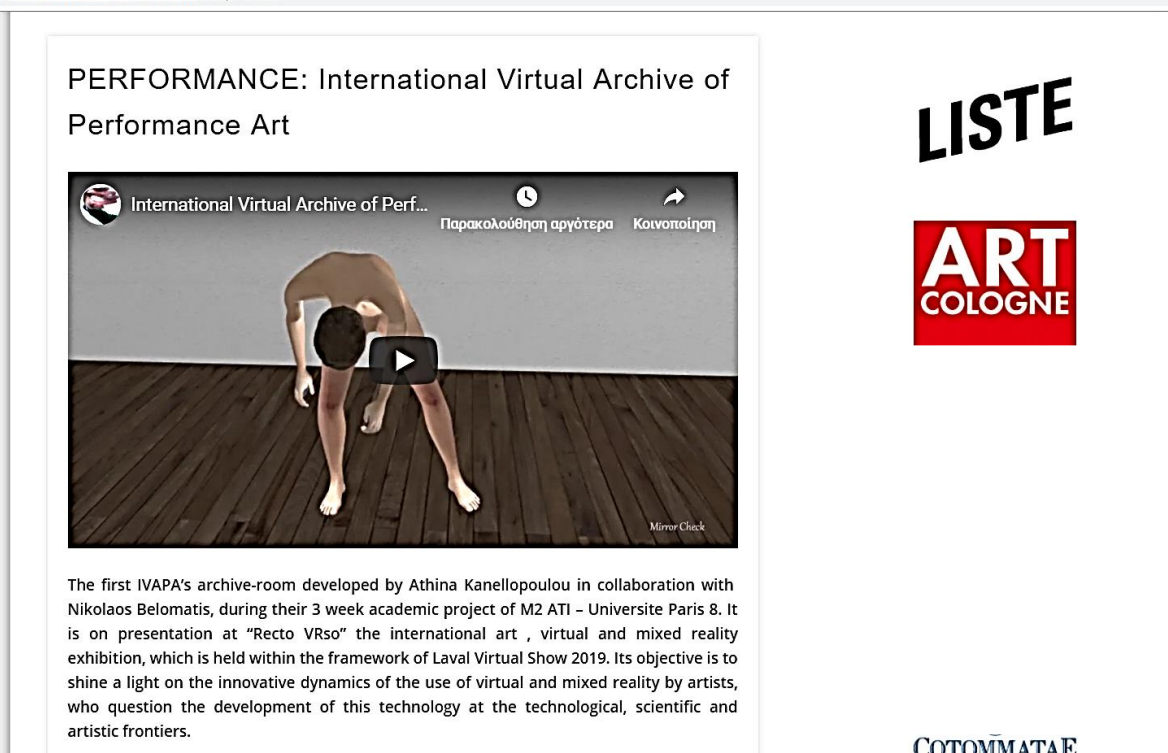
### 3.2.3.2. Press

Gladly, in Laval Virtual festival 2019 there were opportunities of having a deep focus by the press in the projects. Thus, art-director of the international art e-magazine dreamideamachine.com Efi Michalarou covered the exhibition by writing an article (Michalarou 2019) for the projects of the exhibition Real Illusions that were preferable for their aesthetic criteria, noting IVAPA in this category and asking for photographs and more info about the project.

In a second article, art-journalist Dimitris Lempesis of dreamideamachine.com again focused on IVAPA project and wrote some thoughts and critic (Lempesis 2019).

In the midst of March, I was called to give an interview at the director Efi Michalarou about the concept and the story of IVAPA project.

© <https://www.dreamideamachine.com/en/?p=45908>



*Image 3.80 Article of Lempesis for IVAPA Project*

## 3.3 Website of IVAPA

The choice is to keep the two reversed appearances of the Logo; black logo with white background and versa, white logo on black background. The main logo is the black logo and

fonts on a white background. The idea was to create a circle around the text, symbolizing the intensity and the field of the project.



Image 3.81 Ivapa logo (White background)  
© Athina Kanellopoulou



Image 3.82 IVAPA logo (black background)  
© Athina Kanellopoulou

The aim of the project is to be developed as an open research tool, with a direct respect to the Fluxus manifesto's 5<sup>th</sup> assignment about the art's openness to the public ("5 Fluxus Assignments to Get Your Mojo Flowing" 2013). A new genre of archiving performance art. That is the reason why the project was chosen to be publicly approached by entering at its webpage <https://athinakanellopoulo.wixsite.com/ivapa>

Moreover, each exe is downloadable for realizing the ideal situation of bringing the art-piece in user's place; thus, the term visitor referring to the user is not as accurate in this new condition.

For quick access in the site, there is a QR code (Image 3.83) created, which was in two different visible and easy to access places at the exhibition; which was created by using <https://qr-code-generator.org/>.



Image 3.83 Ivapa's webpage QR

For presenting the prototype two videos were created; the link of the representational is the <https://www.youtube.com/watch?v=cBRO6iuEdLY>

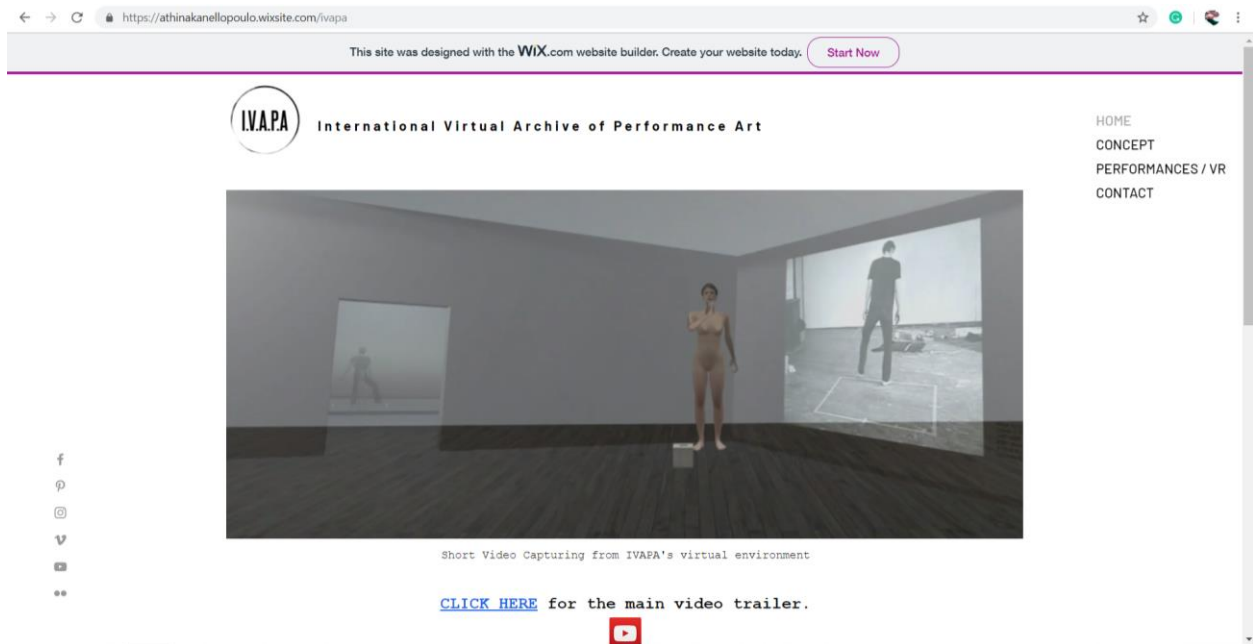


Image 3.84 Website's Homepage

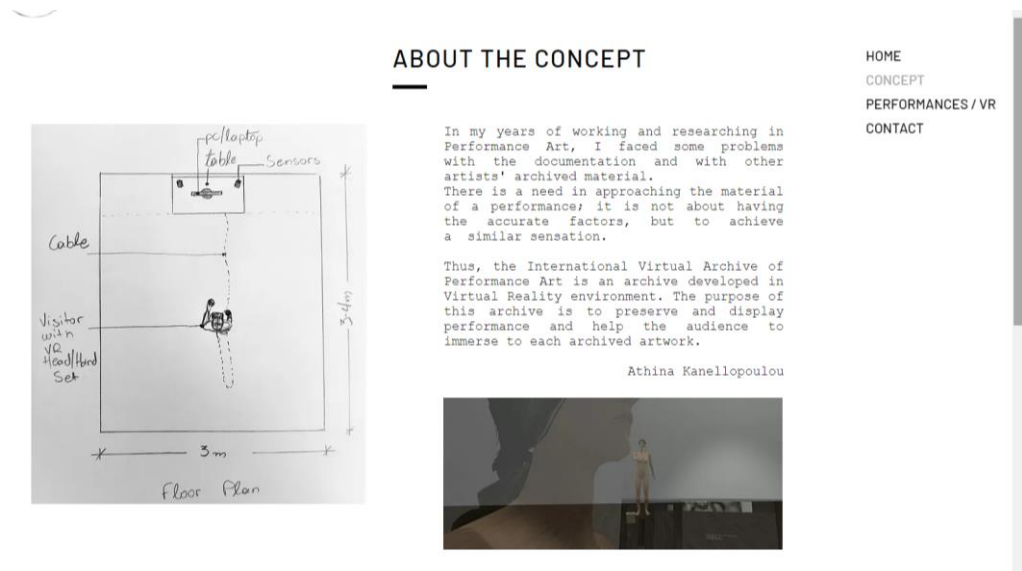


Image 3.85 Website's Concept Page



## VIRTUAL PERFORMANCES in IVAPA

\* Click on the title of the chosen performance  
for immersing to its virtual environment

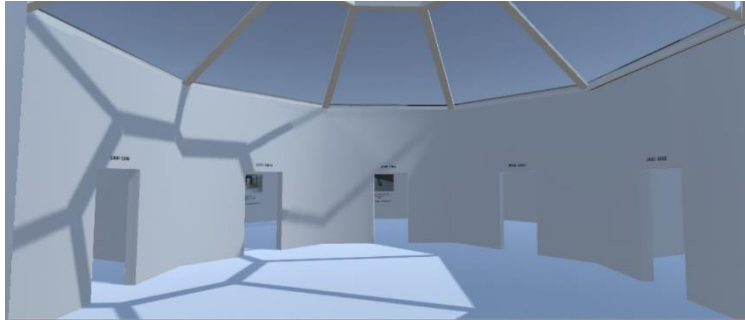


Image 3.86 Website's Performances Page



## For Questions & Collaborations

For expanding the archive, we are waiting of your thoughts. And don't forget to be patient; it takes a long to gather all the information and create the virtual performance!

### FIND / FOLLOW IVAPA



### ADDRESS

athinakanellopoulou@gmail.com  
Theme: For IVAPA

### DROP A LINE

Full Name \*  Email \*

Subject

Message

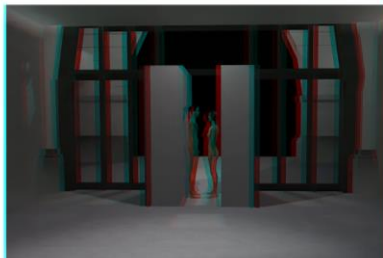
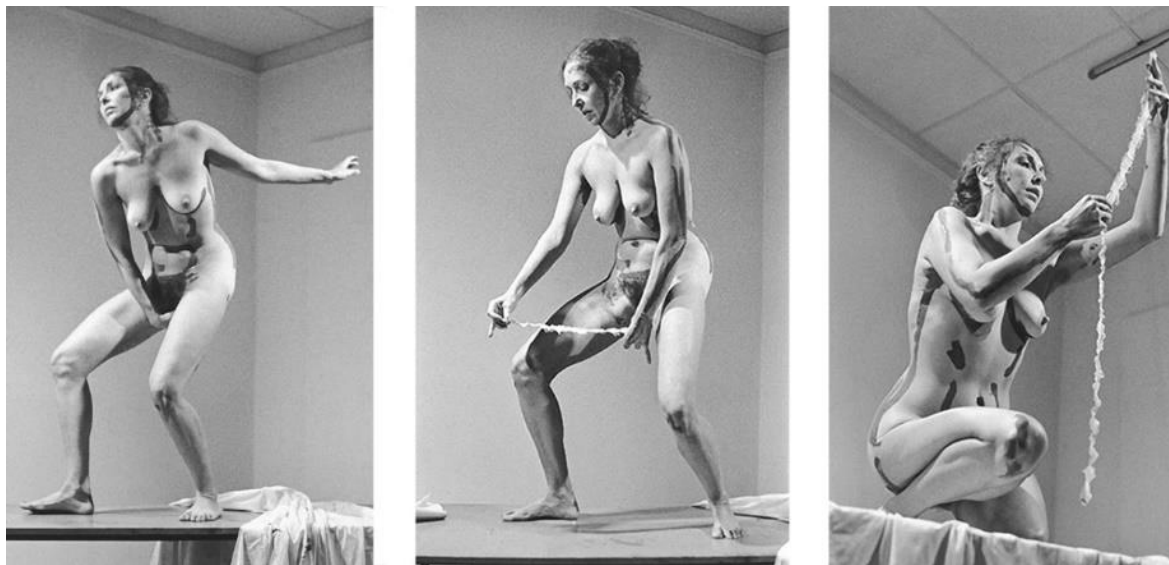


Image 3.87 Website's Contact Page

### 3.4 Pre-conclusion

#### 3.4.1 Next steps

This project is an open and on-going project by its nature as an archive. The next steps are related to the following actions: finishing the improvisations (space, props, animation) in every performance room, importing new material and including new studies, in the already motion captured performance *Walking in Exaggerated Manner* of Bruce Nauman, or not captured yet, such as Francis Alys' *Paradox of Praxis I* (or *Sometimes making something leads to nothing*) (1997), *Tree of Life* (1976) and *Body Tracks* (1974) of Ana Mendieta, Carolee Schneemann's *Interior Scroll* (1975) (Image 3.88), and some interactive performances as well such as *Rhythm 0* (1974) and *The Artist is Present* (2010) of Marina Abramovic or *Cut Piece* (1965) of Yoko Ono.



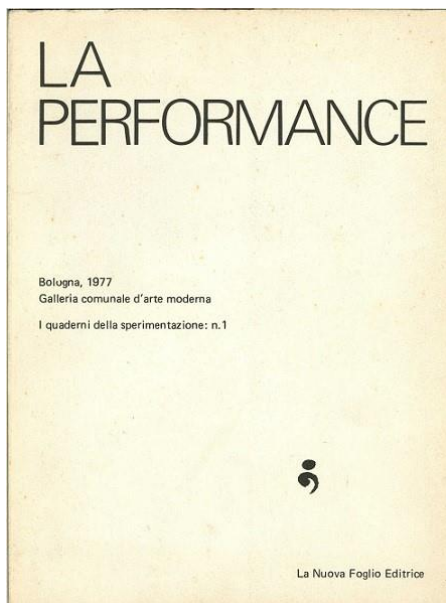
*Image 3.88 Carolee Schneemann, Interior Scroll, 1975.*

Moreover, an important thought is to create a structure for the people who have not access in VR Headset, though experimenting in the area of Augmented Reality by creating an app for smartphones (IOS and Android), just like Marina Abramovic's partners Acuteart did for her project *Rising* (Image 3.89). This was the first concern in the creating process of this project; to be approachable by everybody. In this condition, the IVAPA Project could fulfill the term of horizontal accessibility.



*Image 3.89 Abramovic's performance Rising developed in AR Application for mobile use*

Finally, the project is developed by adding the virtual reenactments of art pieces as well as adding extra documents to the already existing virtual performances, like the material below (Images 3.90 and 3.91).



*Image 3.90 Catalogue of the exhibition in Bologna, concluding Imponderabilia*



*Image 3.91 Article about Imponderabilia*

### 3.4.2 Re-enactment Limitations

For performing or re-enacting with mocap suit it is necessary to act away from an electromagnetic field. Thus, performances like *Con I* and *Con II* (Image 3.92), which I performed at Tsepelovo Art Space of ASFA in the framework of Soundscape Workshop of Taxiarchis Diamantopoulos (Athens School of Fine Arts), are difficult to be captured due to the huge electromagnetic field. This means that many sensors (neurons) are going to be uncalibrated and a loose and full of bugs movement is coming as a result.

Also, there are many performance artworks which could cause damage to the equipment. For example, it is difficult to capture performances involving water, such as *Red Flux* (2012, Switzerland) of Elvira Santamaria Torres ("Performance Art | Waterwheel" 2012), the participatory performance of Zhang Huan *To Raise the Water Level in a Fish Pond* (1997, Beijing) or Ana Mendieta's *Ocean Bird (Washup)* (1974).

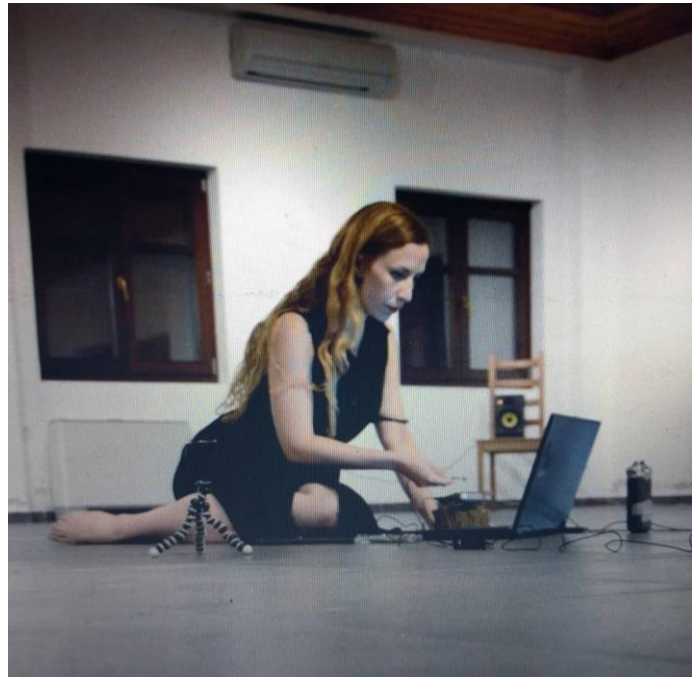


Image 3.92 Athina Kanellopoulou, *Con II*. 2018  
© Athina Kanellopoulou



Image 3.93 Zhang Huan, *To Raise the Water Level in a Fish Pond*. 1997.



Image 3.94 Ana Mendieta, *Ocean Bird (Washup)*. 1974

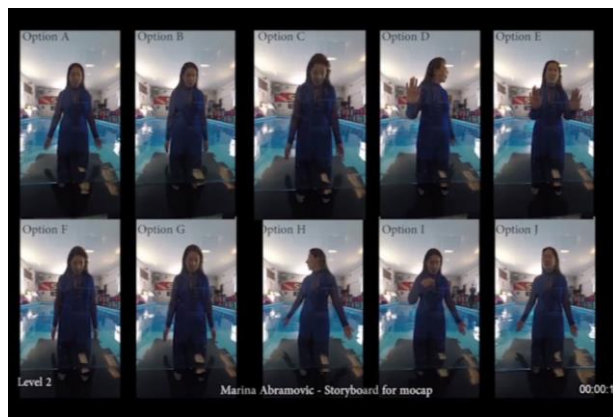
The answer for small scale projects including water was given by Acute Art which is the team realizing the performance of Marina Abramovic *Rising* in VR (as it was mentioned in the 1<sup>st</sup> chapter). The performance was including the sinking of Abramovic in a glass tank of water. They used action cameras for tracking the movement of the performer in the tank. (Image 3.94 and 3.95). But until now there is no one captured performance in 3d at a bigger water field.

The other difficult parameter is carrying heavy and dangerous for the suit objects, like the big tree branches for *Equilibria – Act I, II, III* (Image 3.96)<sup>65</sup>

Finalizing this section with the taste and the priorities, it is not the first thought to re-enact heavy bodily performances like Roy Athey’s artworks. Could not be reproduced based in the realistic re-enactment, because it should be a research in 3D physics of fluids and blood pressure, but mostly, I do not want to get involved in such a performance. As well as political acts such as Petr Pavlensky’s *Separation*, in which he cut his left earlobe off with a big knife, as an act of protest.



*Image 3.96 Marina Abramovic, Rising. 2018.*



*Image 3.95 Marina Abramovic, Rising. 2018.*



*Image 3.97 Athina Kanellopoulou, Equilibria – Act I, II, III. 2019*  
© Athina Kanellopoulou

<sup>65</sup> Forest of Boulogne, Paris, 2019

## Conclusion

Through this study, the environment of virtual reality was investigated as an area for the creation of experiential archives, and in this case an archive of performance art. Nowadays, it is possible to archive and re-enact performance through virtual reality due to the development of technology. A virtual archive has the ability to reproduce its data in a form compatible with the representative theory of mind, similar to the structured world, based on specific architectural disciplines (Neufert) and urban structures, natural landscapes, and every natural phenomenon (for example the gravity). Thus, works of art are preserved and re-showcased/demonstrated. The immersion of the visitor can be realized at any time, from any place. Also, they can be featured in an art show, in the same way as the Laval Virtual Festival.

From this experience, the feedback of IVAPA's Project visitors indicates that the use of virtual reality is ideal for experiences with physical functions. Designing a geometrically familiar environment helps navigate the visitor and makes his/her experience stronger. Thus, the audience can have a full experience of each performance art piece. Moreover, researchers can experience the same performance art piece by testing it in the virtual space rather than re-performing by themselves. Also, performance artists can practice performing art skills through re-enacting and experiencing each performance art piece.

Finally, the virtual reality environment is suited to the field of education (Packer 2013); the visitor has the curiosity to explore the whole structured space, to see all the information and to experience his visit as much as possible. For this reason, the parallel extension of the project to an educational direction is being investigated.

The nature of the IVAPA Project underlines an ongoing process under a specific aesthetics. Every time an artist produces and performs a new artwork there should be a new placement in the archive; which is time-demanding, but interesting and significant for the preservation of cultural heritage as well as joyful and creative experience for the creator. This project has no telos, but definitely a strict goal. The archives are the guards of memory and realized ideas, while "memory is the salvation of the senses", as Plato mentions (Loulos, 2015). This means that without a recorded memory there would be no term evolution, so neither the meaning of Art.



Image 0.1

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Image 1.1 Yvonne Rainer Hand Movie. 1966. Bukhari, Kyle. Movements of Media in Yvonne Rainer's Hand Movie (1966) and Richard Serra's Hand Catching Lead (1968). Sarah Lawrence College..... 13

Image 1.2 Dick Higgins, "Intermedia Chart" - Original sketch for the Italian version, Laser printed, 28 x 21 cm, 1995. <http://sigliopress.com/phenomenon-space-time-dimensionality/>..... 15

Image 1.3 "Intermedia Chart" -Variation by P. Corner, Manual intervention on digital printed cardboard, 100 x 70, 2009.

<https://www.fondazionebonotto.org/en/collection/fluxus/higginsdick/983.html>..... 15

Image 1.4. Ancient Greek vase. [http://www.artship.org/inquiry\\_paper\\_magnagraeca.html](http://www.artship.org/inquiry_paper_magnagraeca.html) ..... 16

Image 1.5 Diagram of Oskar Schlemmer. Bauhaus 1-3 1927, 4. <https://rndrd.com/n/1898>..... 17

Image 1.6 Performing act at Cabaret Voltaire.

[www.google.com/url?sa=i&source=images&cd=&ved=2ahUKEwiC95uDqdDiAhUIZFVKHVrHClQqjhx6BAgBEAM&url=http%3A%2F%2Fwp.culturacolectiva.com%2Fcabaret-voltaire-inicio-del-dadaismo%2F&psig=AOvVaw2C3\\_TMfHthh2tuyOpDwKrs&ust=1559754642999992](http://www.google.com/url?sa=i&source=images&cd=&ved=2ahUKEwiC95uDqdDiAhUIZFVKHVrHClQqjhx6BAgBEAM&url=http%3A%2F%2Fwp.culturacolectiva.com%2Fcabaret-voltaire-inicio-del-dadaismo%2F&psig=AOvVaw2C3_TMfHthh2tuyOpDwKrs&ust=1559754642999992)..... 17

Image 1.7 Bauhaus dancers in Dance of Space, 1926, Oskar Schlemmer.

[https://www.artspace.com/magazine/art\\_101/book\\_report/bauhaus-phaidon-excerpt-54092](https://www.artspace.com/magazine/art_101/book_report/bauhaus-phaidon-excerpt-54092)..... 17

Image 1.8 Erik Satie's Ruse of Medusa (Le piège de Méduse) with Buckminster Fuller, William Shrauger, Elaine de Kooning and Merce Cunningham.

<http://www.blackmountainstudiesjournal.org/volume4/mary-emma-harris-john-cage-at-black-mountain-a-preliminary-thinking/>..... 18

Image 1.9 Murakami Saburo, "Passing Through" (1956). Performance view at the 2nd Gutai Art Exhibition, Ohara Kaikan, Tokyo, 1956. © Murakami Makiko and the former members of the Gutai Art Assosiation, courtesy Museum of Osaka University. <https://hyperallergic.com/66520/the-alchemical-art-innovators-of-postwar-japan/>..... 19

Image 1.10 Jackson Pollock. Photo/courtesy: Martha Holmes. Getty Images.

<https://www.elmundo.es/cultura/2016/05/14/573617c6ca4741e1598b45a2.html> ..... 19

Image 1.11 Yves Klein, Anthropométries, 1960. <a href="https://theartstack.com/artist/yves-klein/anthropometrie">https://theartstack.com/artist/yves-klein/anthropometrie</a> .....	19
Image 1.12 Allan Kaprow, 18 Happenings in 6 Parts, 1959. <a href="http://www.medienkunstnetz.de/works/18-happenings-in-6-parts/">http://www.medienkunstnetz.de/works/18-happenings-in-6-parts/</a> .....	20
Image 1.13 Benjamin Patterson, Variations for Double-Bass, 1962. Galerie Parnass, Wuppertal, West Germany, June 9, 1962. <a href="https://moma.org/artists/4520?locale=en">https://moma.org/artists/4520?locale=en</a> .....	21
Image 1.14 Nam June Paik, Zen for Head, 1962. Photography © Nam June Paik. <a href="http://www.medienkunstnetz.de/works/zen-for-head/images/1/">http://www.medienkunstnetz.de/works/zen-for-head/images/1/</a> .....	21
Image 1.15 Alison Knowles, Make a Salad. 1962, Performed at the Institute of Contemporary Arts, London, October 1962. Reproduced from Julia Robinson, “The Sculpture of Indeterminacy: Alison Knowles’s Beans and Variations,” <i>Art Journal</i> 63, no. 4 (2004), p. 98. ....	21
Image 1.16 Joseph Beuys 7,000 Oaks (1982). Presented the idea of social sculpture at Documenta 9 (1982). <a href="http://www.dazeddigital.com/art-photography/article/39915/1/artworks-predicted-the-future-of-the-world-warhol-yayoi-caravaggio-beuys">http://www.dazeddigital.com/art-photography/article/39915/1/artworks-predicted-the-future-of-the-world-warhol-yayoi-caravaggio-beuys</a> .....	21
Image 1.17 Valie Export, Tap and Touch Cinema. An image from performance. Credit 2016 Artists Right Society (ARS), New York/Bildrecht, Vienna. <a href="http://pomeranz-collection.com/?q=node/40">http://pomeranz-collection.com/?q=node/40</a> .....	22
Image 1.18 Yoko Ono, Cut Piece. 1964 <a href="https://fr.phaidon.com/agenda/art/articles/2012/may/02/spirit-of-the-age/">https://fr.phaidon.com/agenda/art/articles/2012/may/02/spirit-of-the-age/</a> .....	22
Image 1.19 RAND Technologies, GRaIL. 1968-9. Gable, Vincent. “Alan Kay Demos GRaIL”. Youtube. January 18, 2009. <a href="https://www.youtube.com/watch?v=QQhVQ1UG6aM">https://www.youtube.com/watch?v=QQhVQ1UG6aM</a> .....	24
Image 1.20 David Hockney, installation view, Hockney – Van Gogh: The Joy of Nature. Photo: Veronica Simpson, <a href="https://www.studiointernational.com/index.php/hockney-van-gogh-the-joy-of-nature-review-van-gogh-museum-amsterdam">https://www.studiointernational.com/index.php/hockney-van-gogh-the-joy-of-nature-review-van-gogh-museum-amsterdam</a> .....	24
Image 1.21 Anna Zhilvaeva, painting in VR the painting of Eugene Delacroix “Liberty Leading the People”. 2018, Louvre Museum. <a href="https://www.youtube.com/watch?v=Zs3n07Clw7A">https://www.youtube.com/watch?v=Zs3n07Clw7A</a> .....	24
Image 1.22 Kate Cooper, <i>Infection Drivers</i> . 2018, Stedelijk Museum. video still. courtesy of Mondriaan Fund, AFK, Beam Systems and the artist. Copyright Athina Kanellopoulou .....	24
Image 1.23 Ed Atkins Even Pricks 2013. 16:10 HD video with 5.1 surround sound. Courtesy of MIF. <a href="http://www.aestheticmagazine.com/interview-with-ed-atkins-performance-capture-manchester-international-festival/">http://www.aestheticmagazine.com/interview-with-ed-atkins-performance-capture-manchester-international-festival/</a> .....	27
Image 1.24 The artist Stelarc reveals the current state of his ongoing "Ear on Arm" project. Photo: Jon Snyder / Wired. <a href="https://www.wired.com/2012/05/stelarc-performance-art/">https://www.wired.com/2012/05/stelarc-performance-art/</a> .....	27
Image 1.25 Anish Kapoor, Into Yourself, Fall. 2018. <a href="https://acuteart.com/artist/anish-kapoor/">https://acuteart.com/artist/anish-kapoor/</a> .....	27
Image 1.26 Pierre Huyghe, After ALife Ahead. 2017. <a href="http://www.luxloop.com/projects/afteralifeahead">http://www.luxloop.com/projects/afteralifeahead</a> .....	27
Image 1.27 Jeff Koons, Pryne. 2018. <a href="https://acuteart.com/artist/jeff-koons/">https://acuteart.com/artist/jeff-koons/</a> .....	28

Image 1.28 Marina Abramovic, Rising. 2018. video still, virtual reality. <a href="https://acuteart.com/artist/marina-abramovic/">https://acuteart.com/artist/marina-abramovic/</a> .....	28
Image 1.29 Marina Abramovic, The Life. 2019, VR performance. Image courtesy of Marina Abramovic and Tin Drum, <a href="https://news.artnet.com/exhibitions/marina-abramovic-mixed-reality-performance-1467001">https://news.artnet.com/exhibitions/marina-abramovic-mixed-reality-performance-1467001</a> .....	29
Image 1.30 The Circle of Performance Art. <a href="https://www.booklooker.de/B%C3%BCcher/Boris-Dirmoser-Nieslony+Performance-Art-Kontext-Performative-Ans%C3%A4tze-in-Kunst-und-Wissenschaft-am/id/A02jMLZt01ZZX">https://www.booklooker.de/B%C3%BCcher/Boris-Dirmoser-Nieslony+Performance-Art-Kontext-Performative-Ans%C3%A4tze-in-Kunst-und-Wissenschaft-am/id/A02jMLZt01ZZX</a> .....	30
Image 1.31 Ruins of Library of Alexandria. <a href="https://en.wikipedia.org/wiki/Library_of_Alexandria#/media/File:Alexandria_-_Pompey%27s_Pillar_-_view_of_ruins.JPG">https://en.wikipedia.org/wiki/Library_of_Alexandria#/media/File:Alexandria_-_Pompey%27s_Pillar_-_view_of_ruins.JPG</a> .....	32
Image 1.32 Usage of term “archive” from 1800 until today. <a href="http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/">http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/</a> .....	34
Image 1.33 Analysis of usage of “archive” routed words the latest 80 years <a href="http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/">http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/</a> .....	34
Image 1.34 The analysis of the term Archive <a href="http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/">http://www.trevorowens.org/2019/04/when-and-how-did-archive-become-a-verb/</a> .....	35
Image 1.35 Mark Dion, <i>Tate Thames Dig</i> . 1999 Credit: Heathcliff O'Malley .....	38
Image 1.36 Memory of the World Register UNESCO. <a href="https://en.unesco.org/programme/mow/register">https://en.unesco.org/programme/mow/register</a> .....	39
Image 1.37 Sigmund Freud’s House. <a href="https://my.matterport.com/show/?m=Pa3RmEYVqe3&amp;utm_source=hit-content-embed">https://my.matterport.com/show/?m=Pa3RmEYVqe3&amp;utm_source=hit-content-embed</a> .....	40
Image 1.38 Sigmund Freud’s House – Dollhouse View. <a href="https://my.matterport.com/show/?m=Pa3RmEYVqe3&amp;utm_source=hit-content-embed">https://my.matterport.com/show/?m=Pa3RmEYVqe3&amp;utm_source=hit-content-embed</a> .....	40
Image 1.39 Video Still from The Challenge of Archiving Performance Art (Afternoon Session). <a href="https://aaa.org.hk/en/programmes/programmes/the-challenge-of-archiving-performance-art-afternoon-session">https://aaa.org.hk/en/programmes/programmes/the-challenge-of-archiving-performance-art-afternoon-session</a> .....	41
<i>Image 1.40 Interactive Art and connections</i> .....	42
Image 2.1 mind map about archive. Athina Kanellopoulou. 2019 .....	47
Image 2.2 Do Ho Suh, Home Within Home. 2014. installation view <a href="https://www.ft.com/content/a187c15e-e287-11e6-9645-c9357a75844a">https://www.ft.com/content/a187c15e-e287-11e6-9645-c9357a75844a</a> .....	49
Image 2.3 3D Model of Notre Dame. ....	50
Image 2.4 Sketch of Dziga Vertov about human perception and view. <a href="https://greg.org/archive/2011/06/02/man-at-the-center-with-a-movie-camera.html">https://greg.org/archive/2011/06/02/man-at-the-center-with-a-movie-camera.html</a> .....	51
Image 3.1 Marina Abramovic and Ulay, Imponderabilia .....	56
Image 3.2 Eva et Franco Mattes, Marina Abramovic's imponderabilia, (2007) .....	56

Image 3.3 Joan Jonas, Mirror Check, 1970.....	57
Image 3.4 Dance or Exercise on the perimeter of a Square, Bruce Nauman. 1968 © .....	57
Image 3.5 Hand sensors of Perception Neuron.....	58
Image 3.6 Wearing the MoCap Suit.....	58
Image 3.7 Reenacting Bruce Nauman’s Performance .....	60
Image 3.8 Floor Plan of MAMBo (digital plan of the building in 70’s and 80’s .....	61
Image 3.9 façade of Museum of Bologna nowadays .....	61
Image 3.10 architectural details from Google Earth .....	62
Image 3.11 3D Museum of MAMBo in process.....	63
Image 3.12 3D Museum of MAMBo in process.....	63
Image 3.13 Experimenting on the face .....	65
Image 3.14 Designing the face of Bruce Nauman in MakeHuman .....	66
Image 3.15 3D Model of Joan Jonas.....	66
Image 3.16 Avatar of Bruce Nauman .....	66
Image 3.17 Avatar of Joan Jonas in Motion builder .....	67
Image 3.18 Avatar of Joan Jonas in Motion builder .....	67
Image 3.19 Avatar of Joan Jonas in Motion builder.....	67
Image 3.20 Spatial Sound Design in Imponderabilia, Audio documentation of MoMA Archve. Unity. .....	68
<i>Image 3.21 Spatial Sound Design of Video documentation in Mirror Check. Unity. ....</i>	<i>68</i>
Image 3.22 Mirror Check in VR.....	69
Image 3.23 Imponderabilia in VR.....	69
Image 3.24 Imponderabilia in VR.....	70
Image 3.25 Dance or Exercise to the perimeter of a Square in VR .....	70
<i>Image 3.26 Basic plan for installation and visitor’s movement.....</i>	<i>71</i>
Image 3.27 Felix is trying the prototype .....	71
Image 3.28 The Tempietto, Church of S. Pietro in Montorio, Bramante. 1502.....	72
Image 3.29 Sketch of Panopticon, Bentham. ....	73
<i>Image 3.30 Armour-Stiner House. Source: Sarah, Dazzling 1860’s Octagon House in New York State. 2012, Digital Image. ....</i>	<i>74</i>
<i>Image 3.31 Observatory Plan: Armour-Stiner House. Source: Joseph Pell Lombardi Architects (2004), Digital Image.....</i>	<i>74</i>
<i>Image 3.32 Sketch of the first space of IVAPA. Athina Kanellopoulou. 2019. ....</i>	<i>75</i>
Image 3.33 Design of IVAPA first space. Athina Kanellopoulou. 2019. ....	75
Image 3.34 TextMesh Coloring text, printscreen.....	76
Image 3.35 IVAPA’s “Panopticon”. Athina Kanellopoulou. 2019 .....	76

Image 3.36 Detail from the room of 70's in IVAPA. Athina Kanellopoulou. 2019.....	77
Image 3.37 The way of teleporting between the scenes (structure).....	77
Image 3.38 Mona Hatoum, Roadworks .....	78
Image 3.39 3d model of Mona Hatoum .....	78
Image 3.40 Nail by Mindfort .....	78
Image 3.41 outside of the new gallery, Google Earth.....	79
<i>Image 3.42 the first design</i> .....	80
Image 3.43 Poster of exhibition .....	81
Image 3.44 Working the 3d gallery in 3ds max .....	81
Image 3.45 and Image 3.46 from video-documentations of reenactment in the laboratory of ATI.....	82
Image 3.47 First try to create the boot in RealityCapture .....	82
Image 3.48 Second try in RealityCapture .....	83
Image 3.49 Still detail from Roadworks Scene in IVAPA Project. Athina Kanellopoulou. 2019.....	84
Image 3.50 Still detail from Roadworks Scene in IVAPA Project. Athina Kanellopoulou. 2019.....	84
Image 3.51 Rebecca Horn, Scratching Both of the Walls at Once. 1974-5. Performance Still .....	85
<i>Image 3.52 Video still from Artclassicnews (2009, Youtube)</i> .....	85
Image 3.53 Rebecca Horn, Scratching Both Walls at Once (Gleichzeitig die Wände berühren). 1974-5. ....	86
Image 3.54 MoCapturing Hands.....	86
Image 3.55 Space Design.....	87
Image 3.56 Still from Scratching Both of the Walls at Once. Athina Kanellopoulou. 2019 .....	87
Image 3.57 Calibrating and designating the space of OptiTrack .....	88
Image 3.58 Testing the OptiTrack System in simple movements, such as walking .....	88
Image 3.59 IVAPA Project first installing experimentation Laval Virtual festival 2019 © Athina Kanellopoulou.....	89
Image 3.60 IVAPA Project – 2 <sup>nd</sup> room .....	90
Image 3.61 IVAPA Project, Statement .....	91
Image 3.62 Artist, researcher, and curator Judith Guez in Imponderabilia 2019 © Athina Kanellopoulou.....	92
Image 3.63 Marie-Helene Tramus and Michel Bret experiencing the archive 2019 © Athina Kanellopoulou.....	92
Image 3.64 Choreographer Margherita Bergamo is testing IVAPA.....	92
Image 3.65 Digital artist David is passing through the two virtual performers. ....	92
Image 3.66 Dionysis Zamplaras is exploring Imponderabilia .....	93
Image 3.67 IVAPA Project .....	93
Image 3.68 Student from Universite Montpellier .....	93

Image 3.69 Etienne Pereny is walking through the two virtual bodies.....	93
Image 3.70 Visitors are waiting to experience one of the performances 2019 .....	94
Image 3.71 Visitors are waiting to experience one of the performances 2019 .....	94
Image 3.72 Text of Judith Guez.....	95
Image 3.73 Text of Margherita Bergamo.....	95
Image 3.74 Text of Gonzales Daniel .....	95
Image 3.75 Text of Zamplaras Dionysis.....	95
Image 3.76 Participation in Multiprise Festival, Park de la Villette, Paris .....	96
Image 3.77 Participation in “Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany .....	96
Image 3.78 “Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany.....	96
Image 3.79“Talk Stop! Gesture Play!” Exhibition, Frankfurt Oder Germany.....	96
Image 3.80 Article of Lempesis for IVAPA Project.....	97
Image 3.81 Ivapa logo (White background) .....	98
Image 3.82 IVAPA logo (black background) .....	98
Image 3.83 Ivapa’s webpage QR .....	98
Image 3.84 Website’s Homepage .....	99
Image 3.85 Website’s Concept Page.....	99
Image 3.86 Website’s Performances Page.....	100
Image 3.87 Website’s Contact Page .....	100
Image 3.88 Carolee Schneemann, Interior Scroll, 1975. ....	101
Image 3.89 Abramovic’s performance Rising developed in AR Application for mobile use .....	102
Image 3.90 Catalogue of the exhibition in Bologna, concluding Imponderabilia .....	102
Image 3.91 Article about Imponderabilia .....	102
Image 3.92 Athina Kanellopoulou, Con II. 2018.....	103
Image 3.93 Zhang Huan, To Raise the Water Level in a Fish Pond. 1997.....	103
Image 3.94 Ana Mendieta, Ocean Bird (Washup). 1974.....	103
Image 3.95 Marina Abramovic, Rising. 2018. AcuteArt.....	104
Image 3.96 Marina Abramovic, Rising. 2018. AcuteArt.....	104
Image 3.97 Athina Kanellopoulou, Equilibria – Act I, II, III. 2019 © Athina Kanellopoulou0.....	104
<i>Image 3.98 VR space of Roadworks.....</i>	104
<b>Image 0.1.....</b>	106

## Index for Terms

**Ars memorativa** (lat.) the art of memory, or Memo or Mnemonic (YATES, A. 2012) is the skill to remember and recall record using the memory through some specific technics, like “mnemotechnic” or “mind palace”.

**Avantgardeness** (noun) is the state of being avant-garde. This entry is proposed and introduced into the art vocabulary for the first time in this paper by the author.

**Body Art** is a sub-category of performance art. Practically, means the action of an artist who is abusing his/her body in order to create an artwork through mutilation or reaching to its physical limits. (“Body Art”. 2019)

**Dasein** is a term that Heidegger invented, describing the human sensation of “being here now”.

**Digi-sein** is a term inspired by Dasein of Heidegger, describing the sensation of “being here-now in the digitality”

**Digital Body** is “a potential or even virtual sense of embodied self” (Broadhurst 2017. 1). The basis for questioning about the new kinds of bodies that are structured digitally could be seen through the prism of a ‘material-semiotic’ approach in nature, society, and culture (Haraway 2003. 201)

**Digital Reality** is a description of the “wide spectrum of technologies and experiences that digitally simulate reality” (“What Is Digital Reality? | Digital Reality Consulting” 2019) in many ways. It can be representing a 3D or a 2D image/animation in VR, AR or MR.

**Digitality** is the consideration for the digital object. Digitality does not go against physicality, it simply enables new landscapes to be explored.

**The environment** in the framework of art is a term invented by artist Allan Kaprow (1927 – 2006) who was an American painter, assemblagist and a pioneer in establishing the concepts

of performance art. The usage of this art term can describe well the augmented and virtual environment as well.

**Epitelesis** is the Greek noun for describing the action of the performance.

**Immersion** is the sensation of being in a specific environment. There is the mental immersion, which refers in the state of being strongly engaged in the given environment, a kind of sensing the presence, and the physical immersion in which somebody is experiencing a medium though using his body (bodily).

**Loci** the parts. It is now used in the expression "method of loci", which is a method of improving the memory that uses the display to organize and recall information. Characterizes memory with local parameters. ("Oxford Dictionaries | The World's Most Trusted Dictionary Provider" 2019)

**Mind Palace** or Memory Palace is a mental immaterial structure aimed to help memory to recall information that is difficult to remember.

**Representational theory of mind (RTM)** is “the understanding that human agentic action is caused by internal mental states (eg beliefs, desires, intentions)” (Wellman 2017. 207-214).

**Site-specific art** is about the art that concerns a work designed for a particular space where it is going to stay. The term was invented by artist Robert Irwin, but he was used in the 1970s.

**Social sculpture** is a theory about the perception of life, developed in the 1970s by the artist Joseph Beuys, in which a utopian society and aesthetic practice are merged. This theoretical approach of utopia is based on the concept that everything is art, every aspect of life could be approached creatively and, as a result, everyone has the potential to be an artist. Thus, there was a strong belief that life is a social sculpture that everyone helps to shape. social sculptures, mainly, had political and environmental concerns, such as the artwork “7000 Oaks” (1982-87). This kind of artwork raised a lot of thoughts about urban planning, the sustainability of the

environment and the social structures. Nowadays, Beuys' concept of social sculpture is continued by other artists, like Pedro Reyes. ("Social Sculpture – Art Term | Tate" 2019)

**Topoanalysis** is a term invented and introduced by Gaston Bachelard in his book *The Poetics of Space* (1957), created by the two Greek words "topos", the place, and "analysis". Topoanalysis is "the systematic psychological study of the sites of our intimate lives" (Bachelard 1968. 8)

**Uncanny** Freud defines the unfamiliar as being at the same time bizarre, odorless, ominous (in the sense of the element that causes the feeling that something is wrong), horrible and scary. It is obviously the opposite of Heimlich [homemade], Heimlich [native], the opposite of the familiar. (Freud 1997. 341)



Title: Virtualizing the Performance Art: IVAPA Project - A case study for a Virtual Archive  
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## **DECLARATION OF AUTHENTICITY**

I, Athina Kanellopoulou, declare that this dissertation, titled “Virtualizing the Performance Art: IVAPA Project - A case study for a Virtual Archive” is my original work, gathered and utilized especially to fulfil the purposes and objectives of this study, and has not been previously submitted to any other university. I also declare that the publications cited in this work have been personally consulted.

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