AUT

This form is to be printed on acid-free paper. The completed and signed form should be bound into the copy of the thesis/exegesis/dissertation intended for the AUT University Library, i.e. the copy which is printed on acid-free paper. If the work is to be treated as confidential or is embargoed for a specified time, form PG18 must also be completed and bound into the thesis/exegesis/dissertation. For more information consult the AUT University Postgraduate Handbook.

Student's Name	Sean Curham	**Student ID No**	0548117
Degree	Masters of Art + Design	**Year of submission** (for examination)	2010
Thesis ☒	**Dissertation** ☐ **Exegesis** ☐	**Points Value**	120
Title	The Performance of Event in the Everyday: Regeneration as Art		

DECLARATION

I hereby deposit a print and digital copy of my thesis/exegesis with the Auckland University of Technology Library. I confirm that any changes required by the examiners have been carried out to the satisfaction of my primary supervisor and that the content of the digital copy corresponds exactly to the content of the print copy in its entirety.

This thesis/exegesis is my own work and, to the best of my knowledge and belief, it contains:
* no material previously published or written by another person (except where explicitly defined in the acknowledgements);
* no material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

CONDITIONS OF USE

From the date of deposit of this thesis/exegesis/dissertation or the cessation of any approved access restrictions, the conditions of use are as follows:

1. This thesis/exegesis/dissertation may be consulted for the purposes of private study or research provided that:
   (i) appropriate acknowledgement is made of its use;
   (ii) my permission is obtained before any material contained in it is published.
2. The digital copy may be made available via the Internet by the AUT University Library in downloadable, read-only format with unrestricted access, in the interests of open access to research information.
3. In accordance with Section 56 of the Copyright Act 1994, the AUT University Library may make a copy of this thesis/exegesis/dissertation for supply to the collection of another prescribed library on request from that library.

THIRD PARTY COPYRIGHT STATEMENT

I have either used no substantial portions of third party copyright material, including charts, diagrams, graphs, photographs or maps, in my thesis/exegesis or I have obtained permission for such material to be made accessible worldwide via the Internet. If permission has not been obtained, I have asked/will ask the Library to remove the third party copyright material from the digital copy.

Student's Signature _S T Cur_____   Date _20 Feb 2011_

FACULTY RECOMMENDATION

The Faculty Postgraduate Committee recommends the above dissertation/exegesis be deposited in the AUT University Library.

Assoc Dean's or Delegate's Signature _____   **Date** _____

1

AUT

POSTGRADUATE FORMS

U N I V E R S I T Y

UNIVERSITY POSTGRADUATE BOARD

FORM – PG8   AMENDMENTS AS REQUIRED BY EXAMINERS

- *This form should be completed by the student and the Primary Supervisor.*
- *Once processed the University Postgraduate Centre will send a letter advising you of the award of your degree. You will then be required to submit your final bound copies of your thesis before you can graduate.*

Student's Name	Sean Curham	**Student ID No**	0548117
Faculty	Design & Creative Technologies	**Programme**	Masters of Art + Design

Thesis ☒   **Dissertation** ☐   **Exegesis** ☐   **Points Value** 120

Title   The Performance of Event in the Everyday: Regeneration as Art

I hereby confirm that any changes as required by the examiners have been carried out to the satisfaction of my supervisor.

Student's Signature _S T Curham_   Date _20 Feb 2011_

CERTIFICATION OF PRIMARY SUPERVISOR

Name   Dr Maria O'Connor

I certify that the changes as required by the examiners have been carried out.

Signature   _[signature]_   Date _20 Feb 2011_

Performing Event in the Everyday: Regeneration as Art

by Sean Curham

A thesis submitted to Auckland University of Technology in partial fulfillment of the requirements for the degree of Master of Art and Design (Spatial Design)

Primary Supervisor: Dr Maria O'Connor

School of Art and Design

Department of Spatial Design

Auckland University of Technology

2010

Table of Contents

List of Figures

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Full Name.......... *SEAN CURHAM*

Signed .... *11 OCTOBER 2010*

Date.......... *S7Curba*

Abstract

The project asks 'is it through the everyday, the seemingly banal and inconsequential that change can be engaged with?'

This research question is formed through a consideration of my performance practice in relation (primarily) to the work of Gilles Deleuze and in particular his notion of Event. I am intrigued by the concept that the world is a situation of continuous *regenerative creativity* (Deleuze)[1] that is intimately linked to a notion of *becoming* (Deleuze)[2]. A becoming in which all human and non human entities are immersed.

It is a speculative project. The introduction of the (minor) tactic of bathos, meaning to make ridiculous or mundane serves the tone of the project.

The work is an experiment involving performance. Two contrasting works host the process. *Four Legs Better Than Two*[3] introduces the everyday while *Ghosting* becomes the arena for performance art. Through these a dialogue emerges between performance, the everyday and the regenerative forces of creative becoming.

The suggestion here is that through constant regeneration the represented world is composed of event effects, productive forces to which all are connected. From this, can the everyday then be conceived as a performance[4] of this connection and as such a site of radical[5] activity?

The methodologies supporting the project are employed in the attempt to stage representing activity as entertainment and to offer 'process lines' as the means by which the effects of event might be encountered.

The question of change underpins the work. Following Deleuze, change is understood as being the production of absolute difference and as such a connection to the creative forces of the yet-to-be, the becoming of new compositions, new actualities and potentially the politically new.

8

The issues of aesthetics, art making and research begin to slip away as the activity of event immerses my performance practice in an encounter with creative becoming.

Introduction

The work is composed of two most unlikely activities, dog walking and performance art. *Four Legs Better Than Two* was completed with the dog owning community of Dunedin in 2009. *Ghosting,* a suite of performance works is in current production.

I set up the dog walking project as the means to investigate the notion of event. Proposed was the idea that walking with a dog is unpredictable and spontaneous, often joyful, full of surprises and at times frightening, even dangerous due to the instinctive behaviour of dogs.

Such uncertainty presented as the perfect foil to the constructed rigour of gallery based performance. Having become interested in event, I was looking for a means to engage with this concept and challenge the reductive thinking and practices embedded within my work.

The spontaneity of dog walking appeared to offer the ideal situation in which to investigate event and the concept of change. This is change connected to the processes by which the actual is realized, not the possibilities that may flow from activities between existing entities in a coded world. Here, change has to do with the processes of regeneration, to which I attach a name and an understanding, producing dog walking, performance, the everyday, this writing. Yet, following Deleuze, these named entities remain in composition, in a continual process of becoming. It was a participation in these generative processes that dog walking appeared to offer. Here, the misshapen and fleeting uncertainties of dog walking are offered as evidence of the productivity of event forces, and a version of change that describes a perpetual creative process, enabling an inconceivable future.

This, too, is the political that the project seeks. That which is in formation, still to come and yet to be conceived.

Ghosting has been developed as a means to extend the enquiry of event and the processes of change in my existing practice, and to ask if these performance activities can be understood as equally generative.

Ultimately, I am working to situate performance not as a form for research but as an activity of participation in change and, as such, an enacting of research.   In this light dog walking was not 'for' the onlooker or external viewer, but was instead inclusive – an immersive activity for all to participate in. It is this relationship that I am seeking in the process of gallery performance, whereby the gallery takes shape as a confluence of forces, of objects human and non human in transition, as forces gathering and dispersing only to reassemble as new compositions. Here the roles of viewer and performer are altered as both become subsumed in the processes of becoming. The status of identities is rendered irrelevant in an arena of entities in composition, where each is equal in the connection to the potential they bear. This is performance at its most capable.

The staging of *Four Legs Better Than Two* and *Ghosting*, two seemingly incompatible works, sought to address the question "Is it through the everyday, the seemingly banal and inconsequential that change can be engaged with?" Common sense[6] suggests that dog walking captures the everyday perfectly, being a mundane, almost invisible task. This assumption prompted a critical investigation of the everyday, explored further in the work *Framing the everyday: blogging as art* [7]by Lucas Ihlein (2009), a project that takes up the everyday in an effort to "deepen the integration of art with life" (Ihlein, 2009, p.VII).

Ihlein's project establishes a lineage of artists concerned with the everyday and the endeavour to "bring art and life into more intimate contact" (Ihlein, 2009, p.16). This is the everyday as a process with which all are engaged and posed as an alternative to the production of objects for an exclusive gallery audience. Within this lineage sit Duchamp, Kaprow and the Fluxus artists, Michel de Certeau and, most recently, Ihlein himself.[8] Specifically, my project seeks to engage with the notion of (re) framing as explored by Ihlein and to examine how this activity, being

within representation, is both generative and restrictive. By taking up this lineage and contributing to it, I am attempting to present a new and alternative concept of the everyday.

Critically, the work of Deleuze is of primary importance. His concept of event and the processes of creative becoming pose a rebellious potential, a potential that perhaps can offer radical change. Here the world is being thought of not as a known set of entities and experiences, but as an 'assembling machine' [9](Deleuze) – a network of regenerating connections.   Enabled is an entirely unrestrained becoming without 'form, function or meaning' – purely difference in composition and, as such, without a predetermined trajectory.   It is not a utopian project, or even one that can be thought on these terms, but the generation of the 'yet to be' in all its untethered permutations.

The two works comprising the project represent opposing poles. At one end there is the banal familiarity of the everyday and, at the other, the novelty of the constructed art context. This separation presents the key methodology supporting the work, producing two 'situations'[10] in between which the research can develop.

A third critical framework is established with the partnership[11] of performance artists Chris Burden and Leigh Bowery. This pair provides support of an investigation of performance art as entertainment. Entertainment is taken up as a strategy to 'get at' the limits and potential embedded in performed gesture.

The following sections address the critical contexts and the methodology supporting the project. They work to unpack the key strands of thought and practice that have contributed to its development.

The final section looks more closely at the work. What actually happened and how do these events enact the research? The role of the critical influences and the impact of the different methodologies employed are drawn into the question of "What did I do?"   In summary the analysis questions if a participation in the everyday, where the everyday becomes the experiencing of the emergence of

creative regeneration, produces an encounter with change across these contexts? Ultimately, is the radical potential of Deleuzian becoming immersive of all contexts; contexts that reemerge as a situation for participation in unrestrained change?

Project trajectory and terms.

The project explores performance as two strands of enquiry.[12] Performance is considered as a participation in the established world. Alternatively, performance is also explored as a participation in the emergence of experience. The first version deals with the familiar and recognizable order of shared experience and communication. The second looks to the processes that produce the experience of this familiar world and, connected to this, produce the actual world itself. This is a version of performance that remains discrete, unique, unrepeatable and unable to be communicated.

The everyday is explored as a 'test site' – one that appears to offer alternatives in contrast to performance staged in exhibition spaces. I start by asking "What is the everyday?" What emerges is an understanding which echoes that of performance, where two versions of the everyday take shape. One, like performance, refers to the familiar and stable world of daily interaction and can be thought of as a process of constant reframing.

Here emerging forces are given shape as the impositions of representation take hold, producing a familiar world of recognizable things and experiences – the everyday. The everyday becomes that which allows for shared experience and communication.

The alternative version refers to that which cannot be accounted for – the emergence of experience attached to which are the orderly *and* the anomalous, the fleeting uncertain misfiring of incomplete or emerging experience. These are the

surprising and unpredictable events of the day that haunt experience - disappearing into the coded or the unrecognizable just as they emerge. This is the everyday as the singular expression of event forces.

Regeneration refers to the productive forces from which is drawn the coded and familiar.   Following Deleuze these are the unrestrained forces of event and creativity residing in the virtual yet which remain ever present in the actualized realm, being inseparably connected to the familiar and everyday.

Chapter One: Critical contexts

This section outlines the different critical strands that have contributed to the project. There are three key groupings. The first presents the work of Deleuze and in particular his notion of event. The everyday is then considered through the work of Ihlein and from this a lineage of practitioners concerned with this context is established. Leigh Bowery and Chris Burden form a third grouping enabling a discussion of performance and entertainment.

1.0 Deleuze. Introduction.

This project asks 'is it through the everyday, the seemingly banal and inconsequential that change can be engaged with?' Underpinning my research and echoed in this question is a desire to engage with change as a process of becoming and the renewed political this may enable.

In turn this stems from a desire to unveil the forces in action within my work and open the way for new understandings and practices.

It was Deleuzes stated aim to address the dominance of subject centered thought whereby all extended from the certainty of an essential knowing identity. "For Deleuze ... representation is merely a form of "illusion", which is based on transcendent notions of "an identical thinking subject" and the identity for concepts" (Lundborg, 2009, p.1) His project with Felix Guttari looked to conceive of experience and entities on new terms, being concerned with the production of the sustainable conditions of change, implicit to which lies the concept of absolute difference.

In looking to reconsider and revitalize my practice I was drawn to this body of thought and the radical potential it embraces. However this is not an endeavour to reenact the thinking of Deleuze. In some small way this project is an attempt to

take up these resources and participate in the unfolding of an incomplete and uncertain regeneration.

Critically this project gathers around Deleuzes notion of event.

The following section works to present an adequate engagement with the work of Deleuze, one that is sufficient to establish this project as a viable undertaking.   The trajectory is towards unstable, speculative territory. As will be shown in relation to Ihlein's project my work moves from the security of the shared domain to the uncertainty of the singular. This is a bold and frequently clumsy move but one that hopefully is presented with a coherence that allows it to reach a tipping point which may propel the work into sustainable uncertainty.

1.1 What is an event?

"Deleuze and Guttari prefer to consider things not as substances but as assemblages or multiplicities, focusing on things in terms of unfolding forces .... rather than static essences"(Lorraine, 2005, p. 144)

The concept of event can be thought of in these terms – as assemblages of forces. These forces relate, becoming a mechanism that can work to produce the actualized world. This is not a common sense use of the term event – whereby an event might be an occurrence or outcome, say a 'sporting event'. Event here refers to an effective force – one that exists in the virtual. It is potential that makes events. (Massumi, 2002) Events then carry this potential into new associations from which the actual emerges.   This production is a constant and unbroken process of renewal. As events renew so does the actualized world.

> All of reality is an expression and consequence of interactions between forces, with each interaction revealed as an 'event'. Every event, body or other phenomenon is then the net result of a hierarchical pattern of interactions between forces, colliding in some particular and unpredictable way. (Stagoll, 2005, p.107)

Event in Deleuzian terms is a concept, a proposition central to the function of an ontology.   It names a mechanism, a productive force, one that is essential to the creative becoming of his project. As such, event is not concerned with the particular content of the world, but more forms part of the process of production, the means by which the Deleuzian ontology generates. The actualized or empirical world is composed with these forces, but is not predetermined or constructed from an essence that resides in events. The actual, like the event in the virtual, is constantly renewing and reconnecting. It is this inherent mobility, this process of creative generation and renewal that is crucial to the thinking of event.   As a generative force, not an essential element or component, event retains a connection to potential - the potential from which events emerge. In this potential lies real change, unrestrained and yet-to-be conceived difference.

It is through the mapping of my project in a similar vein as both particular and unpredictable that the notion of regeneration as art is considered.

1.2 Singularity and the actualization of event

If events exist in the virtual realm and are pre-sensible, how do they reach the actualized world?   Following Deleuze, it is through the concept of singularity that event forces become the actual. Singularities and events are closely aligned mechanisms within Deleuzian ontology.   "Singularity is frequently associated with condensed events" (Conley, 2005, p.252) Singularities are entirely discrete assemblages that gather as intensities, from which 'material' composites can form. It is these gatherings of intensity that produce the opportunity for matter to take shape in turn producing graspable entities – the recognizable things of the represented world. As Georges Simondon asserted "Matter… is made up of immanent intensive and energetic traits or forces ("singularities") whose differential relations both determine form, and maintain the inherent dynamism of form…" (Zepke, 2005, p.156)

In brief, events and the composition of singularities are the mechanisms by which the actual is produced. Simondon (as cited in Zepke, 2005) refers to the 'inherent dynamism of form'. Here he presents the notion that form, all entities, are in constant production; that the world is a site of regeneration.

This dynamism is crucial when considering the actualized or represented world. Coded entities, through being connected to event, are in motion. The illusory appearance of stability is generated by a constant and inseparable process of renewal. This illusion is the enacting of event forces, experienced as stability, due to the stalling imposition of representative thought.

This processual un/infolding is the key focus of my research.

1.3 Transition

It was through the experiences of dog walking that these concepts were first considered and in particular their volatile and unpredictable nature.

I was also considering at this time, through my gallery based practice, the difference in experience the performer has in contrast to that of the viewer. At every level, from the physical activity, to the arrangement of the gallery or theatre space and the experiencing of sound or light there appear to be more uncertainties and variations than there are stable reference points on which to base a shared experience. Emerging here was the idea that performance (here used in the most generic sense) was more an experience of incomplete variations in perpetual motion, than one of familiar gestures made in relation to a known world.

I began to think about experience, not as a certain affirmation of the familiar and shared, but as unique and as such ungraspable events in constant motion.

These too were the concepts I was exploring through the dog walking experience; that walking is a unique and singular performance of event forces.

It was this process of shifting between *Ghosting* and *Four Legs Better Than Two* that has produced the final work.

1.4 Actual/virtual

Performing event appears entirely irrational if events reside in the virtual, which they do. Events exist beyond actual experience. They cannot be felt. The concept of the virtual is essential to Deleuzian thought, as it is from the virtual that the actual emerges. This project explores the connection between the two, whereby the interplay between these realms produces the singularities and, through this, regeneration that the performance of event seeks to enact.

> Deleuze describes the virtual: as an intense torsional coalescence of potential individuations. Pulling out a thread or decompressing a differential strand of the fusional weave of experience involves actualizing virtuality. (Massumi, 2002, p.190)

These realms of the actual and the virtual are in partnership and together they enable Deleuzes' ontology. The action between these territories, described in terms of a 'resonance or vibration' (Massumi), produces both representable experience and the continuance of becoming. Lundborg (2009) writes:

> It is therefore important to emphasize that the relationship between the actual and the virtual is always to some extent mutual. This means that in addition to the movement from the virtual to the actual there is also a movement that goes in the opposite direction; "from virtual we descend to actual states of affairs, and from states of affairs we ascend to virtuals, without being able to isolate one from the other". The name of this later process is "counter actualization". (p.4)

There are two aspects of how this exchange occurs that are particularly relevant. Firstly, following Deleuze, there is no causal link between the process of formation and the actualized. The assembling of forces does not correspond to a particular thing in the coded world. More specifically, these forces when actualized do not produce an entity that resembles the forces - the process and content remain

discrete. Secondly there is no causal link between an action in the actualized world and the accompanying resonation of this in the virtual. An action in the actual world does not produce a predictable or 'useful' outcome in the exchange with the virtual. Deleuze states in *Difference and Repetition* (1968) (as cited in Lundborg, 2009) that:

> Actual terms never resemble the singularities they incarnate. In this sense, actualization or differenciation is always a genuine creation. It does not result from any limitation of pre-existing possibility, (…)For a potential or virtual object, to be actualized is to create divergent lines which correspond to – without resembling – a virtual multiplicity.

What does this mean?   The world is in constant regeneration yet the content of things and entities bear no 'resemblance' to the processes from which they arrive. There is no founding original to which entities can be traced.

This also means that the causal logic of the actualized world does not apply to the interaction of the virtual and actual realms. An action performed will not resonate with the virtual in a useful or recognizable way.   Yet it does do something – there is an interaction, some sort of agitation.

These implications are of crucial importance to my project. Suggested here is that the actualized world as it appears to me is in one sense, entirely arbitrary. The features of the world are constructions that bear no reliable causal link to the forces from which they arise. The coding of representation has converted event forces into familiar forms.   In response, the idea of taking up these features as the tools for meaningful[13] action appears as ridiculous. Herein lies the redundancy of strategic action.   Purposeful or meaningful action becomes a benign form of shuffling and reorganization within the limits of the frame.

Not only do the actualities bear no resemblance to the forces which produce them, but there is also no causal link between the counter-actualizing forces returning from the actual and the impact of this return in the virtual. So what effect is being sought through strategic action undertaken in the familiar world?   Understood in

this way, the meaningful implications of a chosen activity remain tethered to the order of representation.

In response the content of familiar experience is considered in a different light, not as established entities to be meaningfully employed but simply as evidence of the presence of events. The actual empirical world is viewed as being the products of event forces shaped by the imposition of representation. Following this evidence of regenerative activity, the focus shifts from the world of things to the processes of their emergence.

1.5 Transition

How does this relate to the question of 'performing event in the everyday' and the two projects that make up this work? Why is representation being examined? If following Deleuze "differenciation is always a genuine creation" (*Difference and Repetition* (1968) as cited in Lundborg, 2009), then the processes of codification are as generative as they are reductive. It is the negotiation or interplay of these forces that is in question. Representation is viewed as being that which realizes a particular experiencing of the world, one, that in part, produces the illusion of stability from which comes the order, hierarchies and commonalities within which I live. The political is considered in relation to this background as being that which is appropriate to, or possible given this understanding of the world. Event becomes the means by which these foundations can be questioned and, by which an alternative engagement with the world can be considered, one that can perhaps assemble a new understanding of the political.

I am not suggesting that representation is exclusively reductive. What I am interested in is how identity based thinking shapes my work. The investigation of representation seeks to bring this to the fore to enable alternative practices and in this case the potential of the concept of event.

If the content of the world is illusory, yet remains as the means by which my experience is manifest, how then can I act to participate in the creative regeneration that is simultaneously in action?

The functioning of representation can be thought as a playing out of event, albeit a much constrained version. If all and every activity is connected to 'becoming', then coded content is an exercising of this process; a much reduced re-presentation of event forces in actualization *and* a continuance of potential through counter-actualization. Here representation does present an encounter with the potential of event, but one requiring a different focus or goal. It is not the 'use' of these event forces that is of interest, but more a participation in their emergence, that is the goal.

In considering the idea of participation I was again initially drawn to the everyday and, specifically, dog walking. Where the gallery appears to demand a meaningful[14], and therefore useful exchange between static entities (being the work/performer and the viewer), dog walking presented an alternative. Here, perhaps, was the opportunity to participate in the performance of event in a context where the demand for measurable outcomes is somehow stalled. This allows the experience to function in a different way, as simply a flow of singularities that can, through being connected to such a banal activity, exist without needing to be reframed for communication and shared consideration. Yet still this is an experience framed by codification, where both productive and reductive forces are in action in my guises.

1.6 Representation and the actualized

The western notion of representation can be traced to the work of Plato and the proposition that the experienced world is a re – presentation of a more authentic ideal form.   Platonism:

> Distinguishes between the original – the thing that most resembles itself, characterized by exemplary self-identity - and the copy, which is always deficient in relation to the original. Platonism is incapable of thinking difference in itself, preferring to conceive of it in relation to 'the thing itself' (Marks, 2005, p.227).

The legacy of this thinking is a perceived world of things and experiences that exist as extended realities.

It is the thinking of difference that is crucial here. Implicated within a perceiving of the world as copies is a negative concept of difference. Difference emerges as:

> 'Difference from the same' or difference from the same over time. In either case, it refers to a net variation between two states. Such a conception assumes that states are comparable, and that there is at base a sameness against which variation can be observed or deduced."(Stagoll, 2005, p. 72)

Here difference is established in relation to an original ideal form, that which has an essence, and as such forms a negative construction of difference enabling comparison.

For Deleuze this is a "particularly restricted form of thinking and acting". (Marks, 2005, p.227)   His project in part focused on the rethinking of difference as a means to establish the sustainable conditions for unrestrained change, as an alternative to a western legacy of subject centred thought preoccupied with identity.

Central to this is an alternative understanding of difference where difference is conceived as an absolute. "By "absolute" is meant simply "without resemblance, comparable only to itself." (Massumi, 2002, p. 246)

Stagoll (2005) goes on to write in reference to Deleuze's concept of difference "he means the particularity or 'singularity' of each individual thing, moment, perception or conception. Such difference is internal to a thing or event, implicit in its being that particular" (p. 73)

Difference as an absolute is proposed as an alternative to a negative conception of difference, enabling a shift away from identity based thought and representation.

1.7 What is the relevance of representation to this project?

I have become increasingly dissatisfied with how my work fails to 'get at' representation with any lasting implications.

The challenge has become how to generate a project, positioned not as a negation of difference but as an entirely productive composition, concerned with creativity, renewal and absolute difference. The familiar strategies which I have used and, in part, continue with are a negation of one thing in order to define another. These are the strategies of intervention, of reordering - attempts to exaggerate, to confuse or to unsettle. A constant hunting for the space between; the liminal space, gap or break in order to 'find the new'.

I am suggesting that as these attempts are reliant on a negative conception of difference, they default to a reiteration of limit. This project attempts to establish an alternative methodology. Can the work itself be considered as an entity in renewal and as such an expression of event forces? Perhaps this would sidestep the need for comparative difference and situate the project as a participation in the unfolding of absolute difference. Here the shift is away from rallying against that which constrains to embracing this reductive structure as a format that presents an encounter with event and change.

If representation can be subsumed into the interplay between the actual and the virtual and the productivity of becoming, then can all thought and activity be considered as expressions of this creative potential?

1.8 Summary

The 'form and content' established by representation is seen as both an attempt to stall the experience of change and as a most pragmatic vehicle for participation with the forces of change, complete with access to the unrestrained potential of becoming. This is a participation in the expression of event forces producing singularities and through this the actualized world being the familiar and the anomalous. The order of representation presents as a structure that supports human participation in the productivity of creative regeneration, not as a human agent or self determining subject, but as an assemblage of forces – more a machinic assemblage becoming in connection to all.

It is through the daily activities of living in a representing world that a participation in the composing of a 'reality' is achieved – one that simultaneously propels the forces of emergence. In part representation simply offers an opportunity to participate. The 'meaning'[15] of the activity of participation is proposed as being of no consequence and is viewed instead as a benign, ridiculous or even playful reiteration of predetermined outcomes. Following this line a strategic[16] action garners no less or more potential than an incidental or habitual action. The strategic action also faces the additional challenge of being intentional and as such an embodiment of identity experience.

Four Legs Better Than Two was created with this participation in mind.

I began to think of *Ghosting* in this way too. Here the representative exchange between fixed entities, primarily viewer and performer, acts simply as a format – one that is familiar and sustaining in a common sense[17] way. Subsuming this

context are the perpetual forces of event. Performance becomes not just the delivery of content, but an activity in which all entities are participating as assemblages in motion towards becoming.   The gallery, like the situation of dog walking becomes a confluence of forces, not a stable context of identities.

In this section the notions of participation and performance are beginning to emerge as central to my project. These are considered in relation to a concept of change and the political. This is change connected to a process of regeneration and creative becoming. Here the actualizing is in composition, never in the present. This is in contrast to an understanding of change that supports representation, being that which occurs between established entities based on a linear understanding of time and spatial hierarchies.

Performance as participation in the processes of regeneration is the idea guiding this work.

Chapter Two: The Everyday - 'closing the gulf between art and life'

(Ihlein, 2009 p.4)

The following section asks "What is the everyday?" I then consider Lucas Ihlein's project *Framing Everyday Experience: Blogging as Art* (2009) and, through this, sketch a lineage of practitioners concerned with the everyday. It is against this background that I position my work.

2.0 What is the everyday?

From the outset, I am unsure if the everyday is a 'context' of fixed things, familiar activities and experiences or is a 'process' involved with the production of these things? In this section I propose that the everyday can be understood as two distinct strands of activity.[18] In part, the everyday refers to the fixed or stable entities established through the coding order of representation. Alternatively, the everyday presents as the fleeting and uncertain experiences that intervene and unsettle familiar experience. Here the everyday is connected to the emergence of experience and the formation of the actualized world through the expression of event forces.[19]

To begin, it is proposed that the everyday may refer to the activities of 'daily living'. These are the routines that, for Michel de Certeau, include reading, walking, cooking, and conversation to name but a few. This is an attention to "common and everyday culture". (de Certeau, 1998, p.xx) The everyday is presented as being to do with home, "neighbours" (Ihlein,2009, p.5) and the "actuality of daily life" (Ihlein,2009, p.5) An image begins to emerge of all the minor and seemingly inconsequential activities of the day, the casual interactions, chores, exchanges and pastimes necessary to living.

Yet not only is the everyday thought of as a familiar site for habitual activity, it is proposed that attached to this unfolding of the inconsequential and routine, is a complex and largely undiscovered series of events – the "ordinarily unseen aspects

of daily life" (Ihlein,2009,p.29). These are the constant yet minor interruptions to the flow of habit, comprising the frequently overlooked interventions of chance, accident and fleeting disorder that coexist with the fulfilling of daily chores.

"Maurice Blanchot (as cited in Ihlein, 2009) writes that by definition, the everyday is that which always escapes our attention: it is the 'unperceived' which resists being introduced into a whole or "reviewed" that is to say enclosed within a panoramic vision."

The everyday becomes a "slippery and fugitive" (Ihlein, 2009, p.62) situation, one of "fragmentation, banality and contradictions" (Ihlein, 2009, p78), "apparent formlessness" (Ihlein, 2009, p.97) and "incoherent events" (Ihlein, 2009, p.i).

Suggested here is that the everyday is composed not only of daily routines, but that the enactment of these presents a situation of minor yet constant uncertainties, small (and not so small) slipups, chance encounters and unsettling inconsistencies. Perhaps these can be thought of in terms of tripping, losing objects and ideas or clarity for the briefest of moments, chance encounters and fleeting visions or mistaken perceptions.

What emerges is an understanding where two[20] versions of the everyday take shape. One refers to the familiar and stable experience of daily interaction and can be thought as activity in the established world. As suggested this is a world of 'things' – entities and experiences to which to refer and to share. In this version such activities as cleaning, shopping, cooking, eating can be described.

The alternative version refers to that which cannot be accounted for. The emergence of experience attached to which are the orderly *and* the anomalous, the fleeting uncertain misfiring of incomplete or emerging experience. These are the surprising and unpredictable events of the day.

Here it is experience itself that is being drawn into the picture, where the everyday instead of referring to 'things' refers to a process by which these 'things' become

established, including *both the familiar and the unexpected.* It is the emergence of experience, being inseparably linked to the anomalous and the familiar, which becomes the point of interest. Experience, understood along these lines, is in composition as singular foldings of event forces.

Such a version of the everyday shifts from being a context to becoming a process in which the everyday, in all its tangible and intangible complexity, is emerging.

2.1 Lineage

Ihlein's project *Framing Everyday Experience: Blogging as Art* (2009), has significantly contributed to the development of my work.

As Ihlein clearly acknowledges, there is a long tradition of avant garde art practice concerned with the everyday. He outlines a lineage extending from Duchamp as a precursor to Alan Kaprow, then Michel de Certeau as one "emblematic of this endeavour to close the gulf between art and life"(Ihlein, 2009, p.4)   Ihlein situates his work as a continuation of this lineage.

Ihlein, following Kaprow, takes up the everyday as the means to 'reconnect art and life' (Ihlein, 2009), joining in the process a tradition that "strove to make artworks as 'real things in the real world'" (Ihlein, 2009, p.4) – not merely representations of reality locked safely away in museums" (Ihlein, 2009, p.4). This is in response to the observation that "art has evolved into an increasingly specialized field of cultural production set apart from he social processes of everyday life"(Ihlein, 2009,p.4).

Ihlein asks "how can my own art practice and the everyday be brought into rich relationship with one another? What new forms of art practice are required for this purpose?" (Ihlein, 2009, p.4) Reflected here is the desire to bring art and the

everyday into close proximity, to reintroduce art to the "social processes of everyday life" (Ihlein, 2009, p4).   Is this the goal of my work too?

I am attempting to follow Ihlein's engagement with the everyday and, in particular, his notion of framing.   My goal is to bring a new trajectory to this, where experience and the actual are 'reframed' as the singular and unique expressions of event forces.

Suggested is that this produces, in contrast to shared understandings of art and the everyday , unique regenerating entities that evade description and, with this, the stability necessary to be framed as useful content. Art following this line becomes an activity in progress - without an identity or history and without preexisting knowledge on which to build. This is art thought in connection to event and realized as series of singularities. Clearly framing as a mechanism functions in connection to the forces of event, yet it is the translation of these unique and unrepeatable encounters back into the common domain[21] that, perhaps, stalls the expression of potential. It is the presence of these reordering forces within my own practice that I am seeking to question.

Kaprow, an early member of Fluxus movement, determinedly spent "his whole career trying to overcome arts fixation on objects" (Ihlein, 2009, p. 24). In response to the abstract expressionism surrounding him Kaprow – "envisioned taking this event of making beyond the hermetic arena of the canvas, out of the studio and into the wider world" (Ihlein, 2009, p. 25). Crucially as Ihlein goes on to note Kaprow "paved the way for experiences and social interactions to be considered as aesthetic processes in their own right" (Ihlein, 2009, p. 25)

It is within this shift away from art as a static and fixed entity towards art concerned with activity and process that Ihlein's project sits. His work shapes a sophisticated response to the complexities of the everyday. It explores the everyday as a process of social exchange and dialogue, as one of "fleeting disparate and unique experiences" (Ihlein, 2009, p.31) and, as such, a process underway as connections,

events and uncertainties emerge and as a process of gathering and sharing knowledge. The work attempts to "find value in the specific moments of ordinary life, without needing to resolve the fragmentation, banality and contradictions which are essential to the everyday, nor transform them into a fetishized or aestheticized form" (Ihlein, 2009, p.78).

Ihlein's *Framing the Everyday: Blogging as Art* (2009) was in part a personal "face - to - face" (Ihlein, 2009, p.1) participation in the daily events of particular communities. A participation and a framing. Essential to Ihlein's project is the notion of framing – "a process of focusing attention" (Ihlein, 2009, p.77). It is the framing that allows "a new way of noticing, or paying attention to - and therefore valuing - the particularity of the everyday" (Ihlein, 2009, p. 64). Framing produces a "noticing of the small processes of everyday life" (Ihlein, 2009, p.12). "In Bilateral Kellerberrin and Bilateral Petersham the artwork (blogging) becomes an active participant in discourse – a mechanism for framing experience, and simultaneously an embodied repository for social knowledge"(Ihlein, 2009,p.15).

Framing is the key mechanism producing the work as research, art and social record. It is this process of establishing the particular in relation to the amorphous and indiscernible that supports the project at every level. From the emergence of experience (Ihlein, p.65) to the ongoing dialogue and exchange through blogging, framing - "has an effect on the transformation of generalized experience into an experience" (Ihlein, 2009, p.86).

The preceding sections seek to establish two key points in relation to the everyday. The first is that present in the everyday are forces that lack definition, that work to unsettle the conventional order of thought and experience. The second is that artists addressing the everyday work to frame practice as the means by which to bring forward the concerns of the work and establish events as aesthetic experience.

This process of exploring a lineage of everyday practitioners and, in particular, Ihlein's notion of the frame, has produced a concise summary of the forces that have been shaping my work.

The transition from process to familiar content is that which I aim to reconsider by reframing experience as singular and unique events.

2.2 Summary

This lineage of practitioners share many concerns – directing attention away from privileged activities and space towards the minor or invisible. There is still however room for a more radical or extreme positioning, a step further into the everyday as art. This is a move towards productivity being the sole concern, whereby the research is entirely a participation in the creative generation of becoming.

What I am suggesting is a move into the everyday, where the singularity of experience is the art work. On these terms art becomes the emergence of event, being the processes by which experience and the actual are realized. It is the process of emergence that is being explored not the meaningful deployment of form having emerged. This is a shift away from the shaping of things, experience and occurrences as content to be shared as art towards an encounter with the world as a situation of becoming. All entities and experience are posed as being in process and as such regenerating. Each encounter bears an equal connection to this process shifting the focus away from the value of shared experience to the unique and perpetual unfolding of singularities in expression of event.

Where Kaprow and Ihlein establish the frame as a generative mechanism supporting the production of art, I am suggesting that this concept of reframing can be stretched to create an alternative understanding of regeneration and from this art. Ihlein moves from participating in the unfolding of the everyday to a retrospective

blogging about these encounters. In the process he draws 'attention' to the occurrences of the day, bringing forward experience that was previously overlooked.

I am attempting to produce a project that not only brings 'attention' to the detail of everyday life (Ihlein, 2009), but one that repositions attentiveness as a form of participation. It is this participation that is proposed as the work. There is no additional step offered where participation can transition back into the recognizable or familiar realm of shared understanding.   Participation in the unique, unpredictable and perpetual flow of experience in composition is the work.   All activity becomes the site for creative participation. The project becomes 'a being in generation', produced in and through the experiences daily life.

This allows *Ghosting,* as a gallery based work, to be repositioned as another situation of event forces in action producing actualizations. These are not for useful deployment and the unveiling of hidden characteristics, but simply as expressions of event in perpetual motion. The forces of event are not arriving due to the content of the work but, instead, are ever present as a mechanism producing all the actualizing entities. These include the work, the viewer, the objects, buildings, thoughts and experiences that make up the situation.

Chapter Three: Performance

3.0 What is performance?

In anticipation of the following section that looks to the work of performance artists Chris Burden and Leigh Bowery, here I examine performance in a wider context.

A default concept of performance conjures an image of theatrical representation, reflected in a dictionary search where it is defined: ***"noun.*** A musical, dramatic, or other entertainment presented before an audience." (Sinclair, 1987, p.1066)

Understood here as a theatre practice, performance works as a condensed reiteration of representative thought, restaging in exaggerated form the forces that structure experience as copies of an original.

By placing the events of daily living 'under the microscope', theatrical performance re-presents in the hope that something new and ultimately enriching will emerge. Here performance is insightful *and* entertaining, being designed also to thrill, and transport audiences, as they enter into a constructed reality.   A reality that exists as both a distraction and as an affirmation of a knowing of the world through representation, a world experienced as "real things in a real world" (Ihlein, 2009, p .4).

Carrie Lambert Beatty (2010) writes "If you believe in the sacred authenticity of the original,…if you think performance is already mediated, then live bodies are as much a form of representation as any other" (p.211). She writes here in relation to performance art yet in the process captures the thinking from which conventional performance emerges, being a copying of an original.

Being established is the role theatrical performance plays in the reiteration of identity based thought.

In contrast to the theatre "performance art in its early days tended to define itself as the antithesis of theatre….More importantly though, all performance art interrogates

the clarity of subjectivity, disarranging the clear and distinct positions that artist, artwork, viewer, or institution and art market occupy."(Parr, 2005, p. 25)

Reflecting a move away from the production of valourized objects for exhibition space, performance art emerged as a practice engaged with process and action. The body was introduced as a vehicle for shared experience, being an inclusive site to which all had access, one that was potentially noisy, unpredictable, misshapen, leaky and transient. By these means the "classical subject/object split" (Parr, 2005, p.25), so historically dominant in art practice came under scrutiny.

To this point performance has been considered as activity presented to an audience, which to varying degrees, theatrical performance and performance art both deliver, albeit with quite separate agenda.

For the purposes of this experimental project and, again, with bathos setting the tone, I am proposing that performance be considered as that which exists between established entities and operates as an extension of the frame of codification. Here performance for gallery or theatre emerges as recognizable events that endeavour to influence, or act upon, a recognizable world.

This is not an attempt to deny the differences inherent in each and every event of performance. It is simply a device to enable an examination of how the thinking and practice of representation works to demand the reestablishment of order and familiarity.

Performance is reframed as entertainment as a means to highlight the impact of representing thought and to exaggerate the processes of event and regeneration that coexist with, or even subsume, familiar experience.

The dictionary also defines performance as being "the execution or accomplishment of work, acts, feats, etc." (Sinclair, 1987, p. 1088) Here performance describes both human and non human activity. For example the performance of a car or boat, a computers performance or the role a leaf performs in nourishing a tree, the different

task my left hand can perform in contrast to my right, or the functions the front legs of a dog perform in coordination with its rear legs.

This usage of the term performance refers to the undertaking or execution of an action, as compared to the presentation of a live act for an audience.   The performing of daily routines could be described in this way, just as the performance of a vacuum cleaner could be too.

Performance defined in this way implies a more impartial execution of action and as such can be thought in relation to Deleuze as 'machinic' functions – processes that reflect a detachment and continuation that have nothing to do with emotional preference or subjective choice. Performance becomes linked with inhuman processes and the potential productivity of event forces.

This notion of performance as an impartial delivery or functioning can be extended to all entities, human and non human. In the established world of 'real'[22] things, all entities can be viewed as dutifully and predictably performing their roles and in the process allowing the perceived world to be affirmed as the cornerstone or foundation of experience. Performance becomes to do with functioning in relation to the existing world.

In summary not only are human actions performatively[23] reproducing coded thought but the objects of representation are implicated too.

If performance is simply considered as a 'functioning within representation', theatrical performance and performance art can be drawn into this definition too, as activities that exist within and as such affirm the world as a place of actual things – a 'real' world.

Performance connected to established entities is activity within the frame and therefore is in collusion with representation. Yet, this coded performance can perhaps indicate a more speculative and abstract realm, where forces can be thought to perform in a formless state.

Brian Massumi in *A Shock to Thought*(2002) takes this step suggesting that human experience can be understood as being expressive and, as such, a performance of forces occurring beyond conscious recognition. He writes: "Thinking is of potential. The wrackings of the thinking body mimic the excess of potential it hosts. The mimickry is not of any form, but of the process of formation itself, its actual products aside. It is a performance of the ontogenetic force of the process as such." (Massumi, 2002, p.29)

Here performance refers to felt activity, reflecting processes occurring beyond conscious control. Embodied experience becomes a performed actualization of abstract concepts.

"The body's mimickry of the event makes it a lived analogy of it" (Massumi, 2002, p.29).

The forces leading to the "wrackings of the thinking body" (Massumi, 2002, p.29) function at an ontogenetic level and are without form, but can similarly be thought as performing their roles, albeit in the abstract or virtual realm. In this way the notion of performance stretches beyond the familiar in support of other indiscernible forces, specifically within this work the 'forces of event', through which alternative understandings of experience and change can be pursued.

3.1 Burden and Bowery. Performance as entertainment.

In this section I look briefly to the art of Chris Burden and Leigh Bowery two practitioners who have worked with performance in a most pronounced manner. Through their work I am exploring the notion of performance as entertainment. This is in support of my staging of work as entertainment, a tactic used to create *Ghosting*. Entertainment as a device works to acknowledge the limits performed action in a coded world encounters and, through this highlight the singular nature of experience that performance simultaneously presents.

Burden and Bowery are iconic performance artists having producing compelling and highly seductive acts, in part designed to shock yet in context work at the forefront of practice and research.

These artists were acutely aware of the attention and notoriety their actions would attract. In a way this was the point – to ensure that an audience would gather if not immediately then in the future around the archives and records as is the case for many of Burden's activities.

Kristine Stiles writes "This is not to say that Burden was not aware of the wider ramifications of his performance or that he did not do 'Shoot' to draw attention to his work. He was and he did."(Stiles, 2007, p.30)
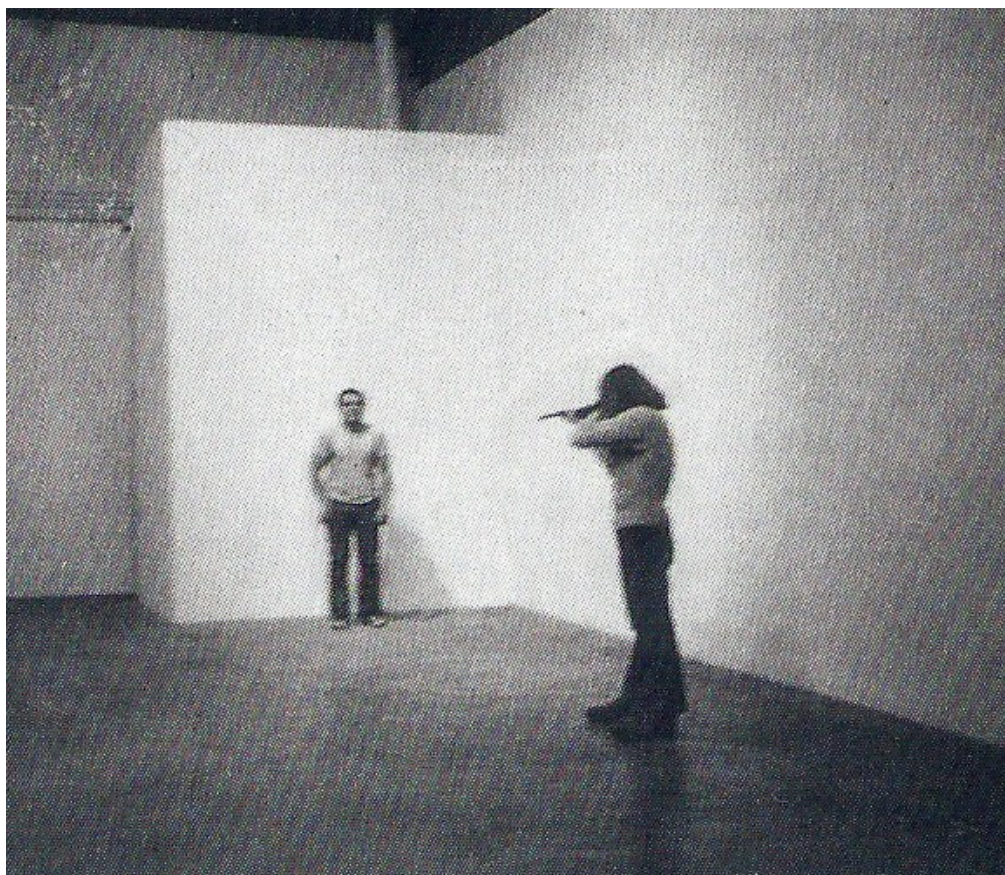

Figure 1: Chris Burden, *Shoot*, 1971. (Stiles, 2007, p.30)

In the work 'Shoot' Burden had himself shot in the arm by a friend. This was enacted in controlled circumstances and witnessed by only a small group. However extensive archiving led to a "spectacular reception" (Stiles, 2007, p.30) of the work two years after the event. This was a remarkable gesture and a masterful work as a form of reversal, a protest, death wish and physical transformation. Notorious and seductive. Entertaining.

Burden is a showman who consciously grabs the limelight. There is a real theatricality and humour in the work, which he knowingly uses for ironic effect. However I am suggesting that this alignment with conventional theatre and 'performance as entertainment' goes further and allows entertainment to exist in a more pervasive way throughout the work.

Being explored here is the idea that performance in working to stretch the frame of representation, in the process reproduces the limits of coding.

Suggested is that any coherent action or entity (coherent in that is able to be perceived, recognized and understood), exists within the frame and, therefore, functions in part as a reiteration of representative thought. In this way the performance of a vacuum cleaner reiterates the coded realm, just as the sound of an opera singer does. Performance in part reestablishes the limits of representation. It is this role of performance that is exaggerated by its reframing as entertainment.

Leigh Bowery's work unashamedly embraced entertainment. His work was the flamboyant staging of costume and activity, primarily as nightclub event. In part a fetishized living of clothing and gender alteration, Bowery's work was at once theatrical, threatening, stupid, clumsy and in process.

He produced body altering costume that exaggerated, hid and distorted his frame. It was always the intention to shock and entertain.

Figure 2: Leigh Bowery at Kinky Gerlinky, 1991. (Als, 1998, p.73)

Bowery when asked do you consider yourself to be an artist replies:

> I always say that I stay clear from art …To be truthful, though, I do think of
> it as art. I think that when I'm dressed up I reach more people than a
> painting in a gallery. When Trojan and I have gone to openings of
> exhibitions all dressed up, we've got twice as much interest as the paintings.
> (Weinstein, 1985, p.40)

> When Bowery finally took the stage, it was to great fanfare…He strode forth … in a 'look' of his own devising: knee-length green skirt, floral-print jacket … nylon mask. The mask covered his head, with a zip up the back and apertures for his eyes and mouth. Make-up was applied to the mask….But there was something more ominous about Bowery's performance … The intensity… was distinctly non-camp, violent and aggressive. (Hilton, 1998, p. 10)

Like Burden's this is seductive work, calculatingly constructed to appeal and enthrall. The work knowingly situates itself in relation to theatre, in part as an exaggeration of the perceived limits of theatrical performance. As a means to engage audiences and find a position in opposition to the limits of theatre, this is a most successful strategy. Viewed in this way the work is simply a playful announcement of limit, the limits imposed by the conservative and dominant formulations of subject/object divisions and representative thought.

I am not suggesting that coded experience can be broken or escaped from, but that the effort to stretch the nature of experience is thwarted by the need to position activity as both meaningful and generative. Perhaps it is this juncture, where meaning and the incoherent and singular experiences of creative becoming gather, that is the arena in question.

This collusion between performance and codification is further affirmed in the desire to 'share the insights' of art. Performance art is staged as a form of communication between work and viewer, requiring a mutual understanding. By endeavouring to find commonalities and to some degree 'the universal' performance art works to re-establish the frame.

Thinking of performance as entertainment seeks to acknowledge the entrapment of codification. That which can be communicated begins to present as entertainment. In the process that which cannot be communicated is bought to the fore.

These are the anomalous and unaccounted for occurrences which continue to arise, compositions participating in the emergence of the singular, unique and unrepeatable expressions of event forces. The 'wracking of the human body' as

Massumi(2002) alluded to or as Ihlein(2009) discovered the 'fleeting' or 'slippery' events of the everyday.

Performance as entertainment clarifies the limit produced by determining to act meaningfully in a familiar world; a world of established entities between which communication can occur. The staging of this limit, by participating in daily life, highlights the presence of other alternative forces. Forces which lack a consistency or coherence, forces which cannot be communicated. The viewer and performer are each immersed in an overwhelming flow of misshapen and unrecognized experience. An experience of the world in which they are situated, being the everyday, as it emerges in its most unruly and incoherent.

It is the presence of these alternative forces and the body of thought they generate that the reframing of performance as entertainment seeks to expose.

Chapter Four: Methodology

This section describes the methodologies used to enable the research.

The project employs two key methodological frameworks and numerous minor contributing tactics.

The two key approaches are:

1. The staging of the work as a spectrum of activity whereby two contrasting situations are presented for comparison and analysis. At one end of the spectrum is positioned *Four Legs Better Than Two* a community based project, one that is presented as being exemplary of the everyday. At the other end lies *Ghosting* a performance art work for gallery space. This methodology looks in particular at the role of representation within the project.

2. The enacting of the research as 'process lines', these being trajectories of association and connection, that present multiple strands of enquiry. This is a means to describe more a process than an established set of grid or reference points through which to position or locate a work. Process lines refer to the gathering of intensities or events and as such acknowledge that which is underway and in transition as compared to stable poles or referenced benchmarks. Through this methodology the notion of regeneration is addressed.

4.0 Pragmatic representation.

Experiencing of the world occurs through representation. This is a shared format for experience, one that constructs a template with which a world can be ordered, reproduced and communicated. A stage is being constructed producing a context for 'entertainment', as suggested in the previous section on performance.

Yet this is not the only productivity the forces of representation offer. As previously outlined, representation is equally, a participation in a world in motion, one that is in process – generating situations of becoming. Signification orders whilst simultaneously becoming.

Representation on these terms becomes a pragmatic means for participation. By adopting the realm of the coded and familiar I am given something 'to do' – activities that will enable my participation in the processes of signification. It is not that I am able to break away from, or influence the functioning of representation (or becoming) – but I am able to participate. Participation not only as a subject, but also as an assemblage of forces – event forces in composition.

Methodology, in part, presents this format for participation.

4.1 Process lines (Massumi, 2002)

Methodology, like the project proper, can also be thought of as series of process lines. These are evolving trajectories that connect, gathering as situations to occupy, not as claimed territory, but as events with which to engage. In following this idea, methodology becomes a process of composition. It is not only a static and formal means for ordering work, but a participation in an un/infolding of renewal.

Conventional methodology is designed to measure and to provide the means to categorize in order to contextualize a project in relation to similar research. This is a process of generalizing – whereby one begins to speak for many – as an example of a type of activity associated with a similar group of works.

The concept of 'process lines' work to maintain within this measuring, the 'singularities'. The singular defines events, assemblages or entire works as unique, partial, and unrepeatable compositions. Singularities cannot be categorized. The

potential in action through the singular is maintained as a force for renewal, not replication.

The trajectory here is towards singular methodologies. An ability to think each discrete event as an entirely unique composition, as a gathering of forces and connective potential that cannot be generalized.

Process lines as methodology then work to generate, rather than to capture. The unfolding of the research path forms new, unexpected connections that, in turn, reconnect in the virtual as potential compositions. The challenge becomes how to participate in the flow of regeneration in a manner that not works only to stall the process.

Again the questions "What to do?" or "How to act?" return. If the desire is to engage with the 'performance of event', then how can this be enabled? Perhaps any action would do, any composition of things or sequence of thoughts, any bringing together may work as a participation.

4.2 Methodology one - a spectrum of activity.

As the title alludes to, this project develops through two seemingly incongruous contexts.[24] It is the comparing of these alternative and even opposing contexts that is the key methodology supporting this project.

The comparative structure was designed to unpack in simple terms the nature of the gallery experience in contrast to that of the everyday and to bring forward questions of representation, process vs. product, change and political potential.

Initially dog walking as an enactment of the everyday was seen to offer real potential as a productive context/situation[25] through which to pursue my growing interest in the work of Deleuze, and in particular his notion of event.

At the same time I continued with performance making for a gallery space. This allowed me to re-examine my practice and progress an ongoing enquiry into the relationship between performance and representation.

The detail of these two investigations has been placed within an overarching methodology. This sought to exaggerate how a comparative study works to reiterate representative thought by enacting a negative conception of difference. Here, the relationship between the specifics of each project and the broader framework or thinking in which they sit, is being called into question.

What has emerged is the manner in which both reestablish the order of representation. Its not that the experiences of each is in any way the same, but the determination to establish them as viable contexts for experience, research and knowledge acquisition draws them together in reasserting the default thinking of representation.

This methodology has been employed as a means to reassert the project as one embracing representation. It is asked "Can the process of codification be accepted into the productivity of a Deleuzian framework whereby the signified gesture exists as a connection to event?" The project, instead of endeavouring to undo or counter the impositions of representation, moves to pragmatically accept this as the version of experience to which there is ready access. This embracing of representation plays out across the project, from the way that the everyday comes to be understood, to the viewing of 'meaningful performance' (i.e. that which is strategically chosen, being an expression of human agency) as simply a means of performatively reestablishing coded experience.

The methodology, by presenting the comparative spectrum as a format within the established world endows strategic, chosen action; in this case the two performance opposites, with agency suggesting that emerging 'outcomes' will be 'meaningful', 'useful' and ultimately 'beneficial'. This is action through and in support of coded thought.

Framed in this way, the two poles for comparison occupy a shared field of understanding.

Through this reading the two sites are drawn together, whereby the performance of the everyday and the performance for gallery space begin to merge. Performance, as activity within this realm, can be thought of as the process of reproducing the familiar, the recognizable – the everyday. It is in this way that the concept of the everyday shifts from being a site, place or set of activities, to simply being the evidence of representative thought. The everyday emerges, not confined to a particular place, but as forming through the lens of identity exists 'with the subject', across all contexts.

This methodology is designed to reaffirm the presence and implication of representation. It makes way for the second key methodology, the introduction of 'process lines' as the means to establish the potential of event forces and, via this, an alternative concept of the everyday and performance.

4.3 The comparative structure. Dog walking vs. the gallery.

I imagined these two sites as dueling opposites. The gallery was positioned within the comparative structure as a contrived and artificial space. This is an understanding in line with that which Duchamp, Kaprow and Ihlein responded to by turning to the everyday. Here the gallery is viewed as product focused, elitist, predictable, rehearsed, hierarchical, and market driven. A context constructed in realization of normative thought and practices.

Performance in this context is framed as art, where art describes the enactment of meticulously selected ideas. Meaningful gestures that aim to 'get at' a proposition in order to unearth something 'new'. Within this comparative framework these are actions that seek to 'alter' the frame whilst they knowingly spell out the limits of such endeavours. Being valued here is craft, rigour, knowledge, fashion and

current thought. This is performance art as a form of seduction in collusion with representation.

To manifest these ideas I have produced a vast body of work. Exemplary of this are a series of meticulously rehearsed physical activities deriving from the challenge to do 'two things at once'. This is not a vague undertaking of two tasks but a knowing delivery of each moment of two simultaneous actions. This has grown into an obsessive practice directed towards the uncertainty of the space between; in this case the space between being the microsecond of transition between the felt experiences of one action to the felt experience of the following alternative gesture. A ridiculous and entirely useless effort to identify 'the space between'.   This set up, whereby two established points of reference are employed as a means to get at the unsettled territory between has reappeared in countless activities.

In contrast, the everyday was pitched as that which was non hierarchical, valueless, repetitive, immersive, unpredictable and unrehearsed.   Where as the gallery is focused around examples of individual creativity, producing isolated static events or things, the everyday is seen as inclusive, an ongoing repetition of the daily processes of living. Here there is no revelatory moment or celebration of a particular work or maker.   The everyday is instead a situation of participation, where the focus is on the 'doing' of the daily chores, tasks and diversions. These are the largely hidden, almost invisible, activities of daily living as exemplified in dog walking.

Everyday Bob a local dog owner would drive his fox terrier Jake to St Kilda Beach. As both his hips need replacing he can no longer walk ,so instead drives to the edge of the dog park and lets his dog out to run. From the front seat of the car, Bob's everyday unfolds in the most surprising and mundane form. There is a constant flow of greetings from walkers and their dogs. The dogs, too, are always challenging, behaving or misbehaving, sometimes disappearing, occasionally fighting.   Others are in the carpark too, tourists, locals arriving to exercise, some backpackers. Always lots of rubbish and sand. There is almost nothing to recount

about these experiences, they are so banal and fleeting that they disappear before gaining any importance.

Reflecting the influence of bathos in this project, the two activities are staged as opposing contexts in a most exaggerated way. As the project continues this extreme separation and negative approach is replaced by an engagement with these as situations, where each bears an equal connection to the processes of regeneration driving the work.

4.4 Methodology two - process lines.

Process lines were introduced as pathways of connection or association.   They refer to the generative processes of gathering towards both actualization and the composition of other abstract entities that remain in the virtual. Process lines refer specifically to Deleuze's ontology and, in particular, to the generation of singularities.

As such, a process line is a unique series of connections producing effects and affects specific to the trajectory of the line. In this way, process lines refer to the composition of absolute effects and affects, forces comparable only to themselves.

Massumi (2002) writes in relation to science and the empirical world:

> Each process line of knowledge plies a unique trajectory through the empirical field, bringing different dimensions of its ceaseless self activity to pragmatic expression in a way specific to that line. The success of the process line can only be judged by its own performative[26] criteria: its way of making 'something doing' something done and determinate. One process line cannot judge another. Process lines can interfere with each other. Hey can modulate each other. (p.246)

"What a process line of knowledge production does "corresponds" only to its own activity." (Massumi, 2002, p.246)

> Process lines can also be thought of as 'lines of flight'. "A 'line of flight' is a path of mutation precipitated through the actualization of connections among bodies that were previously only implicit(or 'virtual') that releases new powers in the capacities of those bodies to act and respond."(Lorraine, 2005, p.145)

As a methodology, process lines refer to the serial unfolding of singularities; experiences, thoughts or actions that form as a trajectory or line of productivity. To use process lines as a description of a methodology is an attempt to describe being in the project as it unfolds. The project itself becomes a unique one off an unrepeatable composition. A singular experiencing that cannot be transposed and, therefore, cannot be re-presented as generalized material in the common domain. Here, in this writing, the imposition of language and the need to share the work attempts to reverse this singularity and establish process lines as representable entities. However, as Massumi (2002) states, it is in the 'doing', in the activity of the process line itself, that its effect/affect is enacted. In this way a reader encounters words, a page, a chair or laptop in a singular and unique way – as an experience unfolding as a process line – inflected with constant variation, misfirings and oddities.

Process lines are introduced as a methodology to both enact the performance of event and to announce this enacting. As a serial enacting of event, process lines are underway in and through the actualized world. These are mechanisms impartial to the interventions of human activity – machinic processes inclusive of human entities, yet not initiated by or housed in human identity.

What is being affirmed here is the dual nature of experience, which lies at the heart of the project. The shared realm of coded experience frames one version whilst, inseparably attached to this, is the singular experience of the emergence of 'that to be coded', which in turn becomes the everyday. Here, framed within coded experience, lie the unique unrepeatable events of emergence.

It is the role of process lines to bring to the research this regenerative moment, where the event of emergence propels change in expression of absolute difference.

4.5 How in practice do these methodologies impact on the project?

The first methodology presents two entirely separate and seemingly opposite contexts for comparison. This separation allowed the intricate detail of each project to begin to appear. *Four Legs Better Than Two* and *Ghosting* are alive with accidental and contrived detail. Each presents an overwhelming body of unique experience, thought and critical/ artistic reference. Any attempt to recount or capture the specifics always falls short of the original encounter.

It is this question of detail and the unique nature of the events of each project that, perhaps, most clearly expresses the difference between the two methodologies employed and the thinking that each methodology attempts to clarify. It is in this treatment of detail, not only within my project, but as it is handled in the work of Ihlein, Kaprow, Certeau and Burden that so clearly articulates the goals of this research project.

As suggested my project and Ihlein's have much in common. Both share an engagement with process. Perhaps however it is the frame within which the detail of the everyday is perceived that is the point of difference. Having unearthed the experiences of the everyday, Ihlein then works to produce a frame within which these specifics are repositioned to allow for a mutual understanding. Experiences, although unrepeatable, are recreated in order to be shared. The unique and uncertain nature of events is overshadowed by the new version representing the original.

It is through a similar treatment of the detail of the dog walking experiences as frameable events, events that can be returned to as points of reference or discussion, that is being addressed in this first methodology. Here, the details of dog walking are viewed in a similar vein, as experiences that can be communicated.

As suggested, *Four Legs Better Than Two* was included as a test site, designed as a foil to gallery based performance and offering potentially new experience and understandings. However, within this methodology the everyday works to affirm the dominant presence of representation as the version of experience to which there is access.

Into this oppositional structure were placed a number of minor supporting strategies designed to further highlight the experience of representation. These included the introduction of bathos, the idea to essay or attempt[27], remaining amateur, proselytizing, childlike scientific enquiry (reduce and recompose) occupation and attempts to unsettle the frame.

To describe experience in the familiar world in this way, as simply a juggling of possibilities within the limits of codification, is so clumsy, it too is ridiculous, as common sense repeatedly tells me my experience is incomplete. I am constantly unsettled and surprised. So, how can these unsettling experiences be accounted for? Perhaps the problem is the desire to account for these uncertainties.

Process lines as the second methodology present an approach that denies any attempt to account for experience, neither the certain and familiar or the unpredictable.

What the process lines do is to present assemblages of experience as singularities. This is the unfolding of events as unique encounters.   Here the experience is not one of stable and established 'things', but is of a world in motion, in constant transition.

Again, it is in the treatment of the detail that perhaps the role of this methodology can be clarified.   Here the shift is away from a sharing of the detail of experience towards an investigation of the production of this detail. The detail is reframed to be viewed as transitory foldings of event and reflect a different engagement with the world, one which is developed from a concept of difference as an absolute.

The process lines can be explained and accounted for in a meaningful way, just as I am attempting here, however through communication they act only as an analogy. As a meaningful concept they work as an analogy yet, in the process of engaging with this analogy, unique and unrepeatable experience is produced. This gathering of experience, which occurs in partnership with the forces of event and singularity, is inseparably linked to recognizable experience. Here, in the singular experiencing of process lines, experience gathers and re-gathers in constant flow. Again these are more machinic assemblages impartial to human desire yet inclusive of human experience. In this way the forming of coded experience presents an encounter with the forces of their production, those that simultaneously produce the anomalous and infinite other, composing intensities that remain in the virtual.

As this project has developed, it is through the process lines of experience that the potential of the work has come into play. In contrast to an experiencing of the world as a stable place of knowable things between which difference and the new can be unearthed, process lines enable an experience of the world in production. Such a line of thought works to diminish the importance of definitions of performance or the everyday. The particular identification of the characteristics of things, places and practice as 'examples of' becomes irrelevant as each is instead viewed as entirely unique and in composition. Each everyday occurrence is becoming, just as each moment of theatre or each viewing of a painting is similarly in production.

What begins to emerge is a plane of consistent becoming where one action is not prioritized or proposed ahead of another. Each artistic effort, each daily chore or venture presents not as a measure of success, or as a means for bettering the world, but simply as new experience - as a participation in the creativity of becoming.

Chapter Five: Four Legs Better Than Two and Ghosting – the work proper in the form of an experiment.

This section presents the final experiment of the project with the aim of looking more closely at the work itself. To achieve this a creative project is attempted, one that reflects the central goal of the research, being to participate in a process of regeneration through the 'performance of event in the everyday'. The reader is invited to participate as an entity in composition – one enacting this performance of event through a reading of the work as process lines.

The following discussion of the works, *Ghosting* and *Four Legs Better Than Two,* is presented as a situation that brings the impact of representation into a dialogue with the productivity of creative regeneration.

As this section is read process lines enable an experience of emergence, the unfolding of words, of an idea or series of thoughts, the texture of paper or light on the screen, the smell of coffee, and the noises of the street or office. These are not the experiences of communication or mutual understanding, but the emergence of experience itself felt through participation.

5.0 What was *Four Legs Better Than Two*?

Four Legs Better Than Two was a research project staged in collaboration with Otago University and the dog walking communities of Dunedin.   For the purposes of this research paper one discrete project completed as part of the larger work will be addressed. A blog was kept during the process producing an informal record of both this project and the numerous other events that contributed to the entire suite of works also entitled *Four Legs Better Than Two*. This can be viewed at **http://fourlegsbetterthantwodunedin.blogspot.com/**

This work was initially conceived as one that enacted the everyday.

Figure 3: Sean Curham with Tippy at Forester Dog Park, North Dunedin, April, 2009

5.1 Dog walking

Four legs Better Than Two was a dog walking project.   It was based on participation and simply involved owners and their dogs in shared walks.

A group of ten dog owners were invited to participate as the core research group.

Over a four month period each participant completed up to ten shared walks, with each involving one participant and myself. One group of three formed with Lynn who has almost no sight, and her walking partner, me, plus dogs of course. Frequently, as is the nature of dog walking, a larger group would form by chance.

The walks were spread throughout the city and completed in any weather. Being primarily for the dogs exercise, each walk generally lasted from between forty and ninety minutes. An effort was made to work in with the established routines of

owners, who were encouraged to maintain their walking habits, including the time, place and duration.

From the outset participants were asked to wear recording devices, which captured an audio recording of the days outing.   Each walk was also recorded on video in a single uninterrupted take. Being a handheld and secondary recording this produced more footage of the ground and indiscernible landscape than tidy images of dog walking. Each participant completed at least one unrecorded walk, at times reflecting a need for privacy and, at other times, on my request.

5.2 A brief description of a walk.

Lynn, Darleen and I would meet with our dogs Namo (a guide dog), Sadie and Tippy. Initially Darleen had volunteered to assist Lynn in her exercise programme before she had a dog. Having become friends, Darleen now helps Lynn in giving Namo off lead exercise time, which he otherwise would not get.

These walks occur every Monday and Thursday mornings. I would call Darleen around seven am to confirm the destination. Usually we would meet at Blackhead south of Dunedin. It's a long white sand beach with tricky small round boulders to start.   As soon as we arrived the three dogs would disappear into the dunes chasing rabbits.

Darleen then assisted Lynn over the rocks, gently guiding her by holding one elbow.

Having reached the beach Lynn could walk unassisted, needing only to be told when a big wave was coming. Lynn, in her fifties, is agile and walks as though she has sight, only very occasionally slipping.

We would then walk for an hour up the beach reaching the Waldronville estuary before returning.

When we first started we talked a lot about our dogs, the details of the research project, and our experiences. Every walk was recorded both as audio and video.

However, as is the way with dogs, our conversations were constantly interrupted. The three dogs made for a volatile combination and would launch into running crazed figure of eights on the beach.   Being off lead, they never stopped needing our attention as they tore into each other in excessive play, ran to meet other dogs, or discovered various species of sea lion and penguin along the way.

These walks were simultaneously joyous, entertaining, volatile, unpredictable and at times dangerous.

Darleen, Lynn and I shared ten walks over four months. We always went on one of the same two routes and always around the same time. We spent hours together exercising our dogs. This was the research activity. It was staged as an alternative to performance for an audience. Dog walking was proposed as an enactment of the everyday. Inclusive, participatory, mundane, repetitious and familiar. Equally unpredictable, spontaneous, partial and incomplete.

Here, the two strands of the everyday are present. One is a context of place and activity. A context that can be framed for mutual understanding.

The other is the everyday as a process where the accidental, incomplete and partially formed intrudes – to sit alongside the mundane and predictable. This is dog walking as a situation of surprises and uncertainty.

5.3 What is being explored here? Dog walking as everyday.

The everyday was initially offered as an alternative to the gallery space. The key suggestion was that the everyday involves the unexpected in ways that the gallery cannot hope to imitate.

I proposed that dog walking presents a constant flow of unsolicited surprises and that the animals unpredictable nature both enacted and highlighted the accidental occurrences of daily living. This is an assertion that the everyday connects to change in new ways.

Every dog walk appeared to present exactly these experiences as the dogs chased, hunted, played, disappeared and fought their way through the outings. All the dogs in the project were reliably unpredictable. Hooch the bull mastiff tried to die by eating kilos of kelp, Sasha dog injured her knee running too hard, Zebe was known to climb trees, Sadie tried to kill a sea lion and Poppy, the most civilized whippet; returned coated in pieces of rotting trout. Dog walking, in comparison to gallery based performance, appeared to deliver a constant flow of unique and unrepeatable experience.

Attached to these dog adventures were a similar flow of other uncertainties found in the changes in the weather, in the light, the different encounters with people and traffic. The entire experience of dog walking was one of constant variation, of new if minor experiences presenting in a constant flow of change.

An immediate and common sense response suggests that the everyday and, in this case dog walking, offers exactly the potential that the project seeks to engage with. Following this idea, the everyday can be promoted as being that which delivers alternative experience to the gallery space; experiences connected to change inaccessible through gallery performance. For de Certeau(1988) these appear as counter-resistance forces, whilst Ihlein(2009) looks to such variation as aesthetic experience.

Yet, from the outset and throughout its delivery, the project attempts to establish itself as a viable entity that can meaningfully function as a vehicle for research. At every level the project works to reiterate and enact the implications of identity based thought. From the desire to contribute, the desire to discover the new and the

overlooked, to a need to make sense and present as coherent and structured, the project is from the beginning a viable and representative undertaking.

I am suggesting that herein lies the closure of representational thought. Problematically the inescapable frame remains. That, although the experiences of dog walking present singular and unrepeatable events, the activity of pursuing these as different re-establishes the frame and, in so doing, represents these experiences as being different from the same – as variations occurring within representation.

This is dog walking as an experience to be shared.

How then to deal with these awkward and inescapable forces of representation? In response I propose that the forces be embraced exactly as they are experienced, as events that have meaning within the illusory constraints of representative thought. That this limit be accepted, and for the purposes of this project repackaged as entertainment. Events identified as meaningful are acknowledged as events affirming an illusion and are staged as benign recreations. Entertainment. Dog walking as a meaningful site for research is represented as a pastime – a means by which I can be entertained – a context where my attention can be held.

5.4 The everyday as entertainment.

I have suggested that performance art can be viewed as entertainment. The works of Burden and Bowery are given as examples whereby the work becomes entertainment by enacting the frame of representation. Framing that can be summarized through the determination to produce art, where art as participation in coded gesture works in part to reproduce representative practices and thought. *Ghosting* is an overt staging of performance as entertainment, produced under the influence of bathos.

Four Legs Better Than Two is framed in a similar way.

The experiences may in part be volatile, uncertain and fleeting however these events are positioned within the frame as a form of comparison to the mundane or predictable. 'Different from the same' (Stagoll, 2005) and therefore present as 'identifiably uncertain'.

Performance as entertainment, as staged through *Ghosting* and exemplified in the work of Bowery, begins to merge with the performance of the everyday. Here performance is staged as meaningful activity. This is the performance of existing entities and, as such, can be thought as the performative recreation of the familiar. It is at this point drawing on a version of performance, and one of the everyday, as being activity between established entities that these two concepts merge. This is the everyday as entertainment produced through a reading of everyday practice as being tethered to coding thought.

Here the everyday is constructed as a context to entertain my interest; merely something to do that is meaningful and benign.

It is perhaps at this point that as contexts *Ghosting* and *Four Legs Better Than Two* encounter the limits of the comparative structure within which they are being considered. This is reflected in their somewhat ridiculous repackaging as entertainment. Within this project this creates the opportunity for these experiences to exist as something else, a version of experience not tied to agenda, research, art making or betterment. Having been labeled as entertainment the possibility for these contexts to produce something useful is reduced which allows that which they do produce to take on a different role. The particular identification of characteristics of things, places and practice as 'examples of' becomes irrelevant as each is instead viewed as entirely unique and in composition. Each artistic effort, each daily chore or venture presents, not as a measure of success or betterment, but simply as new experience and as a participation in the creativity of becoming.

5.5 *Ghosting* **- a version.**

A small audience is invited to attend. The performance occurs in an old hall. Strewn around are the objects belonging to the space – chairs and tables, some sound equipment and a trolley along with other rehearsal paraphernalia, a skipping rope, a portable sound system and overhead projector. Lively and familiar sound is playing along with visuals across one wall, running live from You Tube. There are three performers and all three meet the audience and tinker with the sound and equipment.

Set across the space is a giant construct of free hanging light bulbs inside pink balloons spelling out 'Ghosting' and 'Sensation'.   The lights glow at different intervals. On inspection they look dangerous, as the bulb rests against the balloon. The balloons explode at random intervals throughout the performance showering those nearby in plastic confetti.

There is a lot to take in. It is impossible to predict what might happen. It appears at once beautiful, childlike, messy and strategic. This is a seductive and contrived space.

The action unfolds in any number of ways, as each performance is different. The audience is given headphones to wear. I sit on a stool and get settled. I'm wearing headphones too, through which *The Ramones*[28] track *Cretin Hop* starts to play. Everyone simultaneously hears the same track. I then proceed to clap, at first very slowly, then accelerating until the clapping matches the speed of the music while saying the words of the song. The words also appear on the wall, via a lyric scroller, allowing the audience to follow along. Outwardly I am applauding the audience and/or myself. This is compressed theatre being delivered out of order, where the performance has yet to happen but is already being celebrated. Its an old trick, yet it's intense and intimate as we sit close to one another sharing the applause and the enclosed sound. The words are being reiterated in a number of ways, as spoken gesture, as prerecorded sound and as words to be read. There is a

suggestion that iteration and enunciation might offer something. A balloon explodes and the clapping gets quicker. At full speed it is an almost impossible task, requiring full concentration to stay in time.   The clapping has been conceived as a form of measuring time and a measuring of the distance between the hands. Meticulously practiced, the goal is to send the hands apart between each clap to a particular distance, clapping as a form of measuring.   This effort with the enunciation of words is challenging. Here the question of craft and skill comes into the picture making   a ridiculous, yet compelling undertaking. Midway through the track, a second sound source is started. The sound is preset and at the right moment, one of the performers attempts to start the sound so that it will perfectly match the sound playing over the headphones.   This is a form of simultaneity. The inevitable dissonance between the headphones and sound in the space against the rhythm of the clapping begins to indicate an unsettled space or gap - an effort to find the 'space between' the sounds. This acts as another announcement and critique of performance art strategy – which abound within the work.

The pop song affirms the role of the work as entertainment. It works to build a narrative and in the process, trigger an emotional response which again reiterates the dominance of identity based experience.   Each event is classic pop song length of between two minutes thirty seconds and three minutes thirty seconds.

The clapping comes to an end and the space is rearranged. A new activity is chosen. This time it's a duet between a mat and a piano stool with human intervention. There is much galloping, counting and manipulation as another cluster of performance art strategies are introduced. The'show' progresses for thirty minutes, throughout which the balloons continue to threaten.

Ghosting is essentially a format, a structure for presenting performance. There is a fixed timeframe. The work is staged in a single location. An array of activities is presented with a vast catalogue of repertoire from which to draw. Each new presentation is composed of a different combination of the possible elements. The

work is a compressed re-presentation of the ideas and experiences that have both propelled and emerged through the project.

This format, as a tool, has significantly enabled the research and its limits have worked to 'package' the work, giving it a shape, context and familiarity that allow it to be readily shared. Here, the concerns of the work can be both signposted and critiqued. For viewers this is a package of relatively familiar gallery activity that makes reference to a recognizable critical lineage and to performance art in general. All the tricks of the trade are on display. This format allows the work to be shared as research.

This really is the point. That in spite of every effort to stretch or alter, the necessary frame returns.

The format has enabled a meticulous critiquing of my past and current practices, a critique of what I do as a maker and the implications of these actions. This plays out in the activities of performance, both in the content, the staging and the relationship to the viewer.

In part, this is a form of performance as proselytizing where proselytizing conveys a sense of rhetoric and a desire to persuade. This reflects both a desire to deliver a convincing argument and a need, on my part, to be seen to be contributing – to persuade others that I am constructively contributing. It's a joke.

Many tactics have been employed, each designed to get at some often insidious or default positioning existing within the work. Included are tactics to essay, to be amateur, to occupy. Ever present are concerns to do with craft, skill, expertise, and improvement, all included as another reiteration of orderly thought/action, the activities of measuring.

These are exaggerated and ridiculous attempts to achieve a break or a faltering in the understanding or conditions of practice impossible due to the pre-determining frame within which these efforts sit.

The *Ghosting* suite is in part a slogan, a shouted announcement of a reenactment of representation – a form of hyper re-presentation.

This work is also 'a doing', a very benign and inconsequential set of actions. As a context this is a site where existing entities are deployed in meaningful or meaningless activities.   As a situation, the work is an everyday unfolding of forces in expression of potential and therefore mechanisms for change.   Ultimately, the interest for me and the potential for the work lies not in the meaning of the shouted gestures, but in the unfolding of event forces that produce the emergent and along with this the anomalous, the uncertain and misshapen that are so minor and so

fleeting as to be always disappearing.

Figure 4: Sean Curham creating *Mat and Stool*, September, 2009.

5.6 Pragmatism

In response to the perceived limits of coded practice, I am proposing that representative experience offers something other. As the version of experience to which I have access being offered is an encounter with the productivity of event forces in the form of a coded template. This coded and illusory template carries

experience, not in a form that can be meaningfully explored, but as a vehicle for the emergence of experience.

Quite simply the familiar world allows experience to present itself. My interest lies not in its usefulness having emerged, but in the processes by which this experience arises.

Instead of moving from the uncertainty of the everyday to a framing of such encounters as 'aesthetic experience', I am moving in the opposite direction, from the default safety of represented experience, toward an attempt to situate the unconstrained and fleeting encounters of daily living as viable research.   Perhaps this project stretches even further to become a performative encounter with the expression of potential - a living in the experience of the anomalous and unstable.

5.7 A new version of the everyday

To this point, the methodology of comparison has been guiding the discussion. The everyday and performance have been explored as viable, yet reduced, contexts sitting within this overarching structure. Viable in that they make sense and that these are meaningful contexts for art and research practice that can work to reenact the limits of coded thought. In response representation has been reconsidered simply as a pragmatic access way to experience.

Deleuze sought a new understanding of change, one where the world was conceived not as collection of established entities but as assemblages of event forces in transition.   Here change was not that which occurs between existing things, but refers to the processes by which these very things emerge.

This project attempts a highly speculative move whereby experience is offered not as meaningful, but as a participation in the processes of creative becoming. Entities become singular expressions of productivity in regeneration in contrast to being

understood as stable examples of form and content. Here all things human and non human are in composition, constantly becoming as new, unique and unrepeatable assemblages.   Process lines are the mechanisms that present the serial unfolding of singular events allowing forces to gather along new rhizomatic[29] pathways.

These are the forces that the everyday proposes to offer. The slippery events that Ihlein(2009) is attentive to, for Blanchot(as cited in Ihlein 2009) - that which is disappearing, and for de Certeau(1998) the minor and counter resistant.   It was the investigation of these forces that *Four Legs Better Than Two* sought to explore.

The volatile experiences of dog walking were seen to offer a participation in the processes of unrestrained change at the coalface.   This is dog walking, not as a shared and mutually understood activity, but as a flow of singular events unfolding as process lines – the serial production of unique experiences in constant motion and regeneration.

Just as the slippery and anomalous are in composition, so too are the familiar experiences of the everyday, the mundane and banal.

The experiencing of the singular and the recreation of the familiar world are activities arising from the productivity of event forces in action. That which becomes familiar is equally in motion and, in constant emergence as an orderly world of recognizable things.

5.8 Immersive. The performance of event in the everyday.

Proposed here is that the singular experiences of event are not a target to be hunted down, or a component that can be revealed in a moment of discovery. Singularity instead refers to being immersed in the experiences of emergence, where the productivity of event forces leads to the appearance of experience itself and through this the actual. These are the experiences of the everyday, being both the mundane

and the unexpected. The everyday is affirmed as being not a context of established and stable things, but an experience of a process of emergence.   The everyday on these terms becomes, on the one hand, the constant remaking of an identity (and the attached illusory world) in collusion with representational thought, *and* the production of the unaccounted for events of the day.

One event is not prioritized over another. Each develops as unique assemblages and carries an equal connection to the potential from which they arise. A combination of forces expressed as a painting or performance, as video or installation emerge, just as the unsolicited and chance occurrences that appear whilst driving, shopping or dog walking do.   The concept of the everyday shifts from being an identifiable context, to the singular experiencing of event forces as an expression of the processes of creative becoming.

Ghosting becomes a work of singular forces in motion. The objects, actions, sensations and thoughts of *Ghosting* assemble as expressions of absolute difference or, for the purposes of this project, as simply confluences of intensity.

An audience sits together amidst the objects of *Ghosting* – cables, a mat, some chairs, a sound system, microphones, and lights – a contrived mess of surprises and misadventure. A performer is busy with an activity.   It seems important yet his experience is entirely separate. In contradiction of any attempt to communicate those present encounter the work as entirely unpredictable priorities of intensity – as singular expressions of event forces.

The gallery takes shape as an assemblage of forces, of objects human and non human in transition as forces gathering and dispersing, only to reassemble as new compositions. The accuracy and certainty of objects, identity and the frame are repeatedly contradicted as experience plays out as partial, incomplete, unreliable and unique.

In action here are the forces of an impartial assembling machine. Event forces are performing not as predetermined entities, but as mechanisms fulfilling a function.

Entities viewed in this light are simply convergences of event multiplicity in transition towards reassembling as the next hub of intensity.

This is performance at its most capable. Staged as entertainment the desire to hunt for meaning is partially set aside.   In an entertainment context, the meaning is announced before the experience – simply as a reliable affirmation of the world as I know it.   Unfolding are the insignificant events, things of little meaning or, in being so familiar, banal and invisible. Experience is given room to unfold without a useful agenda. Dog walking and performance art act as neat examples.   As entirely unnecessary and unproductive experiences in terms of their ability to add knowledge to the world.   This uselessness makes room for the minor events to appear. The flow of experience is seemingly random and directionless, as is often the case with dog walking or performance.   Participation with a bias towards time wasting, a non productive occupation of experience, an 'almost waiting', becomes the genre of activity.   *Ghosting* too, becomes a format for wasting time. A useless presence to do with the performance of event in the everyday.   A participation in regenerative practice appears as the usefulness of gesture diminishes.

Conclusion.

I set out to examine the default thinking and practices active within my work and the default politics these produce. Specifically, I sought to clarify how these practices participate in, or stall the potential for change. Representation emerged as a key issue. The thinking of representation in relation to change presented as an ongoing question I felt I needed to address.

The concept of event was introduced as being that which offers an understanding of change, where change itself is sustainable in forming as an expression of absolute difference. This is in contrast to the negative concept of difference which representative thinking produces.

The seemingly contradictory forces of representation and change (where change is conceived in connection to the production of absolute difference) presented the territory of interest. The question became, how to act in order to not only produce the default thinking and practices of identity based thought. What could I do to engage with the potential of event?

Through this project I have attempted, in following the work of Deleuze, Ihlein, Burden and Bowery, to produce a practice that enacts regeneration through participating in the everyday. Here, the everyday is not only the activities of home, the neighbourhood or workplace. I suggest that the everyday is the perpetual experience of event, realized as the familiar and anomalous encounters of living. These are the experiences of creative becoming, not in relation to a single or valued entity, but as a continuous process experienced in and through all actualizations.

This, perhaps, represents the political as it is currently practiced within my work. Here I am attempting to participate in regeneration, not only as subjective creative endeavour being performance or other art practice, but as a process in relation to all entities, activities and encounters. Proposed is that all activities are equal in the

connection to potential they bear, allowing each and every activity to become as enabling as any other, whilst all still remain unique.

With this project I have developed a closer understanding of how this productivity unfolds. It was my goal to examine the mechanisms enabling this potential in some detail, in order to bring these resources to my work with a new understanding; one that allows the forces operating at the juncture of coding and the emergence of event to be brought forward, without assuming the role each perform within a work.

I find this unsettling, yet exciting territory. Following this line of thinking, each and every activity is an enactment of creative becoming (Deleuze). Each undertaking bears a connection to regeneration.   This is the potential the project has produced. I can now see the process of making as being in connection to forces that are unconstrained by familiarity. A critical understanding of how making or participating connects all to an unrestrained potential, allows as yet inconceivable notions of community and the political can emerge. It is through a connection to the single resource of potential, as it resides in the virtual, that this future is produced.

Can art be redefined on these terms as being a practice of regeneration, where the making of art is simply a participation in an emerging world?   Can I now take up gallery activity with this in mind where it may function simply as a form of regeneration? This is an issue I return to frequently. The attempt to participate in experience as being both that of the emergence of event forces and of concurrent codification is confusing. The experience, to which I have access, in recognizable terms, is guided by representation. Each chosen activity, whether it is in the community or gallery, announces, in representing terms, its territory. The experience of regeneration is at once overshadowed by its reframing in recognizable and familiar form. This is most pronounced in a gallery setting. My attention is drawn to the familiar as I struggle to find meaning. I experience the work as a puzzle or sequence of signs. It must be solved in order to affirm my status as

knowledgeable, able and belonging.   Is this the challenge that the coming together

of event and representation presents? One part of the equation is unrecognizable,

always disappearing and, as such, can never be art?

[1]Notes:

Creative regeneration refers to the continuous productivity of Deleuze's ontology. Key to this productivity is the ongoing assembling of intensities producing events from which the actual emerges.

Massumi describes this in terms of composition. "Composition is less a critical thought project than an integrally experienced emergence. It is a creative event. (Massumi, 2002, p.174)

Connected to the idea of creative regeneration are the notions of renewal, difference, eternal return and becoming.

[2] Becoming refers to becoming different. This is a key concept in Deleuze's project. Becoming has to do with the production of change and as such can be thought as a "characteristic of the very production of events" (Stagoll, 2005,p22)

"The only thing shared by events is their having become different in the course of their production."

Being described here is the process of change where that which is produced is not thought as being a stable or authentic version but exists simply as different. Not an actualization that can be compared or shared but an entity that has become different only in relation to itself.

"Its not that the time of change exists between one event and another, but that every event is but a unique instant of production in a continual flow of changes ……."(Stagoll, 2005,p22)

Being unique implies a condition not of comparative difference but of absolute difference. Becoming is considered in connection to creative regeneration.

[3] The title 'Four Legs Better Than Two' makes reference to the series of works entitled 'Two legs bad, four legs good' by Jake and Dinos Chapman and by default 'Animal Farm' by George Orwell.
[4]
Here performance is understood as being to do with having a function or the fulfillment of a task. Performance is discussed more thoroughly in chapter three.(p.16).
[5]
The term radical makes reference to the potential implicit within the concept of event. This in contrast to the perceived closure of exclusively representative thought. The implication is that the forces of event can profoundly alter experience at all levels but is not an attempt to replace the foundational thinking of identity based thought with another founding argument.
[6]
Common sense refers to the shared understanding established between individuals as made possible by representation. The most ubiquitous understandings are those being referred to here as 'common sense'.
[7]
The title of my project forms in reference to the wording of Ihlein's and it is acknowledged that the structure of the title is drawn from Ihlein's.
[8]
This is an extremely partial collection of practitioners and in no way attempts to reflect the breadth of activity connected to the everyday.
[9]
'Assembling machine or machinic' is used to describe the forces at work in Deleuze's ontology. By describing these forces as a machine the project is freed from the tendency to default to identity based thought allowing new understandings of difference to emerge.
[10]
The term *situation* is used in contrast to the term *context*. These are entirely discrete terms and as such cannot be interchanged. Situation refers to the expression of potential as bought about by event activity. As such this is a term to do with productivity and process. Context refers to established entities between which activity can occur and as such describes the arena of representation. Massumi (2002) writes: "In non scientific arenas, a combination of elements against a general backdrop is called *context*. In scientific *contexts*, it is called objectivity. (p.165) "Reserve the term situation for the event of autonomy of experience pushing into and moving across a context" (Massumi, 2002, p.212).
[11]
It is a bold move to group these artists as they 'represent' vastly different practices and contexts yet in part this is the point. The constant need to contextualize produces the generalizations that reduce the unique and singular experiences of their work to versions that can be shared – in the process reestablishing the frame of representation.
[12]

This division is simply a tool to enable the investigation to be clarified and again in no way attempts to represent the diversity of practice connected to performance or the everyday.   The extensive body of established research and practice to do with the everyday and performance are bundled into genres where the detail of experience fades to be replaced by generalizing categories. This indefensible move allows the argument to be clarified but comes at a price, being the reduction of diverse and complex fields of practice into compliant groupings.

[13] Meaningful refers to understandings that form between established identities. These are versions of experience that can be communicated and that precipitate an exchange on familiar, common sense terms or as an enactment of the causal logic of representation.

[14] Refer to note thirteen

[15] Refer to note thirteen.

[16] Strategy vs. tactic. The concepts of strategy and tactic are best described by de Certeau in *The Practice of Everyday Life* (1984). He writes:

> In our societies, as local stabilities break down, it is as if, no longer fixed by a circumscribed community, tactics wander out of orbit making consumers into immigrants in a system too vast to be there own, too tightly woven for them to escape from it. But these tactics introduce a Brownian movement into the system. They also show the extent to which intelligence is inseparable from the everyday struggles and pleasures that articulates. Strategies, in contrast, conceal beneath objective calculations their connection with the power that sustains them from within the stronghold of its own "proper" place or institution. (p.xx)

For the purposes of this work the concept of strategy forms in connection to the notion of context and through this representation. Tactic forms in relation to the term situation and is connected to the productivity of event forces.

[17] Refer note six.

[18] Again the reductive move to discuss the everyday as two strands of activity. Refer note 6.

[19] The idea of the 'expression of event forces' comes from "Like a Thought" by Brian Massumi (2002)
As Masumi notes the term expression is problematic having historically been associated with "uncritical subjectivism. Expression conjures up a image of a self governing, reflective individual …"(Massumi, 2002, p.1)

However Deleuze and Guattari develop a different understanding of expression. This is a version that works in support of event forces and the production of unrestrained change.

"One can never," Deleuze and Guttari begin, "assign the from of expression the function of simply representing, describing, or averring a corresponding content: there is neither correspondence or conformity." (Massumi, 2002, p.2)

Expression is later described as: "The force of expression, however, strikes the body first, directly and unmediatedly. It passes transformatively through the flesh before being instantiated in subject-positions subsumed by a system of power. The body, fresh in the throes of expression, incarnates not an already – formed system but a change. Expression is an event."(Massumi, 2002, p.7)

[20] Again the reductive move to discuss the everyday as two strands of activity. Refer note 6.

[21] 'Common domain' refers to the arena of mutual understandings that form between established entities in a world given shape by the processes of codification.

[22] Real here refers to the Ihlein quote "real things in a real world"(2009). Being described here is the actualized world in its familiar form as one that can be mutually understood, supporting communication and a causal logic associated with possibility.

[23] Performativity refers to the process first defined by Austin whereby an utterance enacts that which it describes. The classic example being the wedding vows "I do". (Macey, 2001) In this work human and non human activity is considered in the same light – where they are enacting both that which produces and defines them.

[24] The term context is being used here as a tactic to position the research activities within a comparative framework as the means to look more closely at representation.

[25]

The usage of the conflicting terms 'context' and 'situation' in reference to dog walking indicates how dog walking is posed as both a representing context and a situation of unrestrained productivity conceived in relation tot the work of Deleuze.

[26] Refer to note nineteen on performativity.

[27]
 Makes reference to Michel de Montaigne the first writer to describe his works as essays.

[28] Seminal punk rock band formed in 1974 in Queens, New York.

[29] Rhizomatic:
 Describes the connections that occur between the most disparate and similar of objects, places and people……
 In Deleuze and Guttari's use of the term, the rhizome the rhizome is a concept the 'maps' a process of
 networked, relational, and transversal thought..
 (Colman, 2005,p.231)

References:

1. Als,H.(1998). Leigh Bowery. London: Violette Editions.

2. Bewley, J & Tarbuck, J. (Eds.) (2007) Chris Burden. Newcastle upon Tyne: Locus + Publishing.

3. Benjamin, W. (1985). One-way street and other writings. (Trans. Edmund Jephcott). London: Verso.

4. Brandstetter,G & Volkers A. (Eds.) (2000). Remembering the body. Germany: Hatje Cantz Publishers.

5. Colman, F. (2005). Rhizome. In Parr, A. (Ed). (2005). The Deleuze dictionary. (pp. 21-23).   New York: Columbia University Press.

6. Conley, T. (2005). Singularity. In Parr, A. (Ed). (2005). The Deleuze dictionary. (pp. 251-253).   New York: Columbia University Press.

7. Grosz, E. (1995). Space, Time and Perversion. Essays on the Politics of Bodies. Routledge, New York; and Allen and Unwin, Sydney.

8. Hilton, A. (1998). Leigh Bowery. London: Violette Editions.

9. Ihlein, L. (2009) Framing everyday experience: blogging as art.(Published doctoral thesis). Deakin University, Melbourne, Australia.

10. Jones, A & Stepenson A. (Eds.). (1999). Performing the body. Performing the text. London:Routledge.

11. Kaprow,A. (1966). Some recent happenings. USA: A Great Bear Pamphlet.

12. Lambert – Beatty, C. (2010, May) Against Performance Art. Artforum International Magazine. New York. (p.211)

13. Lorraine,T (2005). Lines of flight. In Parr,A.(Ed). (2005). The Deleuze dictionary. (pp. 21-23). New York: Columbia University Press.

14. Lundborg,T. (2009). The Becoming of the event: a Deleuzian approach to understanding the production of social and political events. Theory and Event,Vol 12, Issue 1. E-ISSN: 1092-311X. DOI:10.1353/tae.0.0042.

15. Marks, J. (2005). Representation. In Parr, A. (Ed). (2005). The Deleuze dictionary. (pp. 83-84). New York: Columbia University Press.

16. Massumi, B. (2002) A shock to thought: expression after Deleuze and Guttari. London: Routledge.

17. Massumi,B.(2002). Parables for the virtual. London: Duke University Press.

18. Olkowski,D. (1999).Gilles Deleuze and the ruin of representation. Los Angeles: University of California Press.

19. Massumi,B.(2002). Parables for the virtual. London: Duke University Press.

20. Parr,A.(Ed). (2005). The Deleuze dictionary. New York: Columbia University Press.

21. Sinclair, J.(Ed.) Collins Cobuild English Language Dictionary. London: Collins.

22. Spinks, L. (2005). Eternal return. In Parr,A.(Ed). (2005). The Deleuze dictionary. (pp. 83-84). New York: Columbia University Press.

23. Stagoll, C. (2005). Becoming. In Parr,A.(Ed). (2005). The Deleuze dictionary. (pp. 21-23). New York: Columbia University Press.

24. Stiles, K. (2007). Burden of light. In Hoffman, F. (Ed). (2007). Chris Burden. (pp. 22-37). New York: Columbia University Press.

25. Weinstein, M. (1985). Trojan and Leigh. In Hilton, A. (Ed). 1998. Leigh Bowery. (pp. 40 – 53). London: Violette Editions.

26. Zepke, S. (2005). Art as abstract machine. Ontology and aesthetics in Deleuze and Guttari. New York: Routledge.