On Smoke and Fog
Performance
Revisioning
Remembrance
and
Reclamation.

by Louise Birgitta Adkins

Solveig Gunhild Berglund
1939–2020

"One knows the good people by the fact
 That they get better
 When one knows them. The good people
 Invite one to improve them, for
 How does anyone get wiser? By listening
 And by being told something.

 At the same time, however
 They improve anybody who looks at them and anybody
 They look at. It is not just because they help one
 To get jobs or to see clearly, but because
 We know that these people are alive and are
 Changing the world, that they are of use to us.

 If one comes to them they are there.
 They remember what they
 Looked like when one last met them.
 However much they've changed –
 For it is precisely they who change –
 They have at most become more recognisable.

 They are like a house which we help to build
 They do not force us to live there
 Sometimes they do not let us.
 We may come to them at any time in our smallest dimension,
 but
 What we bring with us we must select.

 They know how to give reasons for their presents
 If they find them thrown away they laugh.
 But here too they are reliable, in that
 Unless we rely on ourselves
 They cannot be relied on.

 When they make mistakes we laugh:
 For if they lay a stone in the wrong place
 We, by watching them, see
 The right place.
 Daily they earn our interest, even as they earn
 Their daily bread.
 They are interested in something
 That is outside themselves.

 The good people keep us busy
 They don't seem to be able to finish anything by themselves
 All their solutions still contain problems.
 At dangerous moments on sinking ships
 Suddenly we se their eyes full on us.
 Though they do not entirely approve of us as we are
 They are in agreement with us none he less."

Song for the Good People
Bertold Brecht

Abstract.

This thesis, On Smoke and Fog: Performance Re-visioning, Remembrance and Reclamation, critically evaluates two research residencies (September 2017 to August 2019) and a series of performance works titled Notes for a Performance. The practice-led research looks to establish performance art practice as a vital means of engaging with heritage sites and archives. Considering how performance art practice can extend and embody heritage sites and archives by applying an anachronic methodological approach to historical material. The hypothesis being that to reveal the archive one must recognise the layers, loops, folds, and cracks of history. That to understand historical collections and heritage sites, artists must acknowledge the impossibility of truly defining fixed historiographic narratives. That any reading of history can only be understood in the present and embodied 'now' as defined by François Hartog as Presentism and Hayden White and Frank Ankersmits narrativisit philosophy of history, and that performance art is the ideal way to articulate this.

The performance works re-imagined the overlooked and uncatalogued in the sites and archives, presenting a ficto-factual reading of the past that montages the historically known and the unknown alongside cultural references, collective memory, and meta narrative structures. Working with un-catalogued and partially catalogued collections the performance series embody the historical variables in these disordered and fractured archives. The performances mined the multi-directional presence of the historical sites supporting a contemporaneous fictioning (as defined by David Burrows and Simon O'Sullivan) that collates past, present, and future.

The performative qualities of smoke, fog and mist are applied in the performance works to create an obfuscated and temporally disjunctive embodiment of the historical material within a contemporary art space. These miasmas are discussed in the thesis in the context of collective memory, cinema, and transmission of affect (as defined by Teresa Brenan). The Notes for a Performance series, accompanying publications and thesis contribute new knowledge in the fields of chronopolitics and performance art practice, situating the research in relation to these contemporary art forms and creative meta-narrative writing.

CONTENTS

ABBREVIATIONS.

Notes for a Performance – Re-visioning a Smoky Meeting abbreviated to Smoky Meeting.

Notes for a Performance – Weather Permitting abbreviated to Weather Permitting.

Notes for a Performance – Re-visioning a Ritual abbreviated to Revisioning a Ritual.

Audio Description abbreviated to AD.

LIST OF ILLUSTRATIVE MATERIAL.

LIST OF WORKS.

Adkins, L. (2017). Notes for a Performance – Re-visioning a
Smoky Meeting. (Exhibition and Performance) The Tetley,
Leeds. Available from: *https://louiseadkins.co.uk/Notes-for-a-
Performance-Re-visioning-a-Smoky-Meeting*

Adkins, L. (2018). Notes for a Performance – Re-visioning a
Smoky Meeting. (Performance) Temple Bar Gallery, Dublin.
Available from: *https://louiseadkins.co.uk/Notes-for-a-
Performance-Re-visioning-a-Smoky-Meeting*

Adkins, L. (2019). Notes for a Performance – Re-visioning a
Smoky Meeting. (Performance) Holden Gallery, Manchester.
Available from: *https://louiseadkins.co.uk/Notes-for-a-
Performance-Re-visioning-a-Smoky-Meeting*

Adkins, L. (2017/18). Smoking Men. (Exhibition) Ruskin
Gallery, Cambridge. Photography Credits: Jonathan Purcell
and Lois Haugh. Available from: *https://louiseadkins.co.uk/
Smoking-Men-3*

Adkins, L. (2019). Notes for a Performance – Weather
Permitting. (Exhibition and Performance) Art Gene. Available
from: *https://louiseadkins.co.uk/Notes-for-a-Performance-Weather-
Permitting-2019*

Adkins, L. (2019). Notes for a Performance – Weather
Permitting. (Audio Work) Art Gene. Available from: *https://
louiseadkins.co.uk/Notes-for-a-Performance-Weather-Permitting-
2019-copy documentaion) Art Gene.*

Preface; On Smoke and Fog.

The material compositions of smoke[1], fog[2] (and with fog I include mist[3]) are created through the collision of elemental factors such as combustion, pyrolysis, and condensation. Other linguistic expressions for these miasmas include haar, smog, murk, haze, cloud, gloom, fume, steam, pall, and film[4]. The performative qualities of smoke, fog and mist are broadly referenced in art[5], literature[6] and film[7] as a material trope signifying intrigue and the unknown. These miasmas are representative of; recent histories, power, and seduction (smoke), ghostly, strange encounters (fog) mystery, immersion and threat (mist).

Smoke and fog are material tropes used throughout the Notes for a Performance series to embody and incite a vaporous, cinematic understanding of the past. The performances stage smoke and fog as all-pervasive, ephemeral presences in the works. The atmospheric properties of fog and smoke inform an affective and fictionalised reading of the past. These disrupt and at times illuminate the histories housed in the collections and locations. They act as disruptive players in the works creating a disjunctive material expression of history in the performance moment.

These material tropes of pastness provide a phantasmagorical, dreamlike, and blurred impression of the past that is rooted in cultural history. The materiality of smoke and fog informs our imagined understanding of the past. When considering smoke for example, it creates "a fug that renders the room impressionistic" (De Groot 2008 p207) linking it to collective memory, nostalgia, and affect. Fog simultaneously obscures and reveals, a disruptive troposphere, representative of the past, history, and heritage. A miasma signifying a spectral sense of foreboding and a Dickensian ghost-like narrative,

> "The night was dark and foggy. The lights in the shops could scarcely struggle through the heavy mist, which thickened every moment and shrouded the streets and houses in gloom; rendering the strange place still stranger in Oliver's eyes; and making his uncertainty the more dismal and depressing"
> DICKENS 1838

When considering smoke and the act of smoking, cigarettes represent not just a cultural artefact but also a 'point in time', or as Richard Klein said in his memoir to smoking, Cigarettes are Sublime[8], "a cigarette is not a cigarette, it is a clock" (Klein 1993 p24). Since Klein's publication, and because of the widespread smoking ban in the West, the cigarette has also become an iconic artefact representative of seminal moments in cultural history. Although cigarettes are single objects they are rarely experienced singularly, hence the act of 'chain smoking'. Klein clarifies that cigarettes are "hardly ever singular, (…) always myriad, multiple, proliferating. Every single cigarette numerically implies all the other cigarettes, exactly alike, that the smoker consumes in series; each cigarette immediately calls forth its inevitable successor and re-joins the proceeding one in a chain of smoking more fervently forged than that of any other form of tobacco". (Klein 1993 p26) In narrative terms, this cyclical act of smoking can therefore be used as not only a historicised prop to aid characterisation but also as a driver in a cyclical meta-narrative[9], a repetition of time and place.

Smoking is a multifaceted, paradoxical material that links the past in negative associations; poisonous, addictive, shameful, destructive and in positive associations; contemplative, youthful, desirable, masculine and erotic. The act of smoking also frames the performer by creating an actual point of light, a 'marker' towards an imagined past. The act of smoking positions the 'smoker' (performer) directly in the past. It provides the performance moments with a 'full stop', a 'draw' and a point of pause, a deep-breath, and a moment of reflection. For Klein smoking was a filmic device, "Smoking cigarettes bodies forth an implicit language of gestures and acts that we have all learned subliminally to translate (…) with the explicit intention of defining character and advancing plot" (Klein 1993 p9).

The French-Hungarian photographer Brassaï (Gyula Halász) identified smoke and smoking as, not only a cultural artefact, but an instrument of his trade. Brassaï's photographic work utilised smoke and smoking as an allegoric symbol of 1930s Paris whilst simultaneously exploiting the process of smoking as a timing device to determine photographic exposure. Nighttime and low-level light shots require longer exposure whilst daylight images need shorter time, Brassaï explains, "Une gauloise pour une certaine lumière, une boyard s'il faisait plus somber (translation) a *Gauloise*[10] *for a certain light, a Boyard*[11] *if it is darker*". (Klein 1993 p24) For Brassaï the significance of smoking as a cultural artifact extended to the temporal quality of smoke as a narrative signifier of 'time and process', in this case smoking acts as representative (image) and method (the making of) concurrently.

In Notes for a Performance – Re-visioning a Smoky Meeting smoke was used to drive both atmosphere and action. It created an impenetrable mise-en-scène [12] that informed the cyclical performance choreography of chain smoking. For the viewer the performance created a transmission of affect (Brenan) through an embodied expression of the Tetley's past and its relationship the contemporary gallery. In the accompanying publication, Notes for a Performance – Final Draft, artist and writer Nick Cass observed that "smoke is both metaphor and factual experience, both alluding to confusion and creating it for the viewer, invoking the liminality of engaging with the past in the present (…) a 'residual haunting' of the space by the ghosts of the past". (Cass 2018 p489)

Fog and mist are used in literature and cinema to create atmosphere and mood, miasmas that obscure and reveal locations and landscapes alongside character and plot. They are inextricably linked to topography and terrain, able to physically map and consume the surroundings. They are used as a narrative metaphor for threat and ghostly confusion. Additionally, in cinematic terms fog and mist are used as technique to create a high-contrast monochrome tableau, blurring, diffusing and obscuring light and action. This haziness is representative of both remembrance and the blurring between reality and fiction. It suggests confusion and threat, a temporal disruption from the normal and a space and place of danger.

Consider the use of fog and mist in films such as An American Werewolf in London (Landis 1981), and the scene where the young American travellers find themselves on a misty and rainy Yorkshire moor. The bleakness of the landscape and the welcome in the local pub 'The Slaughtered Lamb' are signals of danger and imminent death. In Stanley Kubrick's film The Shining (1980) the incessant snowfall and accompanying fog engulfing the Overlook Hotel mirror the main character's escalating psychosis. And finally, John Carpenter's 'The Fog' (1980) a film where fog represents a creeping danger that visits the small harbour town of Antonio Bay every hundred years. Here fog is used as metaphor, a creeping window into the past, bringing with it ghostly sailors risen from the grave. In Carpenters' film 'fog' is a "heterotopic site in which time accumulates …both alluding to confusion and creating it for the viewer, invoking the liminality of engaging with the past in the present" (Cass 2018 p49).

The World War Two Nacht und Nebel (Night and Fog) decree used fog and mist as an ominous codename for Germany's control of occupied Europe. The proclamation targeted individuals in occupied territories, those engaged in activities that undermined the security of Germany. The victims of the Nacht und Nebel declaration were said to have vanished 'by night and fog' or 'turned to fog'. The codename was later used as the title of Alain Resnais' 1955 documentary, working alongside the writer Jean Cayrol himself a survivor of Nacht und Nebel, and composer Hanns Eisler. The film compiled documentary archive footage with new footage, taken ten years on, of the original sites of genocide. Resnais montaged black and white archive footage with colour film to highlight how history is, "inscribed into a specific landscape, drawing attention to the fact that no landscape remains neutral but is always marked by historical events – even if they are no longer visible." (Schädler 2016 p170).

In Notes for a Performance – Weather Permitting fog and mist were used as a disruptive cloud, obscuring, and revealing the heritage of the landscape mapped, to make sense of the land's past, its agricultural and industrial heritage. Here fog was used as a contradictory narrative trope for both remembrance and forgetting, a liminal player recognisable from literature and cinema. Here I turn to Kyle Boelte's novel The Beautiful Unseen: Variations on Fog and Forgetting, A Memoir to expand on the relationship between fog, remembrance and forgetting,

> "Memory is like fog. I remember feeling for the first time, as a teenager, what it was like to forget. How something so concrete could one day disappear. I remarked to a friend that I no longer knew the sound of a voice I once knew so well. The forgetting has stuck with me.
> And yet, for all the forgetting, much remains. Sorting it out is like walking through the fog in search of some distant part of the city. At times the past is illuminated, burning, brilliant. At other times the fog is thick. Often, it is just silently slipping away".
> BOELTE, 2015 p7

Introduction.

On Smoke and Fog: Performance Re-visioning, Remembrance and Reclamation is a critical reflection on the Notes for a Performance series which breaks down as Notes for a Performance – Re-visioning a Smoky Meeting (henceforth Smoky Meeting) and Notes for a Performance – Weather Permitting (henceforth Weather Permitting). The thesis takes the form of two writing styles: a reflective text on the research process and performative writing representative of the performance works. The reflective text is concerned with the practice-led research, with sections on history, performance, cinema and text. This explores how performance art practice can act as a vital means of engaging and re-visioning heritage sites and archives. It references selected theorists and writings in relation to; the Notes for a Performance series, the limit edition publications, and a series of colour photographs titled Smoking Men. The reflective text explores the practice-led research in relation to the work's hypothesis, research methodology and practice methods.

Interspersed with the reflective text the thesis includes performative writing. This prose denotes the performance practice and is representative of the practice methods used to re-vision the heritage sites and archives. It should be read as an intersecting voice, at times echoing the reflective text and at times disrupting it. The performative writing includes and expands the original Smoky Meeting and Weather Permitting scripts. Additionally performative writing from a third text entitled Notes for a Performance – Re-visioning a Ritual (henceforth Re-visioning a Ritual) is also included. The writing includes original extracts, new performative texts written as part of the thesis process, commercial screenplays and existing audio descriptions from selected films. Layout and design features interconnected type fonts which allow the performative writing to emerge through the reflective text as a representation of the performance practice.

Both the reflective and performative texts are concerned with material tropes of 'pastness', staging smoke, fog and mist as an all-pervasive (ephemeral) material presence in the performance works and writing. The thesis structure weaves reflective and performative writing together to reveal the historical variables and temporal layers in heritage archives and the impossibility of defining any singular reading of their content. The impossibilities of archives are described and defined in the thesis as layers, loops, folds and cracks[13].

The thesis will be accompanied by two publications[14] Notes for a Performance – Weather Permitting and Notes for a Performance – Final Draft. These publications include the original performance scripts in their entirety alongside performance documentation and contributions by invited artists and theorists. A third performance script titled Notes for a Performance – Re-visioning a Ritual is also included as part of the submission. This performance and the subsequent script are not part of the thesis' wider critical reflection, however, Re-visioning a Ritual was crucial in the development of practice methods and the anachronic research methodology[15].

Re-visioning a Ritual is representative of my broader professional practice, prior to the works discussed in this thesis. It shaped the practice methods alongside the anachronic methodology that looked to performance art practice, language, and gesture as a vital means of working with historical collections. Re-visioning a Ritual initially tested how audio description techniques could be applied to the performance in terms of action and gesture as well as script development. Like Smoky Meeting and Weather Permitting the performance script included historical material collated with live audio description. However, unlike the later performances it utilised the professional audio describer as a live 'descriptive voice' in the work. Critical reflection of Re-visioning a Ritual resulted in the performers being re-cast as the 'descriptive voice' removing the professional audio describer from the live moment. In re-casting the performer as the 'descriptive voice' a meta-narrative structure was established.

An extended appendix will include selected research material from the archives, in the form of correspondence, personal letters, diary extracts and photographs. The appendix will present archival material offering historical and contextual understanding of the heritage sites, archives, and collections which can be seen alongside the economic and cultural landscape of the communities.

The Notes for a Performance series developed out of two arts residencies working with heritage sites and archives: The Tetley working with West Yorkshire Archives Service (WYAS) and Art Gene working with Barrow Archive Service. The Tetley is a contemporary art gallery established in 2012 in Leeds in the former headquarters of the Tetley Brewing Company. The contemporary gallery is designed to include the heritage building's architecture including the original boardroom. An important 'heritage' aspect of this building is that it has been part of the industrial landscape of Leeds for over 200 years and the gallery holds an uncatalogued and disordered photographic archive in its basement. Is it worth noting that the basement holding the photographic collection has no conservation or climate control system. Additionally, it has no archive storage or shelving and so the photographic collection is piled floor to ceiling in one of the three basement rooms. West Yorkshire Archives Service holds the remaining company archive including personal letters and diaries, corporate correspondences, recipe books, account logs and local and national publicity.

Barrow Archive Services are part of Barrow and the South Lakes County Council and Archives Service. They hold a wide-ranging collection of historical, social, and cultural collections including an extensive shipping and marine compilation linking the shipbuilding heritage of the region. They also hold the partially catalogued and unstudied collections of local landscape artists Abel Masson (1848–1926) and Ben Lones (1884–1974). These collections include original landscape paintings and drawings of the South Lakes alongside personal letters and correspondence between the artists, their representatives and national and regional galleries and curators.

The hypothesis, research methodology and practice methods are inextricably linked and were developed in response and to the archives and heritage collections. Both methodology and practice were developed in response to the un-structured and disordered nature of the archives. The methodology was anachronic, layering temporal strands of past, present, and future as a means of studying the historical variables in the collections. The anachronic methodology shaped the practice methods that are simultaneously diachronic[16] and synchronic[17] in their structure.

The practice-led research hypothesis is that to truly understand the past, as constituted by heritage archives one must acknowledge the "chains, loops, folds, cracks" (Kernbauer 2017 p6) of history. That the temporal dissonance of the archive is better revealed through an embodied reading of the past and that performance art practice is a vital means of doing this. My experience of sorting and ordering the disjunctive historical documents highlighted a distinct lack of chronology in not only the collections by also my process as an artist. This was, in part, a result of the uncatalogued, disorganised nature of the collections alongside my practice methods that look to objective change as a means of reading and understanding the material. By acknowledging the potential of chance and serendipity as part of the anachronic research methodology narrative possibilities and potentials were created. This methodological approach conceived that there is no 'order of time' or temporal harmony in the archive and any reading of the past (as perceived by me as the artist in resident) is anchored in a present.

This methodological position links with Narrativist Philosophy of Historiography (White and Ankersmit) that defines historical reality as a layered 'myriad of facts, states and events' an 'amorphous chaos of data' (Kuukkenan 2015 p40). The methodology builds on both Hayden White and Frank Ankersmits understanding of the past, as a chaotic mass of 'facts, states and events' that is ordered through representation, construction and narrative. The practice acknowledges that the past (as defined in historical archives) is chaotic and determines that any artistic engagement with historical collections can only be understood in the performed and embodied 'now' is what François Hartog defines as Presentism[18].

The performances re-imagine both factual and fictional narratives within the archive to form a collective expression of the past. In the performances historical fact and collective fictions simultaneously reveal, bifurcate and obscure in equal measures. The performances adopt a cyclical meta-narrative structure that over time creates a calcification[19] of historical fact and collective fiction which is defined in the thesis as 'ficto-factual'. This parallels with contemporary art practices and philosophy as defined by David Burrows and Simon O'Sullivan in Fictioning the Myth-Functions of Contemporary Art and Philosophy with a focus on performance fictioning.

Burrows and O'Sullivan define performance fictioning as "a durational event or process, an ongoing practice that is without a set beginning or ending. A fictioning practice that, involves performing, diagramming, or assembling new and different modes of existence through open-ended experimentation" (2019 p6). These performance fictions manifest complex temporalties that apply methods of 'looping and nesting' (Burrows, O'Sullivan) as part of a narrative 'order', or in the case of the Notes for a performance series a, narrative 'disorder'.

The performances re-imagine a multi-directional articulation of the historical variables in the archive, an anachronic reading of history as defined by Mulholland in In Medias Res as "polytemporality in which now and then and here and now are intertwined" (Mulholland 2019 p2). The performances mine historiography and cinematic form to create a collective memory of the past in the present. They embody an understanding of history that blurs fictional narrative with historical fact, a ficto-factual reading of the archive that is concerned with how historical events are recorded and what is remembered.

The definition of ficto-factual evolved through the practice methods which montaged historical material with contemporary cultural references and cinematic tropes. This resulted in a constellation of historical and fictional material and references that were further expanded using audio descriptive writing techniques. Cyclical meta-narrative structures allowed the performance works to become self-generating, creating a perpetual motion of historical fact and cultural fiction as a mean of defining the past, present and a speculative future. It allowed the performance works to simultaneously exist in the present (*audio descriptive writing techniques*), past (*historical and fictional material and references*) and imagined future (*cyclical meta-narrative structure*). A ficto-factual recitation of the past elicited through historical and collective cultural memory, embodied in the present for the future.

The performances mine the viewers' collective memory with a particular focus on their relationship to cinematic form. The performance mise-en-scène and scripts were created with the aim of triggering both voluntary and involuntary memories utilising cinematic tropes and collective cultural references. The performances were concerned with how historical and cultural remembrance can blur and evolve into false collective memories. An example of such ficto-factual remembrance is beautifully evident in the anecdote from Ronald Reagan's 1980 presidential campaign,

> "During his (Reagan) 1980 presidential campaign he related with complete conviction a wartime experience that, although he seemed to have believed that it really happened, turns out to have been merely the plot of a Hollywood film that he had internalized and made into a reminiscence."
> STOCKER, 2013 **p12**

This slippage between fiction and fact is further evidenced in cinematic and literary methods for example Hillary Mantel's Thomas Cromwell trilogy and/or Michael Frayn's Copenhagen. Additionally, Alain Resnais' 1955 documentary 'Night and Fog' and films Hiroshima Mon Amore (1959) and Last Year in Marienbad (1961) explore temporal tensions between fact and fiction through the montage of historical material and narrative structures. These will be discussed further in On Cinema: Material and Cinematic Tropes of Pastness and On Text: Repetition, Repetition, Repetition.

The performance works adopt an anachronic research methodology, established in response to the fractured and in part disorganised nature of the heritage site archives. The Tetley, West Yorkshire Archive Service and Barrow Archives are all regional archives that exist and operate with variable levels of success; often overlooked at a national level with sections only partially catalogued. The Tetley's photographic collection was uncatalogued – it existed as a floor to ceiling mound in the basement of the gallery. The Ben Lones and Abe Masson collections were unstudied and unattended. The research methodology enabled the performance works to explore the catalogued 'known' alongside the uncatalogued 'unknown' in the collections. Montage[20] practices of collaging, splicing, and layering historical events and timelines created a constellation[21] of narratives. This methodological approach was in opposition to historical and anthropological strategies of indexing and cataloguing and was concerned with how anachronic readings of the archive can manifest the temporal layers and historical variables of the sites and their collections.

The anachronic methodology allowed the practice methods to montage historical material with cinematic narrative (and collective cultural references) free from the restraints of traditional chronological structures. These practice methods allowed the performances to give voice to the multiple temporal time zones present in the heritage sites (Tetley) landscapes (Art Gene) and their collections. This created both diachronic and synchronic voicings of the archive; diachronic as articulated through the historical and cinematic, synchronic in the audio description of the live action. The collating of factual and fictional sources alongside synchronic and diachronic temporal structures became a vital means of understanding historical variables in the collections and heritage sites.

Working with un-catalogued or partially catalogued collections brought with it its own ethical considerations of how I (as artist in residence) responded to the ethical and legal context of the archives. In terms of The Tetley (housed on site and at WYAS) it was necessary to ensure that there was no infringement of privacy, anonymity, and confidentiality when working with the historical material. This was particularly important because the photographic collection had never been curated or catalogued. I worked closely with the gallery's director Bryony Bond, exhibition curator Georgia Taylor Aguilar and exhibitions producer Melissa Bruntown to ensure that the archive was handled in accordance with the galleries' ethical and legal guidelines. All ethical and legal considerations were addressed through The Tetley (owners of the archive) and Carlsberg Brewery (owners of the building). Company procedures and necessary ethical approval was sought at all stages of the research process and was integral to the 'artist as resident' contract. In addition to this, ethical approval was sought and agreed by West Yorkshire Archive Service and all material presented in the public domain cleared.

In terms of Barrow Archive Services and Art Gene all ethical approval was completed by the archive service and Art Gene under my contractual role as Extreme Views Artist in Resident. All material presented in the public domain was agreed as part of the research process, performance, exhibition, and publication. In the case of Weather Permitting the performance and publication did not reference any images or persons from the archive. In this case no ethical consideration was required. All ethical consideration were discussed and agreed throughout the university's supervisory process, the RD1 and RD2 stages of the programme. In short, all ethical and legal considerations when working with The Tetley, West Yorkshire Archive, Barrow Archive Services and Art Gene was cleared under the artists in residence contract, the archives' ethical guidelines and the galleries' institutional procedures.

All performers involved in the Notes for a Performance series completed release forms agreeing for their image to be published as part of future exhibitions, performances, and publications. Revisioning a Smoky Meeting required the performers to continually smoke in the public gallery. This raised liability issues for the galleries showing the work[22]. When recruiting performers an advert was published seeking 'male performers for a new work at The Tetley' followed by the disclaimer, 'please note performers will be required to continually smoke, the gallery will provide no nicotine stage cigarettes'. Extensive risk assessments and appropriate disclaimers including medical warnings were communicated to all audience members. These disclaimers stipulated that smoke and smoking would be part of the performance environment.

Working closely with the gallery curators and commissioning organizations the work applied legislation originally used in theatre and film that permits 'a person to smoke where the artistic integrity of a performance makes it appropriate'. The application of a point of the law within the context of a white cube gallery space was acknowledged by the artist Pavel Büchler in his contribution to Notes for a Performance – Final Draft, "Louise's work puts to the test the spirit of the legislation as an expression of the times we live in and brings to the fore its political message; the artistic license shall keep in step with contemporary mores" (2018 p33). Smoky Meeting raised issues in terms of risk to public health and safety, liability, and public image. However, the notion of challenging corporate governance and social norms was central to the work itself and so the procedural risk assessment process was integral to the development of the performance, itself an exploration of bureaucracy, corporate control, and legislative jurisdiction.

The Notes for a Performance series, accompanying publications and thesis ask; how can performance art practice extend and embody heritage sites and archives by applying an anachronic methodological approach to historical material? Practice methods of smoke, fog and mist test how material tropes of the past, manifest in cinema, can create an involuntary collective memory for the viewer. Additionally, the performance works demonstrate how descriptive writing (AD) can embody a multi-directional reading of the archive performing and voicing the past, present and future simultaneously.

The thesis outlines key areas of consideration when considering how performance art practice can act as a vital tool when engaging with heritage sites and archives. This situates the wider research alongside contemporary chronopolitical art practice, performance, heritage, and the archive. The thesis addresses subject areas associated with chronopolitical art practice, performance art and historical re-enactment, cinematic memory, and meta-narrative structures. This is structured as follows:

    I.   ON HISTORY:
        Layers, Cracks, Folds and Loops.

    II.   ON PERFORMANCE:
        Politics of the Past, Remembrance and Reclamation.

    III.   ON CINEMA:
        Material and Cinematic Tropes of Pastness.

    IV.   ON TEXT:
        Repetition, Repetition, Repetition.

On History: Layers, Loops, Folds and Cracks will discuss the Notes for a Performance series in relation to history, anachronic and chronologic temporal readings of heritage and archives. It will consider the overall research methodology and practice, as applied when working with heritage archives. The performance works and wider research will be discussed in relation to thinking and writing on the archival turn, narrativist philosophy of historiography (White and Ankersmit), Walter Benjamin's Jetztzeit – Now Time & Time Moment and contemporary chronopolitical art practices. It situates the research and practice within the wider context of contemporary art practices, exploring and deconstructing temporal forms, meta-narrative structures and historicity. The text reflects on the performance practice in relation to critical debates around questions of what is remembered and recorded by history and by whom? On History looks to the role of contemporary performative art practice to explore and challenge chronological structures in heritage archives. Foregrounding ficto-factual performative revisioning, alongside art practices and discourse in the field of fictioning and myth-making. This is with a focus on performance fictioning which sits alongside associated theories on science fictioning and machine fictioning (Burrows and O'Sullivan).

On Performance: Politics of the Past, Remembrance and Reclamation will discuss the practice methods with a focus on performance re-enactment strategies as an affectively response to heritage sites and archives. It will look to historical re-enactment to foreground a physical and emotional engagement in history. Looking at Rebecca Schneider's, Performing Remains: Art and War in Times of Theatrical Re-enactment, (2011) to consider historical live re-enactment as a physical manifestation of the 'affective turn' (La Caze & Lloyd 2011). A move away from the cognitive readings and responses to history, towards an 'affective (emotional and physical) understanding of the past. It will reflect on the performance re-enactment in relation to an embodied reading of history, broadly breaking down as; Transmission of Affect – Embodying the Past, Tableau Vivant, The Then and The Now – Politics of the Past / Mirroring the Contemporary and Performance Re-enactment and the Cultural Institution. This considers what Schneider defines as how the "past, present and future occur and recur out of sequence in a complex crosshatch not only of reference but of affective assemblages and investment" (Schneider 2011 p35). The section will consider this as part of a critical reflection of the practice methods focusing on this 'complex crosshatch' understanding of the past and how the anachronic methodology can embody temporally layered, meta-narrative readings of the archive. Expanding on from this the text applies 'transmission of affect' theory (Brennan 2004) to the Smoky Meeting performance tableau and the audiences visceral experience of the gallery space.

On Cinema: Material and Cinematic Tropes of Pastness examines the performance practice considering memory studies and cinema and how cinematic narrative creates in the 'mind's eye' a collective memory of the past. A collective involuntary cultural memory combined in the performance works with archive material to present a ficto-factual reading for the viewer. The text examines smoke and fog as a cinematic embodiment of pastness and how these material tropes can coalesce with cultural references and historical material to create affective readings of heritage. In both performances smoke and fog are used as mnemonics[23]. The staging and scripts represent an unfocused recollection of the past and a material metaphor of embodied and collective memory[24]. The performances interrogate collective memory using cinematic tropes as aides-memoire for historical remembrance. The performances are concerned with the notion of collective, shared memory combined with cinematic narrative creating a (subconscious) form of remembrance that develops independently "a passive form of remembrance in which memories emerge of their own accord … the result of the affections or emotions" (Whitehead 2009 p55) and not from an actual experience or a collective event. On Cinema breaks down into two subheadings Collective Memory – Embodying the Past through Cinema and In the Mind's Eye – Cinematic Memory.

On Text: Repetition, Repetition, Repetition further discusses this ficto-factual reading of history and collective memory and its relationship to language, looking at the audio descriptive writing[25] method and the use of repetition in the form of meta-narrative structure and language. The audio descriptive writing process created performance scripts to present multiple and conflicting contemporaneous readings of the archive through language. The performance scripts presented a synchronic voicing of the archive that with each repetition evolved into a diachronic voicing of the past. The performance scripts present a disjunctive temporal reading of the sites and collections, the past, the present and the future (concurrently). On Text will expand on how audio description was utilized to develop performance scripts that articulate the temporal layers in the archives and sites. Audio description, as a practice method, will be discussed within the context of meta-narrative structures and Akira Kurosawa's 1950 film Rashomon[26]. Additionally, the films Last Year in Marienbad directed by Alain Resnais, written by Alain Robbe-Grillet (1961) and Hiroshima Mon Amour also directed by Resnais (1959) will also be reviewed within the context of history, memory and trauma. Meta-narrative structures, memory and repetition will be further expanded on in relation to Giulio 'Delminio' Camillo's Memory Theatre and a related text also titled Memory Theatre by Simon Critchley[27]. On Text: Repetition, Repetition, Repetition breaks down under the following subheadings: Re-Visioning a Memory Theatre, Metanarratives, Remembrance and Reclamation and Traumatic Memory and the Archive.

Here I acknowledge that the practice-led research and thesis frequently refers to the term's narrative and meta-narrative. Additionally, performative methods of prolepsis and analepsis, defined in this thesis as 'layers, loops, folds and cracks', are applied to the script structure as a means to explore the historical variables in the archive. I acknowledge that narrative and meta-narrative are established form of narratology in film theory and recognise this in my endnote definition as a story within a story or a story that references its own narrative fiction. Additionally, I also define this within post-modern meta-narrative theory as a narrative within the context of historical knowledge, events, or experience. Hear I attach this meta-narrative concept to historical re-enactment which acknowledges its liveness within the narrative constructions in which it exists.

While I draw on wider narratological thinking, specifically in relation to the development of the script, the thesis will not be addressing this area of study. Narratology alongside film theory is (in itself) an expansive area of study and although the practice applies cinematic tropes and metanarrative structures to the performance works, I have framed and reflected on the research under the headings of On History, On Performance, On Cinema and On Text. Therefore, the focus of this thesis is on the areas (as outlined in the introduction) and any links to narratology in relation to film theory I will not be expanding on within the constraints of the thesis.

In summary, this thesis presents the practice research and performance works extending theoretical thinking in the fields of chronopolitical art practice, performance, and heritage studies. The methodological aim is to reveal and in part re-imagine the catalogued 'known' and uncatalogued 'unknown', the overlooked and disregarded in the archives. The thesis considers the influence of an embodied art practice, cinema, and language on collective memory. How heritage archives can be worked with by artists and how anachronic research methodologies can re-imagine the multidirectional variables of history. The practice-led research is concerned with how performance art practice can mine and embody collective memories of the past, cemented through cultural influence, film, and language. Additionally, the thesis looks to the ephemeral qualities of smoke and fog as evaporating memories, a mnemonic of the indeterminate histories and temporal variants in the archive. Smoke and fog disrupt the performative works, representing a disjunctive reading of the past that innately questions the truth and factuality of the imagined scene performed and witnessed.

The Notes for a Performance series consider how artists can work with historical collections with a focus on the impossibility of truly representing any order in the archive. This is exampled in the uncatalogued nature of the Tetley's photographic archive which allowed an original reading of the galleries history using the gaps and omissions in the collections. Additionally, the Ben Lones and Abel Masson collections, although catalogued and indexed, had never been studied and so this also provided the opportunity for original research. In working with uncatalogued archives, the Notes for a Performance series provides an original contribution to knowledge in the fields of heritage studies, chronopolitics and performance art practice.

The performance works draw on cinematic memory to create a ficto-factual embodied reading of the past in the performative present. Although existing studies into collective memory and cinema are an established theoretical area of debate, the application of this to live performance within the context of heritage sites and the cultural institution is original in its scope. These performative methods consider how performance re-visioning can extend understanding of unstructured and unstudied heritage archives within the context of contemporary chronopolitical art practice.

This thesis provides new knowledge in the field of heritage and archive studies in relation to chronopolitics and performative art practice. The practice methods advance research through the embodiment of a collective past that evokes both factual historical material and collective fictions. The performance scripts (printed in red) create a dichotomy of interpretation of the variable histories, focusing on the uncatalogued and disregarded narratives in the collections, the invisible and silent. They purpose to create both an affective reading of history that acknowledges the impossibility of defining any singular timeline and to instead embody a multi directional, liminal re-imagining of history.

OVERLEAF:
Figure 4.   Adkins, L 2017. Notes for a Performance
              – Re-visioning a Smoky Meeting.
              (Performance documentation) Temple
              Bar Gallery.

ENDNOTES

1 The scientific definition for smoke is a "collection of airborne solid and liquid particulates and gases emitted when a material undergoes combustion or pyrolysis." (Douglas, J 1992) It is distinct from fog and mist in that it is a man-made miasma that can be created through the act of smoking.

2 Fog is defined as an advection fluid that, "forms when warm (and) moist air passes over a cool surface". Concurrently, fog is a personified state, suggestive of bafflement or confusion, a daze or stupor, trance, haze or muddle.

3 Mist is scientifically defined as, tiny droplets of water hanging in the air. These droplets form, when warmer water is rapidly cooled, causing it to change from invisible gas to tiny visible water droplets. Mist generates over large expanses of water, where warm air suddenly combines with the cooler surface of the land. Thus, the narrative trope of mist, 'rolling in, from sea to land', transforms this vapour into a performative and topographic agent in many narratives.

4 The word film used to describe fog or mist is appropriate within the context of the performance works and this thesis text, linking material matter with cinematic tropes used to drive atmosphere and plot in relation to memory.

5 The seascapes of J.M.W. Turner stage fog and mist rolling in across the sea, enveloping and consuming the ships upon it. Vague and atmospheric these compositions can be read today as a comment on Britain's sovereignty, colonialism, geopolitical war, exploration, and expedition.

6 Dickens utilised fog and mist as a plot devise in multiple works, Bleak House (1853), Our Mutual Friends (1864) and Christmas Carol (1843) to name a few. Fog and mist have been widely used in mid-century literature to create mystery and disruption, to obscure and confuse. Examples include Arthur Conan Doyle's The Hound of the Baskervilles (1902), a gothic tale staged on Dartmoor or Robert Louis Stevenson's Dr Jekyll and Mr Hyde (1886) which relies on miasma to obscure and transform. Other examples of fog and mist as representative of mystery, threat and the unknown and can be seen in the novels of Stephen King, The Mist (1980), The Other Side of Fog (1960) and The Shining (1977) alongside James Herbert's horror novel The Fog (1975).

7 Film Noir cinema such as Out of the Past (Jacques Tourneur 1947), Double Indemnity (Billy Wilder 1944), The Big Combo (Joseph H Lewis 1955) and Night and the City (Jules Dassin 1950) have direct links to smoke and smoking as narrative driver. These films use smoke and fog to create high contrast mise en scene that obscures and confuses characterisation and narrative structure. Alongside Film Noir horror genre regularly used smoke, fog and mist as cinematic trope, representative of imminent threat and danger. Examples include The Fog (Carpenter 1980) The Shining (Kubrick 1980) and American Werewolf in London (Landis 1981) to name a few.

8 The book 'Cigarettes are Sublime' by Richard Klein is a meditation on smoking in Western Culture and was a major influence on the practice research, introducing smoke and latterly mist and fog as a material component to the performance works. What intrigued me about Klein's writing was the breadth of investigation into such a divisive cultural artefact - his ability to survey smoke and smoking as a spectacle across history and culture. The text is both functional and performative, actioning smoke and the act of smoking alongside academic and literary references. Cultural references both visual and performative embody the choreography and desire to smoke, linking historical analogies and cultural references to the object.

9 Here I define the term meta-narrative as a narrative construct that directly acknowledges the story or narrative within the work. This is most seen in film and theatre as a story within a story or a story that references its own narrative fiction. Post-modern meta-narrative theory is a narrative within the context of historical knowledge, events or experience. Hear I attach this meta-narrative concept to historical re-enactment which acknowledges its liveness in the present as well as the narrative constructions within which it exists.

10 Gauloises cigarettes translating, as 'Gaul woman' – referring to the Iron Age civilisation, which dominated much of Western Europe, are a French brand of cigarettes created in 1910. Gauloises are un-filtered dark tobacco brand that epitomizes 'French chic'.

11 Boyard, the cigarette brand was introduced to France on the occasion of Czar Nicolas II visit in 1896. The name 'Boyard' (English translation Boyar) is a member of the highest-ranking feudal Moscovian aristocrats. The cigarette was 10.5 mm in diameter as opposed to the 8.7mm of a Gauloises; it was the difference in burning time that Brassai applied to his photographic process.

12 Here I define the term mise-en-scène considering how performer's, set, staging and production design is arranged in film and theatre. Within the context of the Notes for a Performance series the mise-en-scène includes smoke, fog, mist, performers, lighting, and location. These elements also referred to in the thesis as cinematic tropes which are applied to the performances and the documentation of them.

13 Here I use the phrase 'layers, loops, folds and cracks' a development from a subchapter titled Chains, Loops, Folds, Crack: The Anachronic by Eva Kernbauer in Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art, Journal of Art Historiography N16 2017. In Chains, Loops, Folds, Crack: The Anachronic, Kernbauer explores anachronic art practices and its relation to art history and chronology, drawing on the writings of Aby Warburg, Hubert Damisch, Alexander Nagel and Christopher Wood. Here I have reworked the phrase replacing the word 'chains' with 'layers' when referring to artistic research methods that explore the past through non-chronologic temporal models, these contemporary artworks utilise 'repetition, regression, distensions, duplications, folds and bends' (Kernbauer 2017 p9) as anachronic methods to explore temporal clashes and divergencies in relation to how history is ordered and understood.

14 Both publications Notes for a Performance – Final Draft and Notes for a Performance – Weather Permitting were published by The Wild Pansy Press. The Wild Pansy Press is a collective art practice and small publishing house based in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds. It publishes catalogues and limited-edition artist books which are often linked to exhibitions or performances to extend and confound the usual notions of an artist book or exhibition catalogue.

15 Here I use the definition anachronic methodology in response to how I researched the historical material in an archive. This anachronic research methodology understands the documents, photographs, and historical objects outside of any chronological order. This is a methodological reading of the archive that is not concerned with chronology, historical dates, or timelines. Instead, it reads and responds to historical material alongside contemporary cultural references, layering past present and future as one temporal moment.

16 Here I use the term diachronic in its linguistic sense as something that has developed and evolved over time.

17 Here I use the term synchronic in its linguistic sense as something that is of a limited period or timeline and ignoring chronological timelines or historical antecedents.

18 Presentism as referred to in, Regimes of History; Presentism and Experiences of Time by François Hartog defines how we perceive history and in particular historicity at a point in time. It defines how the present informs our understanding of a future that is informed by our understanding of the past. Hartog believes that "we are always looking both backwards and forwards, but without ever leaving this present that we have made into the limits of our world" (Hartog 2003 p.203).

19 Calcification is the accumulation of calcium salts in a body tissue. It normally occurs in the formation of bone, but calcium can be deposited abnormally in soft tissue, causing it to harden. Calcifications may be classified on whether there is mineral balance or not, and the location of the calcification. re write and explain why Im suign this term – embodiment and history

20 Montage as a methodology across arts, literature and performance is also known as collage, cut-up and deconstruction.

21 Here I adopt Walter Benjamin's constellation principle originally defined by him within the context of historical materialism. Benjamin's constellation principle allows for history to be viewed as a constellation – an interconnected selection of moments and objects assembled around one another. A constellation of time can be imagined as a bifurcating mass, an expanding web of historical moments, narratives, and events.

22 Notes for a Performance – Revisioning a Smoky
    Meeting has been performed at The Tetley Gallery,
    Leeds, Temple Bar Gallery, Dublin, and the Holden
    Gallery at Manchester Metropolitan University.

23 Here I use the word 'mnemonic' in relation to its
    meaning as a system or pattern of ideas associated
    with remembrance. In this case the term mnemonic
    links to the use of smoke, fog and mist as a memory
    trigger in the performance works Notes for a
    Performance – Revisioning a Smoky Meeting and
    Notes for a Performance – Weather Permitting.

24 Here I define collective memory as a remembrance
    or vision of the past, a 'shared' or 'cultural' memory
    performed through interaction and communication
    between smaller and larger cultural groups – in this
    case an arts and heritage organisation.

25 Audio Description otherwise known as AD is a
    media narrative commentary used in cinema,
    television and theatre productions to describes body
    language, expressions and movements, for blind and
    partially-sited audiences.

26 Rashomon narrative technique derives from Akira
    Kurosawa's 1950 film Rashomon in which four
    different witnesses describe a murder, in four
    mutually contradictory ways. This narrative
    approach offers the audience a multi-layered and at
    times contested interpretation of a performance
    moment. It articulates a variety of positions and
    readings that differ in a way that is at times
    impossible to reconcile.

27 Memory Theatre by Simon Critchley is a
    metanarrative, drawing on memory studies, esoteric
    philosophy and contemporary popular cultural.
    This philosophic, novel presents a metanarrative
    reading of Camillo's Memory Theatre, as an
    allegory for Critchley characters philosophical and
    emotional breakdown. Repetitions are used in the
    novel narrative, linking Ramon Lull, Lullism,
    Deleuze and Mark E Smith. Creating a spiraling
    narrative structure depicting the writers repeated
    and obsessive attempt to re-construction Camillo's
    amphitheater. Critchley's re-visioning of Camillo's
    Memory Theatre is brought into question by its
    incomplete history and the questionable testimonies
    and archive material available. This uncertain
    history converges in the text, by ultimately
    sabotaging the re-imagining of the philosophical
    memory structure.

On History:
Layers, Loops, Folds and Cracks.

On History considers the historical variables in heritage sites with a focus on how Notes for a Performance enacts a synthesis or montage of factual and imagined histories from the heritage archives. This text considers how performative readings of history, combining both synchronic[28] and diachronic[29] temporal structures, can be a vital means of engaging and fictionalising heritage archives. It asks how can performance art practice embody historical variable through a ficto-factual reading of the archive? The performances reimagine the archive in response to an anachronic research methodology. This methodological approach utilises practice methods that simultaneously perform diachronic and synchronic temporal responses to the heritage collections. The following text interrogates how this anachronic research methodology reveals multi-layered iterations that demonstrate the impossibility of chronicling archives in a singular timeline. The hypothesis is that in order to truly understand the histories housed in heritage sites and archives one must recognise the temporal layers of past, present and future. This includes the uncatalogued unknown, linking with Hayden White's Narrativist Philosophy of Historiography that defines historical reality as innately unstructured and chaotic, and that any historical reality as created by the historian through representationalism is narrative in its form. The text links the performance practice to wider debates on the relationship between contemporary performance art and questions of historicity, heritage and the archive. This breaks down into;

I   A NEW ANACHRONIC ORDER:
Past, Present & Future.

II   THE ARCHIVAL TURN;
Impossible Histories.

III JETZTZEIT:
Now Time & Time Moment.

IIII CHRONOPOLITICAL ART;
Unstable Histories.
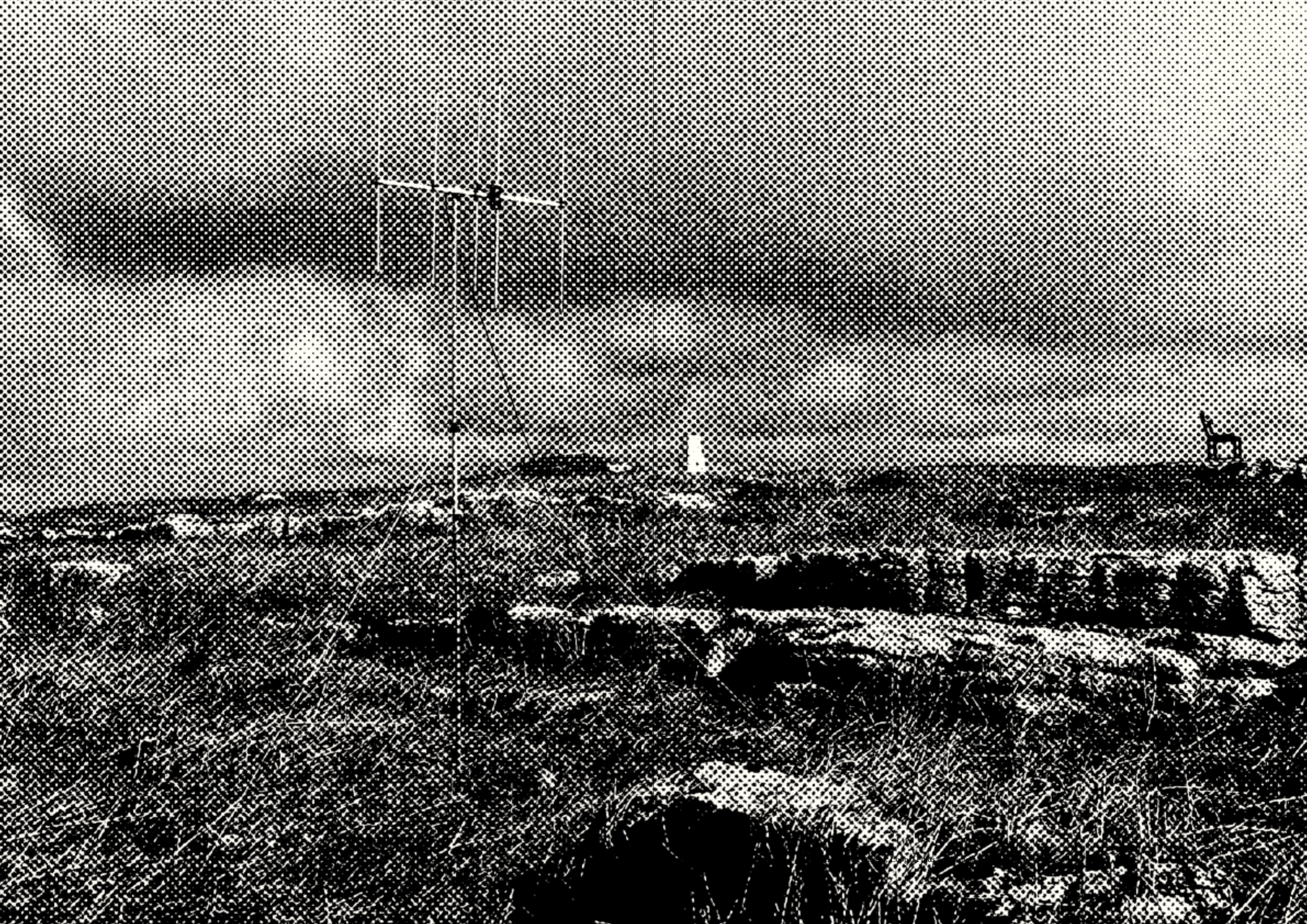
Two performers stand at the far end of the booklined library, (facing each other), eyes fixed one another. He stands 6.1, an unruly lock of brown hair straying across his forehead, above long lashed. dark eyes. Broad shouldered but slim. SHE is a head shorter, just reaching past his shoulder, slender and slight with a halo of dark brown crinkly curls, eyes of deep brown and cupids bow lips.

In Anachronic Renaissance: Interventions Towards a New Model of Renaissance Anachronism, Nagel and Wood define anachronic and related chronopolitical[30] art as "temporal mobility of artworks based on displacing chronology" (2005 pp403-415). In chronplitical terms the performances are concerned with the impossibility of defining heritage archives, they explore this through practice methods that perform a synchronic present and diachronic past and future. These are temporal forms that extend our understanding of the histories housed in the archive through a multi-directional and contextual reading. This is what Aby Warburg defines as 'eine Auseinandersetzung,' that directly translates as 'a dispute' however in this context it refers to a dispute between, "the present with the past" (Bing 1965 p.310).

He wears a pink shirt and she a frilled top in red and pink and green. Both in black trousers and bare foot. The colours of their clothes lighten the sombre tone of the ceiling to floor bookshelves. Above the bookshelves are gilt letters, the word HISTORY…

Warburg's recognition of the impossibility of truly understanding historical events (and objects) in any given present represented for him an "impurity of time" (Kernbauer, 20017 p6) and it is this 'impurity of time' and so impossibility of the archive that is the foundation for my hypothesis which underpins both the practice and the reflection throughout this thesis.

The archaeological term senation[31] refers to the relative dates and methods in which assemblages or artefacts from numerous sites in the same culture are placed in chronological order. In The Shape of Time George Kubler describes diachronic time as duration that, "has different rates, it cuts into different lengths and it displays different kinds of shapes" (Kubler, G 1982 p113). In Notes for a Performance, the 'shape' of time is challenged through an iterative meta-narrative structure that performs the present, the past and future concurrently. The value of the archive, researched through an anachronic methodology, is revealed in the performance works through a diachronic and synchronic narrative structure. In the thesis I am defining this as, a synchronic structure (present) that uses audio descriptive narration to articulate the 'now' and a diachronic structure (past) that montages historical archive material with cinematic references and tropes to explore our collective memory of the past. The diachronic future is represented in the performative moment, a moment that manifests an embodied live reading of history as experienced by the audience.

To expand on this polytemporality[32] Notes for a Performance presents a simultaneously synchronic and diachronic analysis of the past, present and future through its construction and performance. The audio description presents a synchronic 'present' voiced as a performative moment in time (an expression of 'now') alongside the diachronic performative past of the archive and selected cinematic references and tropes represented through smoke, fog and mist. Possible futures are constructed through the performance itself that consists of cyclical structures that loop, layer and repeat. A meta-narrative that morphs and evolves with each repetition.

The same yet different "a language without phrase, a language which would say nothing[1] " Hands begin to twist and turn. Bodies more angular. An elbow bent sharply. A hand twisted awkwardly. The body stretches to one side. An arm bent at the elbow hand grasping the back of the neck. Raising up over ear. Fingers dragging across scalp. Head clutching at the hair. Fa, cheek, down. Chin, neck, down. Then forward faces close. She bends her other arm. Elbow sharp, pointed. His image an echo.

This can be described as a perpetual motion, simultaneously creating a singular point in time (synchronic present) alongside historical pasts in a performative live moment (diachronic past and future). This reading of the past, present and future in terms of historical chronology, can be understood as a simultaneous synchronic and diachronic analysis of the archive.

The anachronic research methodology and the synchronic/diachronic performance methods inform a ficto-factual imagining of the archive and its history. This fictioning (Burrows and O'Sullivan) of heritage sites and archives acknowledges that these histories cannot be clearly charted, categorised, truly fixed or narrated. That there is no defining voice or singular moment, that archives are tacit and opaque and so 'the past as such has no narrative structure – narrative structures occur only in the narration". (Ankersmit, Narrative Logic1983, 81) The performance mise-en-scène incorporating smoke, fog and mist further muddies the factuality of the narrative and action. These material tropes perform and disruptive the temporal structure, simultaneously revealing and obfuscating fact alongside fiction.

Figure 6.   Adkins, L 2017. Smoking Men. (Performance Portrait Marcus) Temple Bar Gallery.

1   Dante, Inferno, Inferno Canto II (London: Penguin, 2013)

A NEW ANACHRONIC ORDER: PAST, PRESENT & FUTURE.

> "Given these imaginaries of past and future disasters, we need
> spaces where it is possible, at any time, to pull down the curtain
> of fiction, stop the collective process, and say, 'Let's back up a
> bit and turn down a different road.' Fiction gives us permission"
> IMHOFF & QUIROS, 2014 **p30**

The realisation that heritage sites, archives and historical collections are unstable, has been central to my work as an artist. The nature of this instability has driven my practice-led research which asks, how can performative readings of heritage archives, combining both synchronic and diachronic temporal structures, be a vital means of engaging and fictionalising history? In this sense we can understand that the relationship between artist and historian is a complex and potentially beneficial one. In Veils/Folds/Events Production of Face in Space Time, Suzana Milevska says that,

> "Whenever a researcher enters an archive, the content of the
> archive is replaced and re-sedimented, re-veiled/revealed, or
> unravelled. The force that influences the internal preestablished
> order of the archival material each time creates new inflections
> in the interpretation. The guardians of the archive are always
> suspicious towards the intruders, the newcomers, who threaten
> the 'order of things"
> 2020 **p120**

In relation to Mileveska's comments and when working with heritage collections, it is necessary to acknowledge the physical as well as the historical in the archive. Historical collections house multiple iterations and narratives they are literally piled on top of one another. They are filed, boxed and stacked on shelves and storage racks, ordered and locked in basement storerooms and out of town warehouses. However, with every reading and rereading a new historical inflection is created. Artists working with archives will instinctually reorder, replace and recontextualise the past.

This temporal layering disrupts and obscures whilst simultaneously uncovers and expands the historical content. In the case of Notes for a Performance the works collapse the archives to reveal possible narratives in the collections. The performance works are concerned with the historically unknown and the unfinished, the overlooked and disregarded. These silent archives can be re-visioned through an alternative history that combines both fact and fiction. Here I define a silent archive as a historical collection that is un or partially catalogued. These historical collections are often forgotten and unstudied. They often house historical material that is at odds with progressive thinking in terms of contemporary curation or heritage studies. A prime example of a silent archive is the Tetley's photographic collection, housed in the basement of the gallery. This collection was uncatalogued and until I began working with it as artist in residence, never studied. The photographic collection was corporate and overtly gendered, predominately white and male. The Tetley's heritage collection

and the corporate building which housed the contemporary gallery is at odds with the art institutions vision and so this historical material was silenced and forgotten. Smoky Meeting explores the gaps between the gallery's corporate history and creative vision by the blurring historical fact with collective fiction. The historical variables in the collections coalesce with received fact, collective memory and cultural fictions.

To shake is both a body of rescue and a beacon of witness and all witness is a process of casting off, rowing over, going back. It has reclamation at its root. And yet it is just as easy to wonder off course, to mistake the reflection of the surface for the depths of subterranean strata, to lose oneself, like Odysseus and Orpheus, in the echo of hollow places.

In The Shape of Time: Reconsidered, Kubler states that, "several formal sequences may coexist within one object and, it follows, within a given present" (Kebler 1982 p114). This understanding of history and historical objects acknowledges the temporal layers within heritage archives. This temporal layering is articulated in the performances through a diachronic and synchronic analysis of past history, present moments and future meaning. The performance repetitions and cyclical structures acknowledge, that historical events and collective memories layer over time to construct multiple and evolving meaning. By performing the archive, using both diachronic and synchronic temporal structures, histories are revealed in an alternative form.

To witness is a process of casting off, rowing over, going back. It has reclamation at its root. And all these voices together in such a small space, so close to my heart. How we come together is singular and perilous. Then the graze of a voice but the marrow is moving and incomprehensible to mean how to catch or where to go off.

The diachronic and synchronic reading of the archive expands our understanding of the temporal complexities at play in heritage sites and archives. Both hypothesis and methodology look to performance as an alternative to the practice of senation. The temporal structure of the performance reshuffles the historical in the archive, a temporal re-formation that suspends the chronological order and context of the past. This builds a collective understanding of the past as a culmination of history, culture and memory. This temporal instability, incorporating a historical and culturally layered narrative, is concerned with how history and notions of pastness can be re-animated, re-formed and re-framed.

In Regimes of Historicity Presentism and Experiences of Time François Hartog considers the relationship between the past, present and future and asks how can we understand these temporal concepts to consider how history is configured? Hartog asks how are certain types of history made possible and others not? He examines both heritage and memory in relation to a 'crisis of time' in order to understand how,

> "These universal categories or forms we call 'the past,' 'the present,' and 'the future' are articulated. How are these categories, which partake both of thought and of action, actualized at different times, and at different places and societies, and how do they make possible and perceptible a particular order of time? What present are we dealing with in different places and at different times? and to what past and future is it linked?"
> HARTOG, 2003 p17

Presentism refers to how we perceive history and in particular historicity at a point in time, in the 'now.' Hartog believes that it is through the present that we understand the past and consider the future. He states that "we are always looking both backwards and forwards, but without ever leaving this present that we have made into the limits of our world" (Hartog 2003 p203). The present informs our understanding of a future that is informed by the past, a past full with risk and danger. This is a vision of the past that in contemporary western society is fixated on notions of heritage, societal debt[33], remembrance and memorial. A vision of a future that is viewed through the prism of the present, alongside the past. Hartog also defines this as, "double indebtedness, towards the past and the future" that this presentism is, "another hallmark of our contemporary experience" (Hartog 2003 p201). This diachronic understanding of the future through the past, is what Hartog defines as presentism, the omni-present present (Hartog).

Standing eyes closed hands upturned in a room full of people I hardly know then a voice in my face open your heart and in a beat there is a light from every lamp in. time and I am a small child. and I am. happy and it is amazing, and nothing will ever be the same again.

It is this coalescence of past and present, the lived experience and the historical document, individual stories and mass-cultural narratives that Notes for a Performance considers. How does collective memory inform history and how does history inform memory? Notes for a Performance engages with the impossibility of the archive, in particular the relationship between history, culture and memory. How we understand the present as a consequence of history, cultural and narrative reading of the past. Hartog references Pierre Nora's Pour une Histoire au Second Degré (translation; For a History at the Second Degree) paper in the journal Le Débate to understand contemporary forms of memory which is "no longer what must be retrieved from the past in order to prepare the future one wants; it
Paroxysm, writhing, fainting, trembling, and twitch-
is what makes the present, present to itself" (Nora 2002 p27) Hartog defines this as "an instrument
ing. Facing each other their bodies go into spasm. Each movement becoming bigger
of presentism" (Hartog 2003 p125).
than the one before. Shoulders rolling, bodies intense, faces grimacing… Stillness

He

argues that contemporary society's fascination with heritage and the growth of heritage studies is a reaction to a 'crisis of time' in contemporary society. That this crisis of time is associated with, and a sign of, the emergence of presentism in contemporary western culture.

In terms of the performance works this 'presentism' hypothesis is actioned through a synchronic and diachronic temporal structure, looking back in the present to look forward. The synchronic temporal structure, representative of the present, is voiced through audio descriptive narration. This synchronic understanding of the present, in light of an unstable past and future, offers multiple directions for reading history. The diachronic temporal structure applies recursive narrative structures to perform multiple histories. This metanarrative structure performs indefinite readings that not only question our understand of the past but through its cyclical structure creates possible futures. In this sense the performance methods self-generate the past and future in a 'perpetual motion' meta-narrative. Hartog describes this as a "presentism present [that] seeks to be defined by nothing other than itself". He concludes that "this present is a time of memory and debt, of daily amnesia, uncertainty, and simulation" and that we can no longer view history and the past as an "in-between period in historical time" (Hartog 2003 p7). The performance works voice the historical variables (factual and fictitious) in the archive, and through this multi-layered reading perform a past that is not fixed by historicity. A past, like a future with variables and possibilities, numerous voices and collective memories that can only be understood in the performed present.

Figure 7. The Tetley Archive. Workforce Group
Portrait. Date unknown.

THE ARCHIVAL TURN; IMPOSSIBLE HISTORIES.

From this viewpoint it is possible to look out into the failing light, towards the hillside, black under an expanse of dark fog and scudding clouds. Dotted along the tops of the hillside, trees and bushes. Nearer to here, the lighter shapes of ruined burial mounds. The wind sweeps the bare branches of a tree to the left.

When working as an artist with heritage archives one must acknowledge Hal Fosters' research and writing on the 'archival turn'. Foster defines the 'archival turn' through his understanding of the archive as a symbol or expression of power. He questions, what in, terms of heritage and history, is remembered and what is forgotten?

It is black, in the encroaching fog. Beyond the trees, out into the distance on the right is the grey-blue glimmer of water, reflecting the leaden light of the fog. The fog is leaden and leden. On the way down, the view of the valley opens up, edging out from under the dark grey cloud

In an Archival Impulse (2004) Foster defines this urge to work with archives within contemporary art practice by exploring the work of artists Douglas Gordon, Liam Gillick, Gerrard Byrne, Stan Douglas, Pierre Huyghe and Tacita Dean. Gordons's art, samples, and references mass culture to create a 'time ready-made' visual language that can "be disturbed or detourné; but (…) can also be obscured, retrieved in a gesture of alternative knowledge or counter memory" (Foster 2004 p4).

Paralleling Gordon's 'time ready-mades,' Notes for a Performance samples from cinematic cultural references montaging this with archival material and audio descriptive narration. This temporal layering of history and fiction performs the past in a way that, "underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private" (Foster 2004 p5). The temporal layers and fictional threads running throughout Notes for a Performance obscure and illuminate the archive. They can be seen as narrative tracks running alongside one another, at times crossing, confusing and obscuring at times, illuminating and making space. They perform the historical variables in the archive alongside cinematic threads that incorporate tropes of pastness in the form of smoke, fog and mist. These performative methods question who authors and owns our collective understanding of the past, simultaneously drawing on historical fact and cinematic fiction. The performances disrupt the fixed reading of history in the archives extending the relationship between history, memory and culture.

Artist Tacita Dean explores fictitious, historical narratives through temporal methodologies that allow for "the chiasmatic web of historical events and representation to unfold, while producing a historicity and remains in tension with historicism" (Papaioannou, C A 2017 p11). Dean's practice is often a response to people and places, often stories of people who have been stranded or forgotten, overlooked and ignored. When working with these historical narratives Dean identifies a single archival point of departure which drives (a coincidental) narrative. When considering the 8mm film Girl Stowaway (1994) Dean writes.

> "It had a beginning and an end, and exists as a recorded passage
> of time. My own journey follows no such linear narrative. It
> started at the moment I found the photograph but has
> meandered ever since, through unchartered research and to no
> obvious destination. It has become a passage into history along
> the line that divides fact and fiction, it is more like a journey
> through an underworld of chance intervention and epic
> encounter than any place I recognise. My story is about
> coincidence, and about what is invited and what is not"
> DEAN, 1994 **p12**

In Colonial Archives and the Arts of Governance Laura Stoler argues for a "rethinking of the materiality and imaginary of collections and what kinds of truth-claims lie in documentation (Stoler 2002 p94). In The Archival Turn in Feminism: Outrage in Order, Kate Eichhorn considers the archival turn in relation to feminist, political and economic factors positioning the archival turn as,

> "Not a turn toward a past but rather an essential way of
> understanding and imagining other ways to live in the present
> … an attempt to regain agency in an era when the ability to
> collectively imagine and enact other ways of being in the world
> has become deeply eroded"
> EICHHORN, 2013 **p9**

Laura Miller says that archives are 'triggers', 'touchstones' that construct memory and memories. Terry Cook in Evidence, Memory, Identity and Community: Four Shifting Archival Paradigms (Archive Scienec,13, (2-3) pp95–120) says that archives are, "constructed memories about the past, about history, heritage and culture, about personal roots and familial connections, and about who we are as human beings" (Cook 2013 p101).

We stand side-by-side, on this Armistice Sunday, two figures in a bank of fog, cocooned by the white mist. Nothing but whiteness and wind. One minute, remaining still on the hillside. Remembering the dead, the fallen, the wounded.

However, it is Ben Brotherman's writing on archives in, The Past that Archives Keep: Memory, History and the Preservation of Archival Records that directly link with the research methodology, practice and hypothesis. Brotherman believes archives act as a social 'memory function' that they "construct the remoteness and preserve the difference of the past" and that they "articulate cycles of continuity, recurrence and repetition" (Brotherman 2001 p65). This recurring, repetitious reading of history, as housed in the archive, is further explored by Terry Cook and Joan M Schwaitz in, Archives Records and Power: From (postmodern) Theory to (archival) Performance (Archival Science, Vol 2 (3-4) pp171–185 2002 as, "not passive storehouses of old stuff, but archive sites where social power is negotiated, contested, confirmed. By extension, memory is not something found or collected in archives, but something that is made and continually re-made" (Cool & Schwaitz 2002 p172).

Morning mist at the foot of Black Combe, in rain. Armistice Day. There is a weird phenomenon known as 'terrestrial refraction', in which the atmosphere acts as a prism and bends rays of light to produce images. This has been observed across mountainous landscapes, where the top of far-away hills 'seem to dance up and dow[2] In certain circumstances, the top of a hill totally detaches from the lower part, creating a band of sky between the two parts.

When considering how historical objects and events are understood and references by contemporary artist working in an anachronic manner historian Hubert Damisch observed that,

> "art (to say nothing of the unconscious, which Freud maintained
> has no 'history') seems to go about its business quite heedless of
> such questions, as well as of comparable scruples; it takes its
> materials wherever it finds them (which is not the same as saying
> haphazardly) and uses them in accordance with its own ends,
> diverting them, often quite deliberately, from the
> original contexts"
> HUBERT, 1996 **p145**

2   Map of a Nation, A Biology of the Ordnance Survey, R Hewitt (2011)

The heritage archives of the Tetley, West Yorkshire Archive Service and Barrow Archives were in-part overlooked. The Tetley partially uncatalogued and disjointed, the Ben Lones and Abel Masson collections at Borrow Archive Services unstudied and disregarded. It was the overlooked and incomplete, uncatalogued and/or partially catalogued nature of the archives that became a key point of departure for Notes for a Performance. The research methodology and practice methods sought to unveil multiple voices in the collections acknowledging the impossibility of defining any fixed historical narrative. The performances offered a kind of scrambled counter echo, a layered and messy series of temporal voicings from the uncatalogued and abandoned collections and sites. Through this anachronic methodology the works reimagined the past in the present whilst documenting its 'liveness' for the future.

In situating Notes for a Performance as art works that, perform the historical variables in the archive, I must acknowledge narrativist philosophy of historiography and the writings of Hayden White and Frank Ankersmit. This philosophy is defined under three concepts: narrativist representationalism (including idealism and realism[34]), narrativist constructivism[35] and narrativist holism[36]. Although I will not discuss the wider theories in depth, I will explore selected concepts focusing on representationalism and constructivism and their links to the research methodology and practice methods.

Narrativist Philosophy of Historiography defines that historical material should be studied from multiple points of view, panoramas, and temporal zones, and the past should be viewed as a layered 'myriad of facts, states and events', an 'amorphous chaos of data' (Kuukkenan 2015 p40). That, "historical reality remains in chaos as long as a representation has been singled out to bring order into this chaos" (White 2004 p45). White says historical narratives are imposed or pressed onto the past, to making sense of the chaos, and that these imposed narratives are 'verbal fictions' which are 'invented and not found' (White). This imposition of narrative, on history, is further expanded on,

> "Every history has its myth: and if there are different fictional
> modes based on different identifiable mythical archetypes, so
> too there are different historiographical modes – different ways
> of hypotactically ordering the "facts" contained in the chronicle
> of events occurring in a specific time-space location, such that
> events in the same set are capable of functioning differently in
> order to figure forth different meanings – moral, cognitive, or
> aesthetic within different fictional matrices"
> WHITE, 2004 p127

White and Ankersmit understood representationalism as a model for how we understand and define the past. How we represent the past and the relationship between historical documents and what really happened, the event itself. In 'Meaning Truth and Reference in Historical Representation' Ankersmit identifies this relationship as, "aesthetic in the same way that can be said of the work of art" (2015 p34). In Narrative Logic Ankersmit says, "narrative historiography proposes 'panoramic interpretations, points of view or theses of the past" (1983 p7). Expanding on this White highlights the role of literary writers working with historical content stating that literature and fiction can 'represent reality realistically' (2001 p392). In this Ankrsmit and White identify that a 'creative' approach to representation, through literature and fiction, is central to historiography and that without this, history is a chaotic series of events.

The anachronic research methodology and performative methods supports this narrativist representational position. Like White and Ankersmit, Notes for a Performance applies similes of panorama, vistas, and points of view to understand the historical variable in the archive. The performances consider how historicity constructs and frames documents and events to create what I define as ficto-factual and White refers to as 'rebel fictions. This supports the works hypothesis of the impossible archive, one which is layered and messy, offering a variety of points of view, timelines, and panoramas. These historical landscapes and their narrative variables are explored by Amkersmit in Narrative Logic as,

> The 'historical landscape' is not given to the historian; he has to
> construct it. The narration is not the projection of a historical
> landscape or of some historical machinery, the past is only
> constituted in the narratio. The structure of the narratio is a
> structure lent to or pressed on the past and not the reflection of a
> kindred structure objectively present in the past itself.
> ANKERSMIT, 1983 p81

Where the research and practice differ from Ankersmit and Whites position is that Note for a Performance does not seek to 'press on the past' (Ankersmit 1983) or to attempt to narrate the chaos of the archive. Instead, it presents a temporally layered and embodied reading of the chaos, collaging, looping and folding timelines to create a met-narrativist reading of the past. This returns me to Rebecca Schneider's definition of historiography (quoted in the thesis introduction) and her understanding of historical events as, "past, present and future occur(ing) and recur(ing) out of sequence in a complex crosshatch not only of reference but of affective assemblages and investment." (Schneider 2011 p35)

The slippage between historical and fictional events, the similarities and differences in the methods used by historians and creatives [37] are discussed by White in The Fictions of Factual Representation. Here White seeks to understand the "extent to which the discourse of the historian and that of the imaginative writer overlap". White defines historians as being "concerned with events which can be assigned to specific time, space, location, event" and creatives as being "concerned with both these kinds of events and imagined, hypothetical or invented ones" (2004 p121) White believes that although the aims of the historian and creative differ the strategies and methods are the same and it is this corelation that the research methodology and practice methods of Notes for a Performance explore. Here I leave the final words on this to White himself,

> "Readers of histories and novels can hardly fail to be struck by
> their similarities. There are many histories that could pass for
> novels and many novels that could pass for histories, considered
> in purely formal (or should I say, formalist) terms. Viewed
> simply as verbal artefacts, histories and novels are
> indistinguishable from one another"
> 2004 p121

Figure 8.   The Tetley Archive. Tetley & Son Ltd
            Brewers and Bottlers, Leeds.
            Date unknown.

JETZTZEIT: NOW TIME & TIME MOMENT.

> "time that has been detached from the continuum of history, it is
> time at a standstill, poised, filled with energy, and ready to take
> the tigers leap into the future."
>
> WALTER BENJAMIN

In terms of practice methods Notes for a Performance combines montage and constellation principles both originally defined by Walter Benjamin within the context of historical materialism. The performative methods incorporated montage, collated corporate documents, formal and private letters, newspaper clippings, logbooks, diaries and cinematic references, collective cultural nods and live audio description narration. This practice method applied constellation principle as a means of expanding historical narratives in the collection.

A silhouetted man walks towards the window, in the thick air the distant city lights pierce the darkness. His hands stuffed into his pockets, unhurried he raises a cigarette to his lips. Lips thin as they tighten around his cigarette, suck, a draw, a drag.

Benjamin's constellation principle allows for history to be viewed as a constellation – an interconnected selection of moments and objects assembled around one another. A constellation of time can be imagined as a bifurcating mass, an expanding web of historical moments, narratives, and events. The principle, "interrogates the temporal logic of taxonomy, and disrupts the neat separation of historicity's exteriority and interiority" (Papaioannou,2017 p47). The constellation principle, as a method, provides another reading of how historical narratives can be constructed and re-constructed. In this sense Notes for a Performance applied Benjamin's constellation principle to the researching of the archives and the temporal structure of the performance. The performances voice multi-temporal variables in the archive, they call across time-zones, cultures, and histories to create a moment of simultaneous knowing and unknowing. This practice method constructed a meta-narrative structure through the performance scrips that used repetitive language, gesture, and choreography. It presented a constellational of time, linking varied temporal zones, past, present and future with cultural references and first-hand narration. The structure utilised patterns of narration, chance, and collective associations to create a bidirectional performance structure. In this sense montage, constellation, synchronic and diachronic structures revealed and performed a 'momentum' of history hypothesising that by performing the archive one can not only embody and reveal the archive but also history itself.

He looks to his right. Right hand raised, lightly holding his cigarette between his index and middle finger. Smoke drifts up from the cigarette and across his face. As it circles, he exhales smoke through his nose. He is young, with clear, bright hazel eyes, hair pulled back and swept to the side. Right to left. Spot lights highlight his profile, cheekbones and jaw defined in high contrast. The light casts shadows on his left side, creating shade and blackness in his form. Warm tanned skin. White shirt open at the neck.*

In Circling Back into the Thing We Cast Forward: A Closing Reading on Gestures of Resistance, Judith Leeman and Shannon Stratton define 'relational jig' as the experienced of re-visiting or re-constructing a past event. Relational jig can be seen as a shudder in time, ossifying the past in the present. They refer to the term as 'fore tracing' to illustrate the action of "running a path in advance of a thing such that the effect of the running causes the thing to then advance along the tracks left by the speculative telling", (Leeman & Stratton 2013 p24). By telling and re-telling the act of telling develops a momentum and a kind of perpetual motion of the past. This 'fore tracing' can be applied to the Notes for a Performance series and the meta-narrative script structure. The practice methods of performing looped language, action and repetitive choreographies creates a historical momentum or perpetual motion of pastness, in the present, to explore variable futures.

In Walter Benjamin's thesis XIV, On the Concept of History he ascribes the term 'Jetztzeit' translating as 'now time' to a notion of a moment in time or historical event. The principle of Jetztzeit can also be thought of as Zeitmoment translating as 'time moment' . Benjamin defines two types of time; homogenous, empty time and now time, which is rich with potential and action. Homogenous time follows the practice of chronology and is liner in its structure, equal in distance in terms of historical data. For Benjamin this homogeneous empty time, "posits a false objective on the historian's part and takes no account of the role of experience" (Papaioannou, 2017 p60). However, now time opens up the past, it acknowledges the temporal and slippery nature of time, history and experience. It understands the contradictions and the impossibility of truly knowing the past. It understands the role of the present when considering or remembering the past. It embraces the intangibility of temporality and allows for pollical thinkers, revolutionaries and artists to shape it. Benjamin explains, now time as, "not homogeneous and empty time, but time filled full by now time" (Benjamin, 1942 p395). Now time is removed and sits detached from chronological time, it can be thought of as a flash in time that (according to Benjamin) requires the intervention of artists or political thinkers to free it from linear time structures.

A single beam of strong light cuts through the haze. Smoke hangs across the paintings. The stare of the men, softened, shrouded. He sits upright, straight backed and alert. Focused and looking into the distance. A cloud of smoke spiral from his open mouth, curling up in front of his face and dissipating into the darkness*. Light catches the smoke as it travels, particles glimmer and dance, stirring in the shaft of the spot light. Oak panelled walls frame his portrait. Suited and elegant.

The Notes for a Performance series present tableaux vivant that offer a duality of history meanings and refences. These performance moments for example, a smoky boardroom meeting or viewpoint from a summit of a mountain are rich in history, cultural and collective memory.

Cigarette raised to lips, a suck, a draw and drag

They offer a duality of interpretation
Cigarette raised to lips, a suck, a draw and drag
and experience and in this sense can be ascribed as re-visioning's of now time or time moments.

Smoky Meeting can be considered as a
Cigarette raised to lips, a suck, a draw and drag, Cigarette raised to
time moment representative of the heritage building, gallery, and archive's political, social, and
lips, a suck, a draw and drag, Cigarette raised to lips, a suck, a draw and drag
divisions.

The performance initially suggested a classic corporate meeting however, the actors performed as if they were conducting a table read[38]. In Smoky Meeting it is unclear if the audience are observing a meeting or a rehearsal for a film about a meeting. However, in both cases they are still meetings. The
Lips thin as they tighten
performance re-visioned industrial, cultural, corporate, individual, and public health directly, by
around the cigarette. I walk around the room, one hand in my pocket, steps
referencing smoke as representative of pastness in collective memory.
measured, and shield the flame of the lighter with my hands, shoulders rounded,

hunched. Lips thin as they tighten around the cigarette.

Additionally, Weather Permitting also performed a time moment by reimagining a clear line of sight achieved from the summit of Black Combe in the Lakes. The work performed the industrial, poetic, and political simultaneously revisioning a landscape and its heritage steeped in agricultural and shipping history alongside the romantic literary writing of William Wordsworth.

CHRONOPOLITICAL ART; UNSTABLE HISTORIES.

> "Just as chronological time has led to its own apparata (clocks, calendars, annals and chronicles), artworks may produce similar figurations on their own accord; repetitions, regressions, distensions, duplications, folds and bends …This observation is crucial, as it makes clear that artworks do not freely form our temporal spaces outside of, or apart from, history – and, it should be added, neither are they alone in shaping anachronies against an otherwise homogenous flow of time. But artworks are ideally suited to producing temporal incongruities and heterogeneities and observing them in other domains of life"
> KERNBAUER, 20017 p9

Contemporary chronopolitical art practice is concerned with questions of historicity, how history is created and curated, what is remembered and what is forgotten? Artists such as Sharon Hayes[39], Andrea Fraser[40], Tacita Dean, Gerard Byrne[41], Zoe Beloff[42] question and reimagine social, cultural and political pasts. Their varied practices challenge the institutions of historicity, culture and heritage by exploring remembrance and reclamation. These art works are concerned with whose history is prevalent and the slippage between fact and fiction. Wider chronopolitical art practice is also concerned with methods of structuring time in relation to art history. These works apply non-linear (often anachronic) temporal strategies such as repetition, deconstruction, and cyclical narratives. Reconstructions of historical events are prevalent, often featuring temporal layers, overlaps and fractures alongside repetition and synchronicity as a means of re-forming historical events[43] and narratives.

When considering chronopolitcal art practice, in relation to the appropriation of historical narratives in heritage archives, I look to Eva Kernbauer, Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art (Journal of Art Historiography) for framing. In this text she observes that, "as art becomes increasingly conscious of its own historicity, the interlacing of artistic and art-historical practices is a recurrent topic, touching upon the concept of the contemporary and its relation to history, especially in light of a rewriting of modernism; on the plethora of artistic approaches to historical material; appropriation, referentialism, repetition, re-enactment and so forth" (Kernbauer 2017 p12).

LEFT:

Figure 9.   Adkins, L 2018. Notes for a Performance
             – Re-visioning a Smoky Meeting.
             (Performance documentation) Temple Bar
             Gallery Dublin.

Kerbauer goes on expand on forms of chronopolitical art practice outlining a variety of intentions that these works explore. Although her definitions are, in part, generalist they do offer a structure for understanding how artists can, and do work with history, chronological structures, and heritage archives. Additionally, it facilitates how Notes for a Performance can be situated in relation to other chronopolitical art works and the ethics to consider when working in this anachronic manner. Kerbauer's categories break down as;

I   Art practice that offers a more radical and active engagement with the past, that through activation destabilizes an established historical knowledge in terms of object and narrative. Kernbauer acknowledges that this form of historically engaged art practice is at times identified as 'good' or 'interesting' art.

II   Art practice that is decorative, celebratory of the past. This could be described as nostalgic, illustrative or propagandist in its reading. These works present an affirmative reading of history, Kernbauer describes works as "caressing the objects of their historicizing desire, to death" (Kernbauer 2017 p12) Acknowledging that this form of practice is at times identified as 'bad' or 'uninteresting' art.

Chronopolitical art addresses the conflict between history and memory studies. It exposes and disentangles how artists work with the history alongside notions of shared cultural memory. This links to Maurice Halbwachs understanding of collective memory as a 'shared' or 'cultural' remembrance of the past performed through interaction and communication. Halbwachs writing will be expanded on in, On Cinema; Collective Memory – Embodying the Past through Cinema however, in relation to chronopolitical art practice we can define the manipulation of collective memory, prevalent in contemporary art works, as temporally fluid narrative works that understand that history and memory are present and alive in the now. Chronopolitical art sits in direct opposition to history and historicism that believes that true history can only be understood by historians who position themselves outside of the time the historical events happened. In this sense we can describe chronopolitical art practice as an understanding the past and the temporal structures of history that is in opposition to historicity, one that embodies the layers, loops, folds and cracks of history, heritage, and archive.

Examples of chronopolitical art practice can be seen across contemporary art disciplines however in terms of performance art this is less evident. Sharon Hayes articulates a more performative approach to historicity as a "transhistorical relations to uncover, in the present, moment, a given historical genealogy that was wilfully obscured or erased; or to unspool a historical trajectory so that another present or future moment might have been or might be possible" (2020 p71). Hayes understands an

Looking ahead along the
affective memory as that with which we, 'absorb much of the historical specificity of our first decade
path, the fog drifts in from the right, the mountain peak is a ghostly outline
of life before we have the capacity to process it" (Hayes 2020 p71).
against the cloud. The fog comes ever closer, swirling, swallowing up and engulf-

ing in its damp …whiteness.

These notions of embodying an affective memory of the past parallel theoretical writing on memory in particular Habit, Pure Memory (Bergson) and Voluntary, Involuntary Memory (Proust) which will be further discussed under the sub-heading Collective

Looking upwards, its white. Thick white. Moving, drifting white. A shape
Memory – Embodying the Past through Cinema in On Cinema – Material and Cinematic Tropes of
moves. Ghostly, unreal. As it emerges from the fog its form becomes apparent. One
Pastness.
solitary figure…

Artist Zoe Beloff's fictional archives link historical material with imagined societies, political histories and communities. The exhibition DREAMLAND: The Coney Island Amateur Psychoanalytic Society and their Circle 1926-1972 featured the 'dream film' archive of the Coney Island Amateur Psychoanalytic society alongside a large-scale historical reconstruction of Sigmund Freud's Psychoanalytic Amusement Park. Beloff's work highlights the instability of the archive by fictioning collections through film narrative and fake archival material. The archive and the model reconstruction are fictional; the films are frauds and the Amateur Psychoanalytic Society never existed and disappointingly there never was a Sigmund Freud's Psychoanalytic Amusement Park.

Through her work Beloff constructs unstable archives and fake histories. She believes that archives are 'dangerous', particularly so in the hands of artists who reform and re-animate them. She believes that any reanimation of the past must challenge historiography, colonial appropriation, and systems of power. Beloff's practice utilises historical re-constructions alongside fictional 'what if's' to explore how history is narrated and by whom. Her films, installations, and constructed archives challenge the truth behind selected historical events and sites, weaving playful fictions seamlessly with known happenings. Beloff maintains that archives' house oppressive histories and reaffirm systems of power, patriarchy, institutional control and colonial past, in this she defines western history and therefor all heritage sites, archives and cultural organisations as institutionally dangerous.

Beloff's description of the archive as 'dangerous' is correct. Cultural institutions and heritage sites are anchored in colonial and oppressive histories and these archives represent a past, constructed through a dominant white patriarchy. However, the anachronic methodology and ficto factual practice methods give agency to the unstability in the archive. By fictioning the politically and socially problematic, Notes for a Performance directly acknowledges and disrupts the oppressive nature of the heritage collections. This is by performing an alternative temporality which foregrounds fiction alongside documented events and people. The performances re-vision these histories through an anachronic methodology which is in opposition to chronology and singular timelines. The performances directly address the problem of the archive through a disruptive fictioning that acknowledges the impossibility of an exclusive reading of the past.

When considering the practice of fictioning when working with historical material and sites I look to David Burrows and Simon O'Sullivan for context. In, Fictioning; The Myth-Functions of Contemporary Art and Philosophy (2019) Burrows and O'Sullivan observe that,

> "It is not simply that fiction has become a mode and terrain of politics (...) but also that philosophy should follow art in embracing the power of play and accepting that it too has no privileged access to reality. Indeed, if nothing else, fictioning names this proliferation of points of view as well as their material instantiation: the performance of fictions and fictionings that reality will one day become"
> BURROWS AND O'SULLIVAN, 2019 p513

Building on this we can see the concept of fictioning the past, or what I refer to as a ficto-factual reading of the archive, as a disruptive act. Here I acknowledge the term ficto-factual as part of Burrows and Sullivan's expanded field of fictioning in contemporary art and philosophy. Burrows and O'Sullivan's define fictioning as a "concept – a mode of operation – common to mythopoesis, myth-science and mythotechnesis, each of which *fiction* reality in different ways". Here fictioning refers to the practices of art, performance and philosophy and is concerned with how fictioning can "mark out trajectories, different to those engendered by the dominant organisations of life currently in existence" (2019 p1). Burrows and O'Sullivan also define the creative and philosophical practice of fictioning as mythopoesis, myth science or mythotechnesis breaking down as performance fictioning, science fictioning and machine fictioning.

Performance fictioning "[engenders] new subjectivities and collectives (...) through actions and performance" (2019 p6). These performative works manifest complex temporalties that apply methods of 'looping and nesting' as part of a narrative order. Here I focus on the definition of fictioning and mythopoesis in terms of performance art practice and how this embodied, ficto factual reading of the past can call forth alternative ways of understanding the past, present and future. Or as Burrows and O'Sullivan believe that "performance fictions produce and invite other performance fictions". This can be described or understood as performance fictioning that speaks to future selves and future realities, whilst simultaneously addressing the collective now. This fictioning of the past, and the practice methods often used in contemporary performance art, construct a temporal timeline that "involves a particular kind of feedback loop in which future images (of people and worlds) are manifest within the present" (2019 p17). This links directly to Hartog's Presentism theory and the synchronic and diachronic practice methods previously discussed.

Burrows and O'Sullivan see fictioning as a tool to reimagine a different construct of the past. Here fictioning is discussed in terms of "embodiment, as a technology of mythopoesis" or in other words, a tool for mythmaking. They define performance fictioning as a "complex reflections concerning subjectivity that we might think about how performance fictioning is not merely performative – it does not just involve acting something out. Rather, such practices explore new perceptive or a different sense of the world or new ways of existing together through experimenting with embodiment and with desire, consciousness and the senses (including their potential and limitations)" (2019 p16).

This notion of fictioning, as a slippage between existing realities and potential realities housed in heritage archives – how practice methods intertwine fact with fiction – is of relevance to Notes for a Performance. Additionally, the notion that performance fictions can create feedback loops, that speak to future selves and realities, is also of significance when considering the meta-narrative structures and use of repetition in the performance works. In summing up, I must acknowledge Burrows and O'Sullivan's fictioning concept and its links to the thesis ficto-factual definition. Published in 2019, after the performance works were completed, this extensive and contemporary analysis of fictioning (in contemporary art and philosophy) has latterly allowed me to situate the anachronic research methodology and practice methods alongside contemporary performance art fictioning.

To conclude, On History considers the performance practice in relation to wider debates on anachronic and chronopolitical readings of history, drawing on principles of montage, constellation and now time (Benjamin). Notes for a Performance applies an anachronic research methodology to the archive, reimaging histories though a simultaneously synchronic and diachronic temporal structure. This synchronic/diachronic temporal structure supports the hypothesis that an anachronic analysis of heritage archives offers a powerful corrective to the assumption that archives are stable historical sources. That to understand the impossibility of the archive one must embody it and that performance art is a vital means of doing this. The hypothesis foregrounds the embodiment of the archive to reveal and expand past events in the context of the present (now) for the future.

Notes for a Performance embodies and voices variable histories in the heritage sites and archives proposing that that there is no 'one voice' or defined interpretation of history. The practice methods address' the temporal confusions evident in historical collections by performing a 'live' experience for the viewer. Notes for a Performance re-imagines histories intertwined with collective and affective cultural memory.

A line of gold forms the horizon, where sea meets sky. Where the beams of light meet the sun it dazzles. The beams continue upwards in straight lines, intersecting and forming the shape of an X. A soft edged ball of blue light encloses the X shape. A shiny translucent, rounded form, which shimmers and glimmers. Ripples of purple, diamond white, shades of violet and mauve. Ever changing shapes and colours, around the centre diamond, amber, sapphire and rose gold.[3]

The works perform historical material, contemporary cinematic fictions, and collective remembrance to reframe and recontextualise heritage archives. The performances disrupt and disconnect the order of time to embody multiple presents, achieved by applying methods of repetition and cyclical meta-narratives. These methods create a 'momentum of the past', a perpetual motion that drives future understanding and readings of history.

The mist is low and creeps across the footpath, layering everything. Where there was light on the down-below water a few moments ago, it is suddenly lost in the fog as occasional cars cut across the landscape.

The works consider the ethics of re-imagining historical variables when working with heritage sites and archives. Notes for a Performance destabilises the chronology, historical structures, sites, and the institutions of the archive. It pulls the past into the present and through its meta-narrative constructs a historical momentum for a future. By acknowledging the impossibility of the archive, the hypothesis, methodology and practice methods directly challenge institutional and historiographic readings of the past. This is achieved through an anachronic ficto-factual performance structure that recreates and collapse the historical material worked with. The performances embody variable histories that are alive, with voice and evolving, as articulated by Kernbauer as,

> "Ethical as well as socio-political pitfalls loom even in the most engaging and critical forms of historiographical engagement. As art theorists Helmet Draxter has written, the idea of history as an open process points to a western archivist paradigm that stipulates that history can be 'made' and projects an imaginary power to dispose over past, present, and future…
> This historical consciousness, that ties action to reflections is 'a sign of the modern' of a modernism oriented towards the past and the future alike".
> KERNBEUER, 2017 pp14–15

This confused and disjunctive reading of the archive offers a doubling of historical narrative through the very practice of enacting and re-enacting. Kernbauer says that "by engaging with art history (and thus paradoxically engaging with a double perspective of history from both inside and outside) art can become a historiographical instrument on its own accord, with a potential to create temporal models." (2017 p1) This 'double perspective of history' inextricably links historical events with the simultaneous narration of them. This doubling of history, manifest in the audio descriptive performance scripts, actions both event, narration and documentation simultaneously. Through this synchronic structure the performance works both re-imagine, create new and document the possible histories evident in the archives. This doubling of history, the meta-narrative as described in this thesis, creates a momentum – an ever-evolving historical narrative that with every telling and re-telling, action and re-enactment creates a new historiographic moment.

3   Audio description taken from a film documentation a climb to the summit of Black Combe and the line of sight from the triangulation point on 25th November 2018.

The performances 'bring to life' multiple temporalities in the archive, they re-imagine, re-claim and re-vision variable histories. Through cultural and historical refencing, the works create, for the viewer, an experience of the uncanny, a familiar collective memory that is anchored in lived experience and cultural references. These multiple temporal readings of history are described by Kernbauer as, "incompatible temporal modalities" (2017 p1). The Notes for a Performance series re-imagines and resuscitates fictional and factual historical events to define the 'incompatible temporal modalities' in the archive. The performative readings of the sites and collections do not necessarily conform to histories conventional chronological timeline. However, what these works do, is acknowledge the impossibility of truly knowing or defining the past with any sense of a fixed history. The works reveal and embody the layers, loops, folds and cracks in the heritage archives.

ENDNOTES

28 Here I use the definition of Synchronic relating to actions, events that happen at a particular point in time, without consideration of wider temporal contexts. A synchronic reading of the past is understood through the present, the now! In the case of Notes for a Performance the performance scripts were written (in part) using audio description. Audio description articulates highly descriptive oration of a singular point in time, the present as it happens and is viewed. This writing style does not acknowledge context, inference, or conjecture. It has no past or future, what may have happened before or after the moment or scene described. In this sense audio description can be identified as a synchronic articulation on the present, removed from any wider contextual narrative or characterisation.

29 Here I use the definition of diachronic as it relates to actions, events that happen over time. A diachronic reading of a performance moment has evolved over time and in the case of the performance methods travels into the future. Notes for a Performance script incorporates historic material alongside a meta-narrative structure that cyclically generates a momentum of past and future. The performance text and action loops and repeats creating varied and evolving recitations over the duration of the performance. This performative structure performs the past with a possible future and. can be identified as a diachronic articulation of the archive.

30 Chronopolitical art practice considers how current and historical events, through contemporary art and art history can, bring about new ways of looking at history. Commonly presenting "alternative presents" through time-based and performative art practice. Questions considered by chronopolitical thinking and practice are how can anachronic methodologies within contemporary art practice critically challenge linear concepts of time and history?

31 Here I refer to archaeological term senation as introduced through my research into chronopolitcal art practice and anachronic concepts, practices and thinking around art history and contemporary art practice. This temporal definition is discussed in George Kubler's The Shape of Time: Reconsidered (1982) a paper reviewing and reconsidering his seminal 1961 book, The Shape of Time: Remarks on the History of Things (Yale University Press).

32 Here I refer to the term polytemporality as defined by Neil Mulholland in, 'In medias res,' Postmedieval: A Journal of Medieval Cultural

Studies. Mulholland defines polytemporality as curatorial and art practices that inhabit a polytemporality defined as work in which "now-and-then and here-and-there are intertwined" (Mulholland 2019 p 2).

33 Hartog identifies societal debt and a notion of double indebtedness as an ongoing aspect of heritage studies, what is the relationship between institutions and cultural organisation their history and past? How do they address issues of colonialism, racism, feminism in their collections and sites? This is particularly prevalent to heritage and memorial and can be evidenced in how we consider and mark the traumas of WW1 and WW2. How western societies come to peace with their role in historic trauma is still overtly reliant on the notion of the memorial. However, these memorials predominately remember the historically privileged. Problematic histories are a particular problem for heritage, sites, memorials and as a result, are often whitewashed. How historical and cultural institutions respond, acknowledge, and address there diffcult pasts is an ongoing and still unresolved issue.

34 Narrativist Philosophy of Historiography defines historic representation under two sub-headings: narrativist idealism and narrativist realism. White and Ankersmit generally oppose narrativist realism, linking it to a copy theory account of history. However, they do acknowledge that history is defined by its relationship between narrativist idealism.

35 Narratavist Philosophy of Historiography defines constructivism as how we re imagine the past and from what vantage point it is constructed. A constructivist understanding of historiography offers an alternative to a copy, representational reading of history by constructing an understanding of narratavist historiography through a constructed narrativist position.

36 Narratavist Philosophy of Historiography defines Holism as the study of history, as a whole entity. White states that history should not be deconstructed, cut up or extracted but instead it should be understood in its whole entirity. This is, in order for us to understand what kind of story, message or narrative the historic reading can formulate.

37 Here I use the term 'creatives' including Hayden Whites definition of writers, poets, novelists, and playwrights but also including artists and those working in film and TV.

38 A table read (also known as a read-through) is an organized reading of a script in which the speaking parts, stage directions, and scene headings are read out loud. Table reads are often used in episodic television but are also prevalent in theatre. Table reads are often conducted as the first read and provide an opportunity for members of the production cast and team to read the script for the first time.

39 An example of Sharon Hayes chronopolitical and performative methodologies include her practice of 'respeaking' which often compliments anachronistic strategies and citation. These temporal strategies explore what Hayes describes as a 'historic return' to a political movement or event from the 60's and. 70's. An example of her respeaking performances include, Symbionese Liberation Army (SLA) Screeds #13,16,20 & 29 in which Hayes layers time-zones by re-speaking four audio tapes created by Patty Hearst and the SLA in 1974 in a contemporary context. Here Hayes defines this as a temporal layering, the live re-constructed performance moment (2003) and the original audio tape (1974.) Hayes says of this methodology, "in the most practical sense, respeaking describes a form of performance in which I filter a spoken text through a process of interpretation (a sort of oral-to-oral translation) that is necessarily informed by the temporal gap that exists between two moments of enunciation: the original and the respoken" (Hayes 2014 p64)

40 An Example of Andrea Fraser practice that I define as Chronopolitical, locating and firmly critiquing cultural intuitions and contemporary art culture, is Kunst muss Hängen – Art Must Hang first performed and presented as an exhibition at the Gallery Christian Nagel in Cologne in 2001. The performance enacted cultural institutional norms and practices as mechanism to re-vision and reconsider not only its own history but that of modern art. In 'Kunst muss Hängen – Art Must Hang', Fraser re-enacted a speech by the artist Martin Kippenberger given at the opening of his show at Martin Wüthle gallery in Austria in 1995. Fraser memorized Kippenberger's drunken dialogue and gestures from a videotape of the event, casting herself as the artist and recasting the gallery audience as Kippenberger's original private view guests. Alongside this the Generali foundation commissioned 'Project in Two Phases' developed in accordance with her 'Preliminary Prospectus for Corporations,' body of work. This commission saw Fraser operate as a kind of artist researcher and corporate consultant, mapping and articulating the

foundations archive, history, culture politics and institutional quirks. Prospectus for Corporations,' body of work. This commission saw Fraser operate as a kind of artist researcher and corporate consultant, mapping and articulating the foundations archive, history, culture politics and institutional quirks.

41 Gerard Byrne works with photography, film, and multi-screen installation. His practice examines the slippage of time often making works that reconstruct historically charged events, conversations, images, and cultural references. He works from a wide pool of sources and references including TV, film, and media culture. Byrne's art examines the ambiguities of language and of what is gained or lost in the translation from text to image. He often reconstructs historically charged conversations, interviews, and performances, from sources as diverse as La Revolution Surréaliste, Playboy and National Geographic. Byrne's work tests perceptions of the past within the present with a focus on the inconsistences and challenges of historicity, collections and archives.

42 Alongside Bellof's DREAMLAND: The Coney Island Amateur Psychoanalytic Society and their Circle 1926-1972 already discussed in the text other chronopolitical art works include the film Exile (2018). Exile combines historic fact with fiction, re-imagining Walter Benjamin and Bertolt Brecht exile in New York in the 1930's from Nazi Germany. In Bellof's film Benjamin and Brecht are still in New York in 2017 and meeting on the banks of the Hudson River. Bellof has recast Brecht as Iranian, Benjamin African American, modern day representations of the asylum seekers and racism. Exile imagines the personal and global histories of these two historic characters, combining fictional characterisation with archival footage and documentary scenes. The work draws parallels between fascism of the 1930s and modern-day America.

43 Here mythopoesis is defined as a fictional or artificial mythology also known as myth science. Mythopoeia is also known as mythopoesis from the Greek 'myth making' and is a narrative form often seen in contemporary literature and film where artificial mythologies and fictions are author.

Smoky Meeting employed performance re-enactment and re-visioning to interrogate an affective[44] and embodied readings of the heritage archive. The work elicits collective memory in the audience utilising material tropes of smoke alongside performance gesture[45] and language.

He walks around the room, one hand in his pocket, steps measured. Lights a cigarette. As he speaks, smoke drifts from his mouth, carrying with it his words…

This transmission of affect, through the smoky environment is evident in the audiences' interaction and experience of the work. Reflecting on this performance, artist Nick Cass writes,

> "Why is it smoky? The clouds of smoke, haze or 'fog' allude to confusion, disorder and an inability to find one's way in a world whose edges are made indistinct. The exact opposite of what should be happening in a meeting that should be establishing clarity, purpose and direction. Thus, in a meeting the haze might also be more mental than physical"
> CASS 2018, **p49**
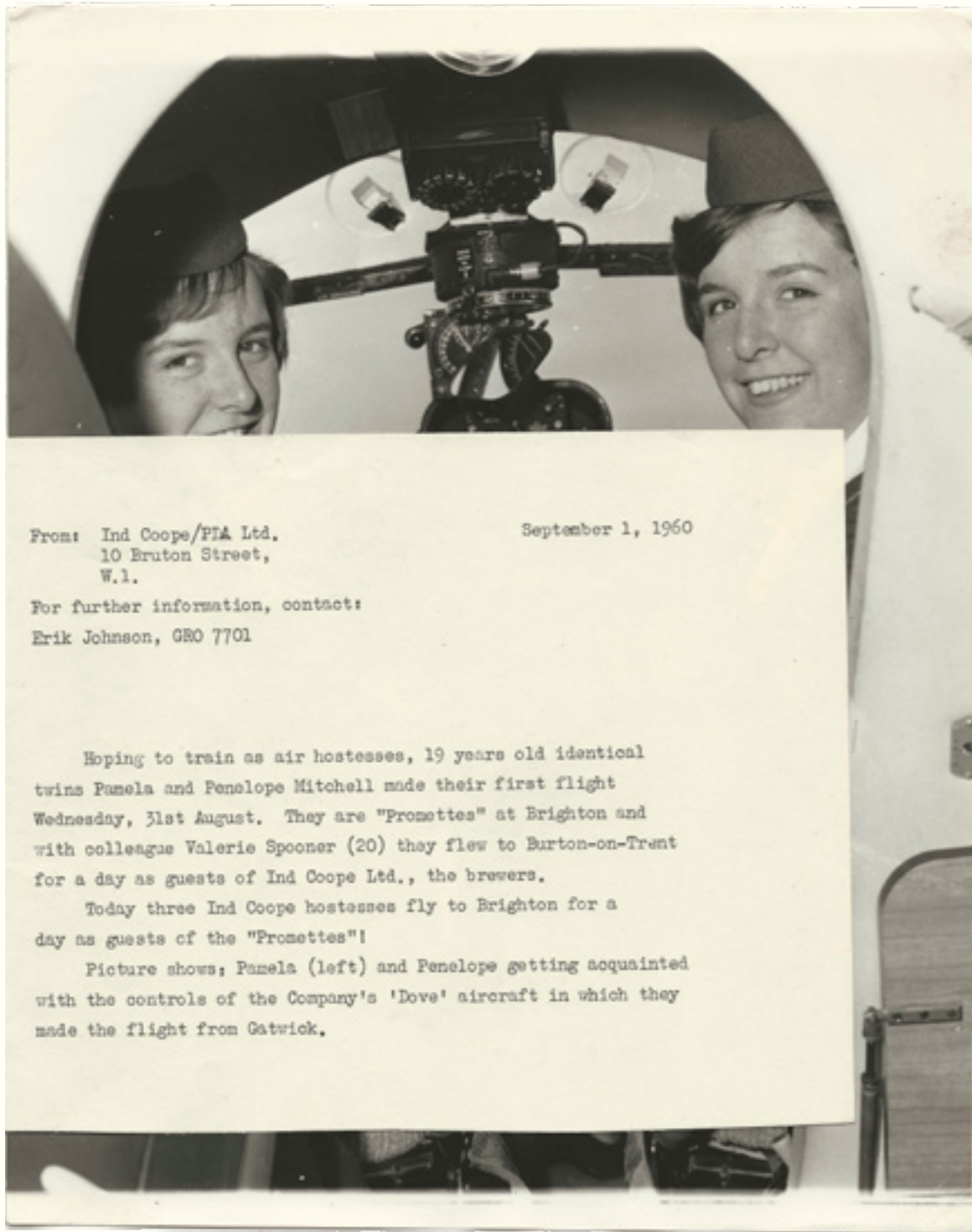
On Performance: The Politics of the Past, Remembrance and Reclamation.

From: Ind Coope/PIA Ltd.
      10 Bruton Street,
      W.1.

September 1, 1960

For further information, contact:

Erik Johnson, GRO 7701

    Hoping to train as air hostesses, 19 years old identical twins Pamela and Penelope Mitchell made their first flight Wednesday, 31st August. They are "Promettes" at Brighton and with colleague Valerie Spooner (20) they flew to Burton-on-Trent for a day as guests of Ind Coope Ltd., the brewers.
    Today three Ind Coope hostesses fly to Brighton for a day as guests of the "Promettes"!
    Picture shows; Pamela (left) and Penelope getting acquainted with the controls of the Company's 'Dove' aircraft in which they made the flight from Gatwick.

Smoky Meeting presents a meeting, in progress, in a boardroom as a tableau vivant in a contemporary gallery space [46]. The performance mise-en-scène is beset with contradictions; on entering the audience is met with the immediate disconnect of a gallery space contravening public health and safety smoking legislation, partnered with a meeting populated by ten men. The work uses the performative structure of meetings to question, seemingly transparent business procedures in the archive, including agendas, memos and minutes*. Many of the documents have details redacted and so this the archive represents an incomplete and unknown history of the corporation.

He clamps his lips as he inhales, pauses, exhales.

In reality the archive, and so the meeting, is opaque and impenetrable, like the atmosphere created in the Smoky Meeting performance tableau.

In the smoky atmosphere, ten men sit around the boardroom table, four men each side, one at each end. A mix of ages, from late teens to 50's, some bearded, some clean-shaven, some in glasses. Wearing casual clothes each in his own style. Some talk, leaning across the table towards each other, faces animated.

Traditionally, meetings aim to provide clarity and focus, however in Smoky Meeting this is obscured and so disrupted by the gaps in the archive and the smoke itself. This contradiction is further unsettled by the cyclical and loquacious language in the performance script, which features detailed descriptions of the performance mise-en-scène, articulated from a variety of positions and perspectives. This is interspersed with narrative threads taken from the archive. The work disrupts the notion of a 'safe space' whilst literally pointing out that meetings are rarely united and more often than not, are obscure, lacking focus and clarity.

The man inhales, lips tighten around the filter of the cigarette. The cigarette glows hot orange, a puff of breath and the match is out …

On Performance interrogates affective memory in relation to Smoky Meeting and Weather Permitting, to consider how performance re-visioning *(Smoky Meeting)* and re-mapping *(Weather Permitting)* can act as a vital means of working with heritage sites and archives within the context of the cultural institution. It considers how performative practices of re-enactment alongside cinema tropes of smoke and fog can simultaneously obscure and reveal the uncatalogued unknown and catalogued known in the collections. Practice methods of performance re-visioning and material tropes of smoke, fog and mist are applied as a means of expanding the overlooked, never researched, and silent in the archive acknowledging the impossibility of truly chronicling historical truth in any fixed manner. The text links the practice to wider debate on performance re-enactment, breaking down as.

I.   TRANSMISSION OF AFFECT AND EMBODYING THE PAST

II.   TABLEAU VIVANT

III. THE THEN & THE NOW; POLITICS OF THE PAST/MIRRORING THE CONTEMPORARY.

IV.   PERFORMANCE RE-ENACTMENT AND THE CULTURAL INSTITUTION.

TRANSMISSION OF AFFECT; EMBODYING THE PAST.

The narratives enacted in the Notes for a Performance series are not 'fixed' readings of the historical collections, they pose 'possibilities of pastness' for the audience by triggering an immersive memory that is collective in its experience. The practice-led methodology applied an anachronic approach to the historical material, what Jerome De Groot labels a "hybrid historiographical approach and methodology" (de Groot 2015 p111). This anachronic methodology shifts the reading of the historical material away from a chronological or traditionally historical methodology towards a "temporal tangle" or "temporal leak" (de Groot 2015 p111) as is evident in the uncatalogued and disregarded archives worked with.

Historical re-enactment, including the performance body, foregrounds a physical and emotional engagement in history in opposition to the accepted analytical and cognitive understanding of the past. Rebecca Schneider argues in Performing Remains: Art and War in Times of Theatrical Re-enactment (2011) that historical, live re-enactment is a physical manifestation of the 'affective turn' (La Caze & Lloyd 2011), a move away from the cognitive reading and response to history, towards another, 'affective (emotional and physical) understanding of the past. Schneider proposes that the "past, present and future occur and recur out of sequence in a complex crosshatch not only of reference but of affective assemblages and investment." (Schneider 2011 p35) The critical reflection of the performance works will focus on the 'complex crosshatch' understanding of the past and how practice methods of re-enactment can expand performance works to create affective, embodied readings of the archive. Expanding on from this the text applies 'transmission of affect' theory (Brennan 2004) to Smoky Meeting and the audiences visceral experience of the gallery space.

Amateur war re-enactment groups often use the terms 'period rush', 'physical collapse' and 'wargasm' to describe the physical and emotional experience during a battlefield re-enactment. These phrases are used to define the affective experience of re-enacting historical events often within a heritage site

Smoke

or landscape. Language is used to describe both an emotional and physical engagement with the past

ring drifts from his lips. His head tilted back resting against the chair. Eyes

and an adrenaline induced moment that places the performer/enactor in the body of history.

focused on the perfect ring of smoke as it emerges from the 'O' of his open mouth.

The smoke ring drifts above his head, losing its shape as it fades.

Tony Horwitz's

Confederates in the Attic – Dispatches from the Civil War, draws on this adrenaline rush when

working with 'hardcore'[47] re-enactment groups[48]. Observing that the hardcore groups "don't just

dress up and shoot blanks" but that they seek a truly authentic experience that is in part fundamen-

Holding the cigarette between his middle and forefinger it rests on the oak of

talist, the aim is to experience a "time-travel high, or what hardcore called a period rush." (1999 p7)

the table. He looks directly into the lens. He inhales, pauses, exhales.

The spotlight

A 'rush of

silhouettes his form.

history' followed by a 'wargasm' and finally a 'physical collapse' into the past,

sexualised language that foregrounds an embodied engagement with

slim and elegant. Fine featured with a clear profile. A ball of smoke swirls from

history, an affective transmission that is liminal and physical in its understanding of the past.

his bearded mouth. Moist red lips as the smoke mushrooms out.

In this sense, by apply-

ing performance re-enactment methods to Smoky Meeting the work is able to move away from

Smoke curls and drifts across the beam of the spotlight.

chronologically documented readings of historicity towards an anachronic, affective and an embod-

Illuminated, he finishes his cigarette in silence …

ied understanding of the past.

The theoretical links between the affective turn [49] (La Caze LIoyd 2011) and the performative turn [50]

(La Caze LIoyd 2011) are applicable when considering the Notes for a Performance series which

foregrounds an embodied series of actions and gestures as a tool for a ficto-factual readings of history.

The performances concern themselves with an affective performative memory. Kathleen Stewart

considers the inter-related gestural performative and affect in relation to a simple act of 'jumping'.

She considers how a simple action, such as jumping, can traverse between bodies. A Mexican Wave [51]

is a literal manifestation of this notion, a gesture passed along a line of people, like a wave (*as its title*

suggests) creating a kind of gestural echo of a previous movement.

In The Transmission of Affect (2004) Teresa Brennan identifies transmission of affect as a bodily

and emotional diffusion between physical and emotional forms, "is there anyone who has not, at least

once, walked into a room and 'felt the atmosphere'? (…) The transmission of affect, whether it is

grief, anxiety, or anger, is social or psychological in origin" (2004 p1). For Brennan transmission of

affect is the dissemination of affect, an emotional experience that is passed through body and envi-

ronment, to walk into a room and feel the atmosphere, "the transmission is also responsible for bodily

The door opens from

changes; some are brief changes, as in a whiff of the room's atmosphere, some longer lasting (…) The

the corridor into a sparsely populated room. My eyes blink adjusting to the dim

'atmosphere' or the environment literally gets into the individual." (2004 p1).

light. Across a sea of haze, I find myself in a board-room. Spotlights bean at the

far corners. Shadows of bodies, water bottles, across the surface of the smooth

table. Lights spills in from the open door.

This is the affective and performative trans-

mission of social, emotional and physical experiences that directly links to the hazy and opaque

environment of Smoky Meeting. For Brennan this affective transmission between bodies alters the

A man enters and lights a ciga-

neurological and biological experience of the environment at the point where the "atmosphere, or

rette. White capped sleeved T shirt. Tight. Strong tattooed arms. Cigarette to

the environment literally gets into the individual" (2004 p14).

lips. The rim of his cap shadows his eyes. Smoke curls up and over his face. For

a moment the smoke is motionless under the peak….

LEFT:
Figure 13.   Adkins, L 2017/18. Notes for a Performance–
             Re-visioning a Smoky Meeting. (performance
             documentaion) The Holden Gallery,
             Manchester.

p91   Transmission of Affect; Embodying the Past.

When considering performance re-enactment in relation to transmission of affect (Brennan) one can situate the Notes for a Performance series as a physical embodiment of the past. The consumption of history and heritage as presented by cinema, TV and theatre offers an imagined past, a 're-vision' loaded with alternative emotions. In the context of re-visioning performance works in heritage sites, affect "arises between the thinking mind and the acting body, between the power it affects and the power to be affected, between two bodies and the past" (Brennan 2004).

Eyes open, the fog blinds and yet it allows images to emerge. In
In Weather Permitting, the embodiment of the past and transmission of affect exists in the form of
mist and fog, I am surrounded. It cocoons me, blanketing me under its mist as it
fog, mist and rain.
rolls in, making me invisible in the landscape.

These atmospheric conditions are disruptive players in the performance, obscuring the views from the triangulation points on Black Combe, Hodbarrow Point and Birkrigg Common. Fog and mist are used to obfuscate the line of sight and so performance moment which is articulated through the audio description in the performance script. Here fog and mist constructed a blind moment of remembrance, reliant on an affective, embodied and profoundly audible memory. Fog and mist become a dislocated performance narrative that is transmitted via short wave radio from the three summit trig points across the Summits on The Airwaves (SOTA) global community.

In Performance Remains – Art and War in Times of Theatrical Re-enactment, Rebecca Schneider expands on this embodied response to the past, "if we have become comfortable with the notions of bodily memory (…) and comfortable reading bodies engaged in ritual and repeated actions as carri-
He grasps the glass in his left hand, raise it to his lips,
ers of collective memory, we are not entirely comfortable considering gestic-acts (re-enacted live) to
sips, replace the glass on the table. He clamps his lips as he inhales, pauses,
be material trace" (2011 p39)
exhales. Pick's up his paper, cigarette, smoke.

LEFT:
Figure 14.   Adkins, L. 2017. Smoking Men. (performance
               portrait) The Tetley, Leeds.

The Weather Permitting script articulated voluntary and involuntary memories of the sites and landscapes, presenting an embodied remembrance of the performance moment. Central to the performance was the 11th November 1918 Armistice including the two-minute silence which coincided with the first climb up Black Combe.

Here fog and mist were used as an emblematic and poetic moment of reflection and reclamation, a disruptive, material trope, drawing on cinematic references alongside cartographic and the scientific phenomena of terrestrial refraction. The act of remembrance as part of two-minute silence directly enacts Hartog's notion of presentism, this is to reflect on the past in the now as part of a yearly cycle of remembrance. The performance used the troposphere and terrain as representative of the past, fog and mist as a dislocated and disruptive force in the performance moment.

In Smoky Meeting, smoke and the repetitive act of (chain) smoking created a repeating, looped performance that drew on an embodied and collective understanding of the past. The performed gestures and acts were relatable, they are relatable because they draw on an embodied memory of the moment, in the case of smoking a memory of the act and feeling of smoking. In this, the gesture becomes a physical metonym of a past moment and so a ficto-factual remembrance for the viewer. This mnemonic creates an embodied reading of the past. It taps into an affective and collective memory and a set of narrative tropes that are both experienced in 'real life' and narrative form.

In Weather Permitting landscapes and vistas were articulated as part of the repeated walks and climbs to the triangulation points at Black Combe, Birkrigg Common and Hodbarrow Point*. The performance script presented multiple accounts of the many attempts to climb to the summit of Black Combe. The first attempt on the 11th of November (2018) Armistice Day, was followed by three subsequent climbs on the 25th of November, 11th of February and the 18th of March (2019). Weather conditions dictated the routes climbed and the possibility of reaching the summit. The team kept a close eye of mountain, weather stations, forecasts and wind speeds, dates were moved, and attempts often cancelled hours before the ascent *see email threads attached to appendix.

LEFT:
Figure 15.   Adkins, L 2019. Notes for a Performance
              – Weather Permitting. (Performance
              documentation) Art Gene.
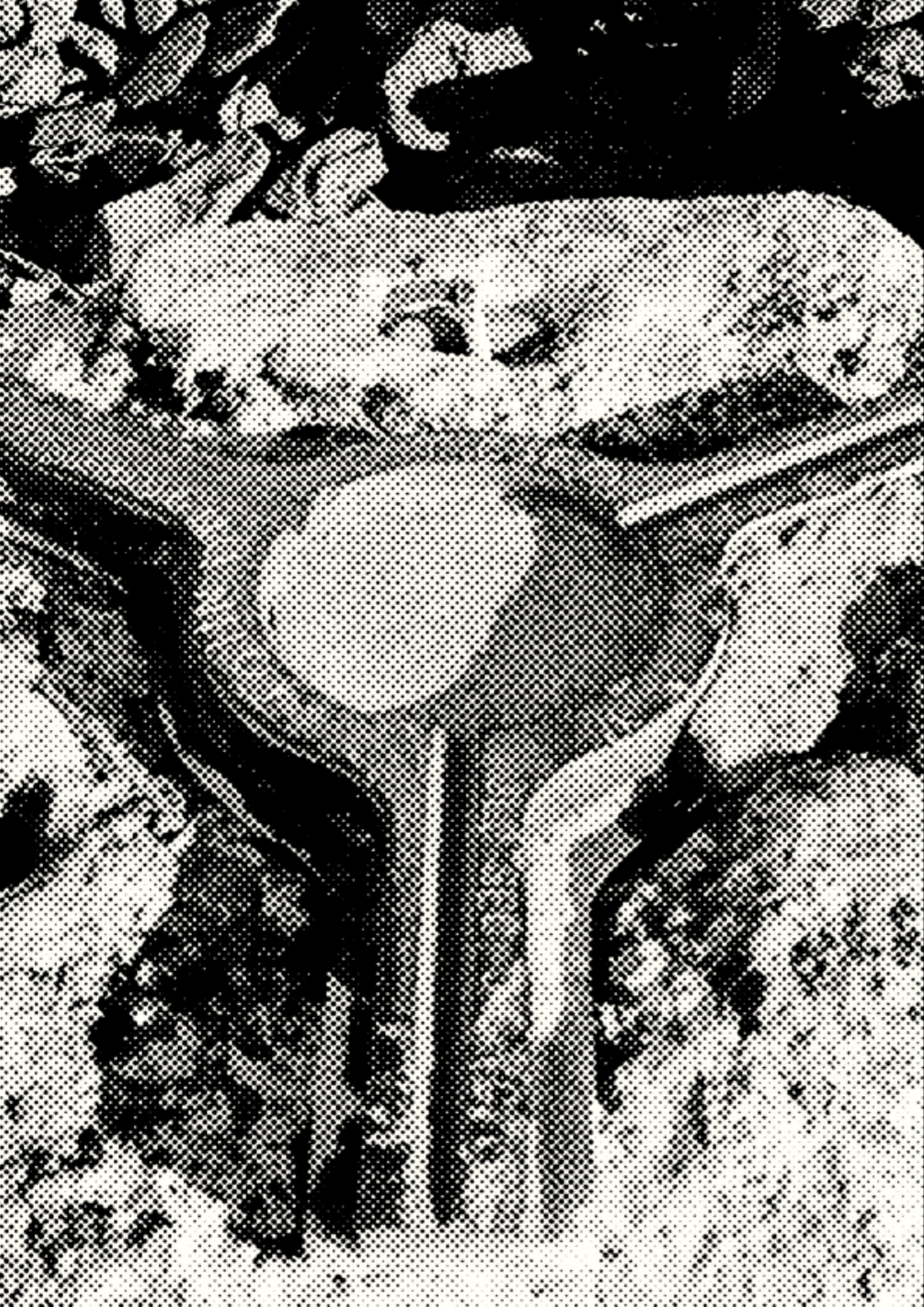
The attempts to reach the summit were with the intention of experiencing a 'perfect line of site' across the mountainous land and seascape over to Birkrigg and Hodbarrow. The repetition of the journey (however fractured and abstracted) articulated an embodied performative moment reflecting on the landscape and its heritage. The performance script articulated the multiple attempts, successes and failures, the topographic history, and its relationship to weather, in particular fog and mist. The performance script integrated extracts from John Carpenter's, The Fog (1980) screenplay with topo-graphic and scientific writing on Terrestrial Refraction alongside material from Barrow and South Lakes Archive.

Morning mist at the foot of Black Combe, in rain. Armistice Day. There is a weird phenomenon known as 'terrestrial refraction', in which the atmosphere acts as a prism and bends rays of light to produce images. This has been observed across mountainous landscapes, where the top of far-away hills 'seem to dance up and down[4] In certain circumstances, the top of a hill totally detaches from the lower part, creating a band of sky between the two parts.

The fusion of heritage archive material, film screenplays, scientific and topographic studies were collated to create a ficto-factual remembrance and reading of the heritage landscape and its people. The script was performed via shortwave radio, from the original locations (Black Combe, Birkrigg and Hodbarrow) by SOTA radio operators Chris, Mark and Nick on the 17th March 2019.

GoHIK/P – GolfZero Hotel India Kilo Slash Portable. The fog rolls in, for a moment I see nothing[5]. Clouds hang low overhead, black, lowering. Two distant figures, in red walk. Two shadows, two heads, two dark rounded patches, moving. Small dark forms, at the bottom of the field of vision…

LEFT:
Figure 16.   Adkins, L 2019. Notes for a Performance
              – Weather Permitting. (Performance
              documentation) Art Gene.

4   Map of a Nation, A Biology of the Ordnance Survey, R Hewitt (2011)
5   Extract from the screen play for The Fog by John Carpenter 1980.

p97   Transmission of Affect; Embodying the Past.

NON COPY MEMO

From Kennedy Brown

To Mr. R. L. Thompson.

I enclose herewith portrait photographs of the Group Chairman, which are to replace previous portraits.

Encs: 12
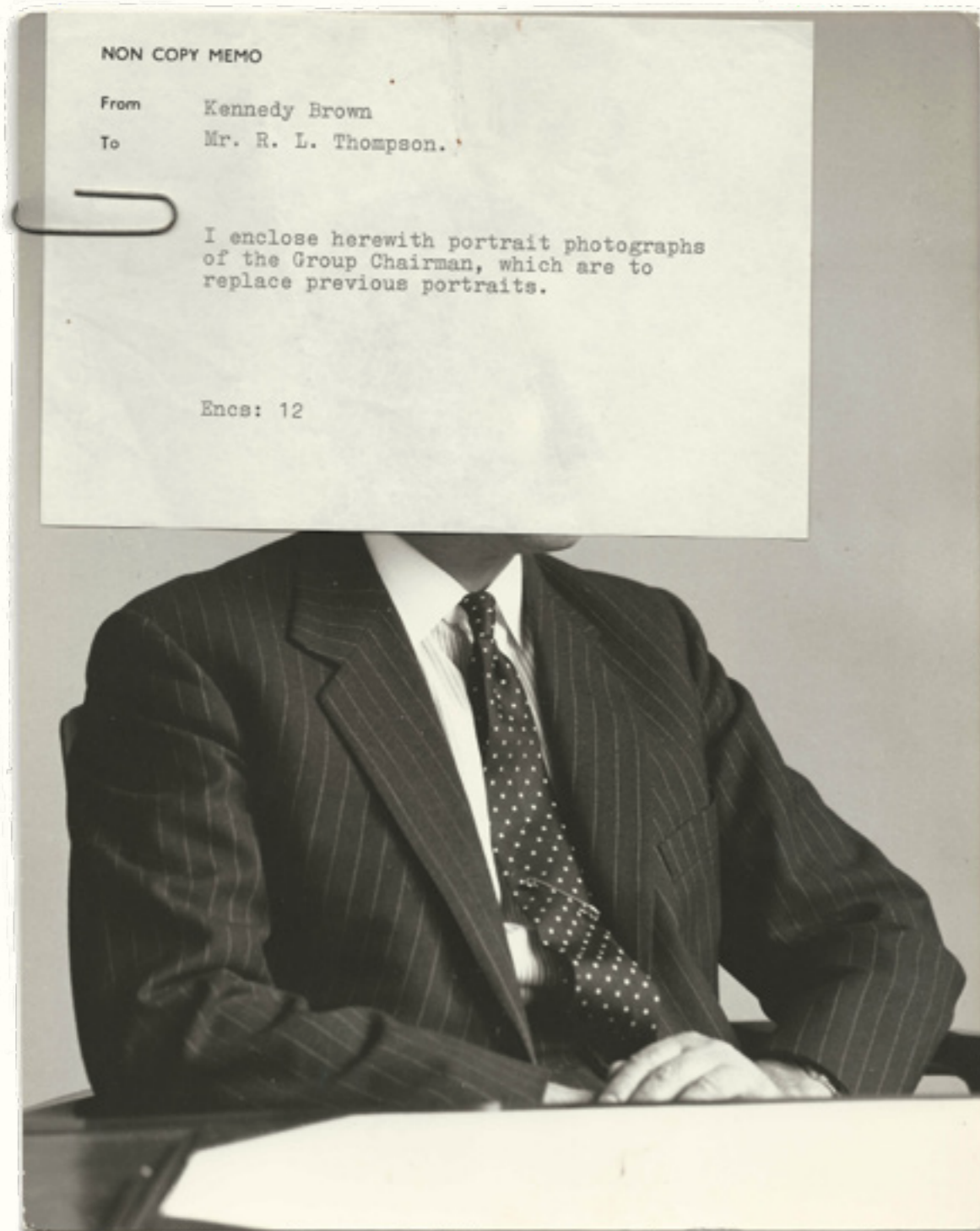
Figure 17.   Hustler, T. (Date Unknown) Portrait and accompanying memo. The Tetley Archive, Leeds.

TABLEAU VIVANT.

Roland Barthes' writings on photography, as the death of the moment, are relevant to performance re-enactment and its relationship to tableau vivant otherwise known as living stills. In Camera Lucida, Barthes cross-examines the relationship between theatre, performance, and photography, through the shadows at play in both disciplines. These shadows are physical; exposure, and the manipulation on light as well as metaphysical; temporal, terrestrial and nostalgic. Both disciplines operate as representation and mnemonics of a moment past, or what Rebecca Schneider defines as, 'touching time'[52] (2011)

Religious, theatrical traditions of Tableau Vivant and Living Stills[53] (henceforth tableaux) offer a performative device, a physical and 'affective' engagement in a historicized past. Tableaux are perfor-
Ten men sit around the table, reading, listening, nodding, smoking.
mance images that indefinitely duplicate a moment in time, rich in the promise of what the 'living'
Some confident sitting forward some tense and erect others relaxed, settled.
still may offer.
Cigarettes raised to lips, a such a draw and drag

. The German director Rainer Werneer
Fassbinder[54] saw living stills as "a narrative tool, for affective 'performative' (…) suspense and a means to communicate a tense or intense force within a scene/performance moment" (de Rio 2012 p69). In
I open the door to the corridor. A long-polished table stretches almost
this sense tableaux offer performance art practice a 'living picture', when re-visioning heritage sites
the length and width of the room solid, sturdy, historical. A man shifts the posi-
and archives.
tion of his chair. A match is struck, its flame leaps for a moment, the flare

reflected in the sheen of the table. The cigarette glows hot orange, a puff of

breath and the match out…

The relationship between liveness and the recording of a gesture in photographic archives, is relevant when working with performance re-visioning. The complex and temporal relationship between the live - performative - and the still – photographic - is broadly considered by Schneider in her chapter, Still Living,

> "It may be that our habit of reading the performed gesture as in-time and therefore 'live' and reading the gesture caught by camera as out-of-time, and thus somehow no longer live misses a more complicated leakage of the live across seemingly discrete moments. It maybe that reading the photograph as a record of time gone by (…) never to return, misses the point of our temporal cross-fashioning, our calls and responses across time that is not (…) linear and nonrecurring".
> SCHNEIDER, 2011 p142

When reflecting on the performative 'live' as temporal and liminal and its capture by photography as 'fixed' and true, we are overlooking the power and validity of performance tableaux. Performance tableaux can be seen as simultaneously fixed and live and so in this case tableaux played a large part in the constructed of both Smoky Meeting and Weather Permitting. Both performance tableaux offered a duality of meaning and interpretations. Smoky Meeting was both cinematic and corporate, pictorial and embodied in its affect. Weather Permitting utilised short-wave radio, reminiscent of an analogue past, to describe the expansive and heavily industrial panoramas of the heritage landscape. This practice focused on the role of tableaux as part of a wider re-enactment device that collated the photographic 'fixed', as evident in archives and heritage collections and the performative 'live', as evident in the performance landscapes and smoky environment.

LEFT:
Figure 18.   Adkins, L 2017. Smoking Men. (Performance Portrait) The Tetley.

p101   Tableau Vivant.

Figure 19.   Nelson, R. (Date Unknown) Labatt's
              Board of Directors. The Tetley
              Archive, Leeds.

Photography's relationship to gesture and the 'live' are relevant when reflecting on the history of the

Tetley gallery and its corporate archive. The relationship between the live moment and the photo-

graphic recording of it is particularly prevalent to Smoky Meeting. The performance drew heavily

A line of eight glasses, on the table, clear tumblers
on the cinematic tableaux of a meeting, initially identified through the photographic archive of senior

for water, ashtrays at regular intervals. A man early 50's white/grey hair, strikes
managers in boardroom meetings*.

a match, holds the flame to the cigarette, inhales, reflection gleaming on the

lens of his glasses. Back light halo's his form. Smoke drifts through the beam of

light.

He
These archive images acted as a 'living stills' at the heart of the 'dead' photographic archive.
raises the cigarette to his mouth, inhales, pauses, exhales. A haze of smoke is
They presented a pseudomasculine tableaux including gestures, environment and industry.
illuminated in the air in front of his face as he looks through the smoke and into

the lens.

The workforce included the management was overtly white and gendered in their habitat

of a boardroom; the workers identifiable by the framing of machinery and dirt and the female host-

esses*, anonymous in their glamorous uniformity, smiling invitingly as they enact their duties.

Both performances and their scripts worked in a cyclical manner; a 'living still' designed to repeat
A
and loop. The gestural act of chain smoking, continually lighting and re lighting cigarettes, passing
single beam of light cuts through the haze. Smoke hangs across the paintings. The
lighters and flicking ash, mirroring the repetitive language and descriptive quality of the script.
stare of the men softened, shrouded.

Concurrently the relentless climb up, into the mist,

blinded by fog, lost and adrift was articulated by the radio operators in Weather Permitting. And so

here, smoke, fog and mist are used to embody and perform the past, looping and curling, directing

the viewer's narrative memory, through language to create a 'living still' of a ficto-factual moment.

Figure 20.   Adkins, L 2017. Notes for a Performance
              – Re-visioning a Smoky Meeting.
              (Performance documentation) Tetley.

THE THEN & THE NOW; POLITICS OF THE PAST, MIRRORING THE CONTEMPORARY.

Performance re-enactment can be seen as a tool to consider time and pastness in relation to our understanding of the now. Through re-enactment we can reflect on social and political readings of history to make sense of current political and social change. Re-enactment in contemporary art foregrounds historical events and narratives, questioning and challenging received readings of the past to interrogate contemporary political and social thinking. This mirroring of the past in the contemporary emerged in Smoky Meeting, the performance tableau and script drew clear parallels with the Tetley's corporate archive and global business culture. This was further expanded through the 'boiling frog' myth [55] often sighted by HR departments as part of their change management procedures.

If you place a frog into a pan of boiling water, the frog, understandably, would immediately jump out. But if you place the frog into a pan of water at room temperature and then very gradually turn up the heat, something very interesting happens. The frog does not move. As the temperature of the water increases, the frog becomes more and more subdued until it is no longer capable of climbing out of the pan. Though there is nothing to prevent it jumping out, the frog will sit there and boil to death The nature of the frog is geared to sense sudden changes in its environment, but not slow, gradual changes. They notice change largely through contrast. Change might be experienced as churn and the problem with churn was that it takes time to settle. Change must be introduced slowly and without telling anyone, so that each small change is barely noticeable. Make temporary changes that become long term; institute new change while people are busy adjusting to a previous change; hide changes in larger items; gradually isolate unwanted individuals and teams, particularly those who fit into the actively disengaged category.

This metaphor was partnered with Slavoj Zizek's, A Holiday from History and Other Real Stories (2003) essay commentary as part of Johan Grimosnprez's Dial H-I-S-T-O-R-Y film and catalogue.

In today's market, we find a whole series of products deprived pf their malignant properties; coffee without caffeine, cream without fat, beer without alcohol. The list goes on; virtual sex as sex without sex, the (.) doctrine of warfare without casualties, the contemporary redefinition of politics as the art of expert administration as politics without politic. Today's tolerant liberal multi-culturalism as the experience of the other derived of its otherness. Virtual reality, simple generalises this habit. [6]

6   Slavoj Zizek, A Holiday from History and Other Real Stories – Dial H-I-S-T-O-R-Y
     (Brussels: Argos Editions 2003)

Weather Permitting, looked to terrestrial refraction and the metaphor of a clear line of sight to inter- Clouds hang low rogate heritage, landscape and nationhood. Drawing on scientific and topographic writing directly overhead, black lowering. Terrestrial refraction, sometimes called geodetic refrac- paralleling debate on British sovereignty, immigration, heritage, and landscape. tion is the apparent angular position and measured distance of terrestrial bodies.

It is of special concern for the production of precise maps and surveys. Since the line of sight in terrestrial refraction passes near the earth's surface, the magnitude of refraction depends chiefly on the temperature gradient near the ground, which varies widely at different times of day, seasons of the year, the nature of the terrain, and state of the weather.

The performance drew direct parallels with the Brexit debate, economic and industrial sovereignty, and regional identity. Barrow-in-Furness is historically an industrial town in the heart of Cumbria dominated by steel, ship/submarine building and nuclear power. Since the closure of the shipyard and the submarine contracts awarded to European corporation Barrow has become one of the UK's most socially and economically disadvantaged towns. Topographic mapping and articulations on landscape and terrain acted as a metaphor in the performance script to consider the regions nationhood, its industrial heritage, landscape, and future.

PERFORMANCE RE-ENACTMENT AND THE CULTURAL INSTITUTION.

The Notes for a Performance series used performance re-visioning methods to re-imagine the cata-

logued know and the uncatalogued unknown in the archive. Smoke and fog articulated an affective

and embodied reading of the heritage sites and landscapes. The aim, to mine the gaps and omissions

The white ceiling is long and
in the archives and through an anachronic reading construct a fictioning of the undocumented or
low, with white painted beams. Ten men sit around the table, reading, listening,
forgotten to sit alongside the factually known and recorded.
nodding, smoking. A man in his twenties, dark hair, slight dark beard. Three chan-

deliers a dozen brass candles. A line of ten glasses, on the table, clear tumbler

for water, ashtrays at regular intervals.

I
The performance series drew on historical re-en-
should strongly recommend a method which I think you will find satisfactory in
actment and living history practice methods to re-vision ficto-factual histories for the audience.
every way.

The re-imaginings directly used performative practice methods of living museums[56]

and tableaux to construct the mise-en-scène. This performative reading of the heritage sites and

Cigarettes raised to
archives offered an 'affective turn' away from chronologically formal forms of historiography, towards
lips. A wall of men's faces and smoke. Some confident sitting forward some tense,
an anachronic, embodied and immersive experience of the 'lived' scene.
others relaxed, settled.

The performances parallel contemporary curatorial practices of re-performing seminal performance

art works as part of notable gallery retrospectives. The most high-profile, Marina *Abramović*' 'Seven

Easy Pieces' at the Guggenheim (2005) and 'The Artist is Present' (2010) MoMA New York. 'Seven

Easy Pieces' re-performed a selection of formative performance art works[57] alongside Abramović's

own Lips of Thomas (1972) and Entering on the Other Side (2005). Working with curators Nancy

Spector and Jennifer Blessing, Abramović developed the programme as a way of understanding how

cultural institutions can preserve and re-present 20th Century performance art. The aim to "take

charge of the history of performance" and secure it for the cultural institution. For Abramović,

re-enactment of performance art was a historicised enforcer which secured and legitimised its history

in the canon of modern art. However, this fundamentally misses the point of the performance art as

a practice, originally conceived to challenge the commodification and institutionalisation of art. This

conflict is noted by Amelia Jones in The Artist is Present – Artist Re-enactment and the Impossibility

of the Presence (TDR: The Drama Review 55:1 (T209 Sprint 2011),

> "The dependence of *Abramović* and MoMA on documentation
> (before, during and after the actual time of the exhibition
> display) to spread the word of her "presence" and its supposedly
> transformative effect, points to obdurate contradictions in the
> recent obsession with live art, its' histories and its
> documentation and re-enactments"
> 2011 p17

Re-enactment is also used as part of socially engaged practice, working with outsourced performers, groups, and organizations. This offers artists a platform to reconsider historical narrative reading, drawing directly on these re-enactment groups to culturally or politically agitate and question historicity. These outsourced performance groups re-imagine political and cultural events in a distinctly different way to the cultural institution. They sit outside of the cultural landscape that artists so often operate within. These groups are not reliant on museum or gallery institutions, performing their histories in parks and public spaces. In this practice, these groups innately challenge received historical thinking in an embodied and affective manner.

Smoking cigarettes bodies forth an implicit language of gesture and acts that we have all learned subliminally to translate (…) with the explicit intention of defining character and advancing plot[7]

During the year many things have happened. The new Licensing Act, many protests, both in the House of Commons and the House of Lords. By the time you read this report you will know all that is to be, the worst part is we shall not be able to supply alcohol to anyone under-18 years of age.

When working with these amateur organisations; be they local history communities or re-enactment groups these outsourced performers offer a temporal layering of the historical sites, embodying the past in a present form.

Re-enactment offers a radical shift away from received historical narratives in that it sits outside of cultural, academic and historical hierarchies. The role of the audience in these re-enactments is both to 'witness' and to 'activate' the moment.

Right are bent, elbow resting on the shiny smooth table-top, cigarette held loosely between index and middle finger, smoke curls, smoke curling up from the lit cigarette. Left hand holding the papers.

The audience's distant relationship to re-enactment is paralleled by our relationship to history itself. This 'distance' is reflected on by Rebecca Schneider in relation to watching a civil war re-enactment,

> "The oddness of traveling to a site to sit in bleachers to see a
> Civil War in all its theatrically blooded againness only to find
> that what I traveled to see was literal distance. And distance was
> not wrong. But what I also saw with a kind of shock of proximity
> was not what I expected to find, nor where I expected to find it"
> SCHNEIDER 2011, **p60**

LEFT:
Figure 23.   Adkins, L. 2017. Notes for a Performance
              – Re-visioning a Smoky Meeting.
              (performance documentaion) The
              Tetley, Leeds.

7   Richard Klein, Cigarettes are Sublime (Durham NC, Duke University Press, 1993) p9.

p111   Performance Re-enactment and the Cultural Institution.
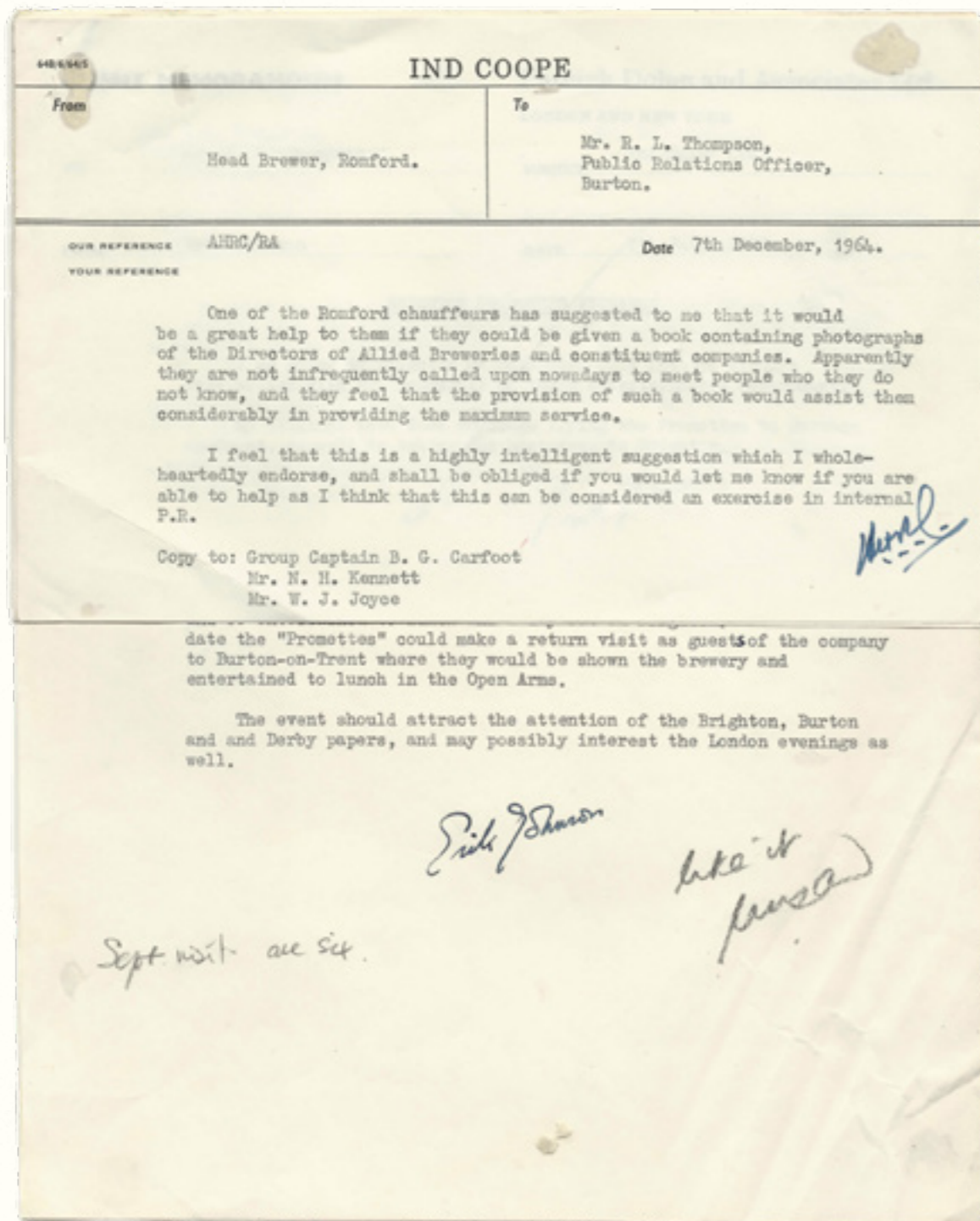
Figure 24.   Head Brewer, Romford. (1964). Memo to
Mr. R. L. Thompson. The Tetley
Archive, Leeds.

Mark Tribe's Port Herron Project[58] (2006-08) used re-enactment to frame and critique social and political history by re-performing a series of protest speeches from the New Left movements during the Vietnam war. Julia Bryan Wilson (Art Monthly) observed that Tribe's re-enactments were "more than just recovering the past, these re-speaking projects use archival speeches to ask questions about the current place of stridency and forceful dissent, and the possibilities of effective, galvanizing political discourse." (Wilson 2008 p). Additionally, Alison Smiths, The Muster[59] (2004-06) or Jeremey Deller's, Battle of Orgreave[60] (2001) are chronopolitical works utilising re-enactment to reframe political history within a contemporary context. Reflecting on the Battle of Orgreave Deller clarified the political driver behind the performance,

> "I was asking the re-enactors to participate in the staging of a
> battle that occurred within living memory, alongside veterans
> of the campaign. I've always described it as digging up a corpse
> and giving it a proper post-mortem, or as a thousand-person
> crime re-enactment"
> 2002

When referring to the 'embodied' voice as part of a historical re-enactment poet and feminist Adrienne Rich[61] identifies re-visioning as an "act of looking back, of seeing with fresh eyes, or entering an old text from a new critical direction'. A means for women to reposition and claim their role in history and an 'act of survival" (Rich 33). Chronopolitical works often featuring historical re-enactments can be seen as an attempt to review history and in particular the history of modern culture from an 'other' critical position, a 'different, temporal angle' (Schneider 2011). Add to this the embodied qualities of performance art practice and these re-visioning works create, through act and gesture, a radical reading of history in terms of class (Deller), gender (Smith) and race (Tribe).

In summary, the Notes for a Performance series can be considered alongside other chronopolitical works by artists such as Deller, Smith, and Tribe, in their application of re-enactment practice methods. Smoky Meeting and Weather Permitting reveal the temporal layerings, loops and cracks in the heritage sites and archives. The performances embody and affective re-imagining of the unknown histories and undiscovered narratives housed in the uncatalogued and overlooked collections. The Note for a Performance series adopts a fluid and playful relationship to these disordered collections, the uncatalogued photographs, incomplete documents, and redacted texts. The performances are devised, in their historical narrative and detail. The tableaux scenes enact a duality of reading and with that the ability to trigger a collective memory for the viewer. This duality reflects the contemporaneous potential in the archive collections and heritage site. The Notes for a Performance series is original in its scope because of its lack of historical detail, its failure to slavishly reproduce chronological historical documents and timelines. This re-imagining creates a ficto-factual construction of the past, collated known facts with unknown fictions. Reflecting on the relationship between historical fact and narrative fiction one can see these performances as something that sit restlessly between the past and the present, an awkward relationship between historical fact and contemporary fiction.

ENDNOTES

44 When referring to Affect as a philosophical term, I am using the definition initially developed by Baruch Spinoza and later expanded on by Bergson, Deleuze and Guattari. This definition places its emphasis of an embodied or bodily experience of one's place in the world.

45 Here I refer to Brechtian 'Gestus' theory, which applies representative gestures (often repeated) to theatre and performance as representative of social, political and cultural structures and situations. This performative theory places the gesture as a stylized movement which is often removed from the character or scenario. Brecht identifies performative gesture as a perceptible outward expression or gesture to represent a characters emotions (Brecht 1940). The 'Gestus' in Notes for a Performance – Revisioning a Smoky Meeting foregrounds smoke and the act of smoking as a gesture representative of the political, corporate and highly gendered nature of the Tetley archive, its history and the heritage building.

46 Alongside the initial performance at the Tetley Notes for a Performance - Revisioning a Smoky Meeting has been performed at; Temple Bar Gallery a contemporary gallery and studio complex in the heart of Dublin's Temple Bar district. Founded in 1988, as an artist run gallery and studio space, it aims to provide working studio space for artists living and working in Dublin. Alongside the studio complex it has a gallery curating contemporary art by leading artists working at a national and international level. The Holden Gallery, housed at Manchester School of Art in the original building was founded in 1880. The gallery space has remained an exhibition space since its initial purpose as the textile court, and has retained many of its original architectural heritage features. The Holden Gallery runs a programme of contemporary art and performance including the Interruptions series of performance and film-based commissions.

47 The definition of 'hardcore' as identified by Tony Horwitz in Confederates in the Attic – Dispatches from an Unfinished Civil War, relates to civil war reenactors whose attention to detail is such that it effects all aspects of their life; the food they eat, how they talk, authentic weight (malnourished) and other performative and embodied readings of the war.

48 Historical performance led re-enactments are mostly performed by amateurs and hobbyists and are rarely organised by cultural, historical or governmental institutions. These re-enactment societies often operate away from the gate keepers of culture, and their re-appraisal of the past, can in part counter established readings of history. The voices re-enacting the past are often individuals overlooked and relegated in terms of their reading of historicity. Although the majority of re-enactment groups consist of mainly white men, often part of the political right, through the performance re-enactment process they unintentionally democratise received readings of history, inadvertently partnering with black, feminist, queer scholars debating historicism in western culture.

49 Since the 1990's there has been a 'turn' away from received thinking associated with affect theory, as established through the history of philosophy, focusing on audience and readers affective response to theory. This 'affective turn' foregrounds an aesthetic, emotional, physical and embodied response to history and its theoretical study.

50 The Performative Turn also established in the 1990's refers to a social behaviour and our ability to understand and frame history through a 'performative' experience. The performative turn links to performance studies and looks to action and gesture as a non-artistic, expressive social behaviour, stressing the function of performativity as opposed to theoretical scholarly thinking. Here I apply the performance turn to practice working with archives and heritage sites in particular an embodied reading drawing on historical re-enactment. This performative practice moves away from received scholarly history to a material and visceral reading of social and cultural history.

51 A Mexican Wave is a moving 'wave like' effect created by large audiences at stadium events, often football matches and other sporting occasions. The en mass gesture is created by successive groups of spectators briefly standing, yelling, and raising their arms. Once complete the individual spectators return to their usual seated position in time for the next person to repeat the gesture. From a distance the impression is a 'wave like' motion, moving around the seated banks of the stadium.

52 Here I acknowledge Rebecca Schneider's use of the phrase "touching time" from Performance Remains -Art & War in Times of Theatrical Re-enactment (2011) in relation to Roland Barthes writings on theatre, performance and photography applying the metaphysical and physical through living stills and tableau vivant and there use of light, shadow and living composition.

53 Historian George Kernodle expands on this in 'From Art to Theatre: Form and Convention in the Renaissance' stating that tableaux were first performed in the middle-ages and were created in the belief that duplication of an image would extend its power. Tableaux Vivant otherwise known as Living Stills, a theatrical form that, in the middle ages was believed to create a 'duplication of an image' that would 'extend its power' (Kernodle).

54 Rainer Werner Fassbinder was a West German film director, actor, play write and theatre director working between 1968 and 1982. He was a prominent figure in New German Cinema and made over thirty-five films in his short career.

55 The Boiling Frog theory is often used in relation to change management and business strategy. It draws on the 'Boiling Frog' fable that states that if you place a frog in a pan of water and slowly bring it to the boil, the frog will gradually allow itself to be boiled to death. This links to the management of employees using the 'boiling frog' model to control change in large organisations. The imperceptible rise in temperature results in frogs, or in the case of business, employee failure to react or question there slow, but inevitable demise.

56 An open air or living museums seeks to reconstruct the physical history and landscape of the heritage sites they represent. The concept of an open air or living museum originated from Scandinavia in the late 19th Century. One of the first, is Skansen, an open-air museum and zoo representing Swedish life and culture prior to the industrial revolution. Notable open air and living museums in the UK include The Black Country Living Museum, Beamish Living Museum and Blists Hill Victorian Town. In the UK living museums often focus on industrial production, including performers employed to perform the roles of workers, domestic servants and agricultural labourers. Although heritage museums in the UK tend to focus on industrial history, there are examples of stately homes presenting living histories. For example, to mark the commemoration of 100 years since the end of the WW1 Dunham Massey became Stamford Military Hospital, as it had done 100 years earlier. For this the hospital layout, including medical wards, operating theatre and convalescence spaces was reconstructed in Dunham Massey House. Performers re-populated the drawing rooms and corridors of the house, representing the wounded soldiers, military nurses and doctors who would have lived and worked in the house during WW1.

57 Works re-performed included Bruce Nauman's Body Pressure (1974), Vito Acconci's Seedbed (1972), Valie Export's Action Pants: Genital Panic (1969), Gina Panes The Conditioning (1973) and Joseph Beuys How to Explain Pictures to a Dead Hare (1965).

58 Mark Tribe's Port Herron project is a series of re-enactment performances featuring protest speeches from the New Left movements of the Vietnam era from 1965 to 1971. Each speech re-enactment took place at the site of the original event, and was delivered by an actor or performance artist to an audience of invited guests and passers-by.

59 The Muster, a military term meaning a gathering of the troops for the purposes of inspection, critique, exercise and display. The Muster' (2004-06) saw Alison Smith invite intellectuals, activists, artists and queers to re-vision a civil war 'camp' ground with the tag line 'What are you fighting for?'. The play on the word 'camp' is a direct link to the queer and gender politics prevalent in Smith's practice. The performers invited to re-vision the camp clearly sat at odds with the traditional profile of re-enactors and re-enactment groups. 'The Muster' subverted established re-enactment structures through the performers chosen, the historical narrative context of the camp and the commune like environment in order to generate wider political debate relating to gender politics, race and patriotism around increasingly antagonistic and inflammatory debates on immigration and nationalism.

60 Jeremy Deller's re-enactment of the Battle of Orgreave (2001) included historical re-enactors and two-hundred former miners (who had been part of the original conflict) in a re-staging of the dispute between miners and police in 1984. The re-enactment outsourced the performers working with the original communities alongside amateur re-enactors from local history groups.

61 Adrienne Rich was a poet and feminist writer whose writing during the 1970's and 80's influenced the second wave feminist movement in New York at the time. As a mother of three and gay woman she is credited with articulating the oppression of women and lesbians to the forefront as part of her poetic discourse, alongside her collection of essays titled, Of Woman Born: Motherhood as Institution and Experience (1976).

On Cinema:
Material and Cinematic Tropes
of Pastness.

.Smoky Meeting and Weather Permitting
adopt both cinematic tableaux and meta-narrative texts, in order to mine a collective, cinematic
The mist is low and creeps across the footpath, layering every-
thing. Where there was light on the down-bellow water a few moments ago, it is
memory of the past.
suddenly lost in the fog and mist as the occasional cars cut across the landscape.

For Anne Whitehead memory is "historically conditioned … not simply handed down in a timeless form, from generation to generation, but that it bears the impress or stamp of its own time and culture." (Whitehead 2008 p4) And it is this, temporal layering montaged with cinematic references, to impart a collective memory in the viewer, that the Notes for a Performance series considers.

On Cinema – Material and Cinematic Tropes of Pastness examines the research practice with emphasis on memory and its relationship to cinema. It considers how the use of cinematic tropes can coalesce cultural references and historical material to build a ficto-factual remembrance in the performance
A pale-yellow
works. On Cinema focuses on how the performances appropriated cinematic tropes to elicit, in the
Volkswagen Beetle winds its way along a narrow ribbon of road besides the glassy
'mind's eye,'[62] a collective and affective memory of the past for the audience.
black surface of a placid lake, flanked by jutting cliffs of granite. The car is

a yellow dot that winds its way through the starkly silent country hardly ever

passing another vehicle[9].

On Cinema considers the role of film in representing the past and how cinematic mnemonics[63] inform and create ficto-factual remembrance for the viewer. This section links practice methods with identified texts and thinking on memory and cinema, breaking down into two parts;

    I   COLLECTIVE MEMORY; EMBODYING THE PAST THROUGH CINEMA.

    II   IN THE MIND'S EYE; CINEMATIC MEMORY.

Both sections consider how performative and material tropes of the past, manifest in cinema can transpose the agency of the performance experience creating an, in part, fictitious collective memory for the viewer. The text frames a critical reflection of the practice methods, in relation to collective memory[64]. It considers how material tropes of the past, manifest in cinema, can transpose the agency of the performance experience creating a ficto-factual and collective memory for the audience.

8   Extract from the screen play for The Fog by John Carpenter (1980).
9   Audio description from the opening credits, The Shining Dir Stanley Kubrick (1980).

The performance works present smoke, fog and mist as mnemonics representative of the lost and

disregarded histories in the heritage sites and archives. Smoke was used in Smoky Meeting to obscure

and cloud the performance mise-en-scène. In this sense smoke was a disruptive performative device,

I open the door from the corridor. I blink adjusting to the light. Across

obfuscating the gallery space, enhancing the audio and focusing audience attention on the affective

a sea of haze, I find myself in a boardroom, rectangular, oak-panelled.

experience.

The smoky

A fug hangs in the air. Shafts of light cut through the film. Impenetrable

environment was further enhanced by spot lighting, reminiscent of film noir cinema and cabaret

smoke drifts, wisps and curls in the beams of the spotlight. Creating amorphous

theatre.

shapes with its patterns.

The spot lighting, searched through the gallery space, partially illu-

minated the smoky meeting and performers within it. The mise-en-scène drew on cinematic tropes

associated with Film Noir alongside classic films such as Sidney Lumet's 12 Angry Men (1957) and

Andrei Tarkovsky's Stalker (1979) creating a high contrast and black and white tableau. The perfor-

mance space was constructed as if it were a film set or rehearsal studio, casting the audience as

Things

witnesses to the scene. The staging invited the audience into the space incorporating the audience

are half seen, like a half-remembered song. Opaque realities in a gallery space.

into the space, as if they had stumbled into a film set or walked into a table read by mistake.

Invisible performers and audience. Smoke, lights, sounds, city.

LEFT:

Figure 25.   Adkins, L 2017. Smoking Men. (Performance
              Portrait) The Tetley.

Fog and mist were appropriated in Weather Permitting as representative of memory and remembrance, drawing explicitly on the first climb to the summit of Black Combe on the 11th of November 2018, coincidently the Armistice Centenary of World War 1. The initial attempt to reach the triangulation point on the summit, in fog, established a narrative thread in the performance script which drew on cinematic tropes associated with threat/horror and its relation to landscape, terrain and extreme weather.

Black Combe draped in lowering fog, the trig point on its summit a small dark stone. The mound curves gently, rising out from the landscape below. Green fields spread out below in the distance, then they too are gone in the damp of the thickening mist and fog.

The script appropriated and repeated extracts from the screen play The Fog (1980) by John Carpenter and existing audio description from the opening credits of Stanley Kubrick's The Shining (1980). The cinematic references triggered a shared collective memory in the viewer, whilst it also shaped the performance narrative. The script montaged existing audio description taken from the commercial films with audio description generated from the multiple climbs to the summit. This collating of first-hand experience with cinematic narrative created a contemporaneous reading of the landscape, one that wove fiction, topography and heritage together.

A pale-yellow Volkswagen Beetle winds its way along a narrow ribbon of road besides the glassy black surface of a placid lake, flanked by jutting cliffs of granite.

The car is a yellow dot that winds its way through the starkly silent country hardly ever passing another vehicle[10].

The work referenced the scientific elemental structure of fog and mist, low-lying visible miasma created by its relationship to nearby bodies of water, as representative of the heritage of the marine, agricultural and industrial landscape drawing links to topographic writings, local history and remembrance. Here fog and mist were representative of past mistakes and buried ghosts, a miasma that encroaches and permeates the present through the performance text*.

Looking down from the hillside, the mist is creeping across. Where there was light on the distant water a few moments ago, it's now enveloped by mist. The peak of Black Combe is just a ghostly outline against the cloud. Looking upwards, it's white. Thick white, moving, drifting white. A shape moves, ghostly, unreal. As the wind picks up, no view. Only white. White above us. White behind us. White to either side and white ahead…

LEFT:
Figure 26.   Adkins, L 2019. Notes for a Performance
              – Weather Permitting. (Performance
              documentation) Art Gene.

OVERLEAF:
Figure 27.   Adkins, L 2018. Notes for a Performance
              – Re-visioning a Smoky Meeting. (Performance
              documentation) Temple Bar Gallery Dublin.

10   Audio description from the opening credits, The Shining Dir Stanley Kubrick (1980).

p121   On Cinema: Material and Cinematic Tropes of Pastness.

COLLECTIVE MEMORY; EMBODYING THE PAST THROUGH CINEMA.

Freud's exploration of memory was not concerned with the original event that triggered the memory but "the process of remembering itself." (Whitehead 2008 p91). He understood the act of remembrance as a narrative form in its own right, describing our earliest memories as, "not the genuine memory trace but a later re-vision of it, a re-vision which may have been subjected to the influences of a variety of later psychical forces." (SE III: p152; original emphasis Whitehead 2008 p91) Freud's re-visioned memory, as a result of external factors, is evident in cinema's representation of the past. This is a collective representation, constructed out of sociopolitical thinking, culture and the technology of the time. This contextual memory created alongside external factors is referred to, in this section as, 'cinematic memory'[65].

A silhouetted man walks towards the window, in the thick air the distant city lights pierce the darkness. His hands stuffed into his pockets, unhurried he raises a cigarette to his lips. Lips thin as they tighten around his cigarette, suck, a draw, a drag.

Cinematic memory is constructed from multi-layers of remembrance; the original moment of watching the film, the retrospective, cultural and collective memory of the film and finally the affective and embodied memory, or how it made us feel. This layered remembrance is created not only from the simple act of watching but a collective, cultural remembrance of the film. This creates both a nostalgic and narrative memory which can, at times come from a received reading of the film and not the direct experience, this coalesces with the personal, creating a transmission of affect as discussed in On Performance.

Smoky Meeting performed a ficto-factual remembrance that required the viewer to draw on collective cinematic references, alongside lived experience as a means to make sense of the scene in front of them. To create, in the minds' eye a collective memory through a series of cinematic narrated tropes. Artist Sam Meech reflected on the ficto-factual experience drawing on his personal cinematic memory that the performance suggested to him,

> "It's cinematic by virtue of the fact that it deals with light and shadow, and depth, there's a huge sense of depth you've got by putting the haze in the room and also the performers smoke. The back light creates a strong silhouette, so immediately you've got these Film Noir impressions. A sort of desaturation of the colour.
>
> Thinking back on it, there aren't colours that are leaping out to me, it's more tones and shadows that are coming. So, it starts to put you in this sort of space of 1940's Film Noir because it's as much about what you can't see as it is what you can see and the affect that actually has on trying to identify who was actually speaking.

That was quite difficult, in a playful way, you could lose track of what was happening around the room. There was a certain threshold at which it became difficult to make out someone's face, so the characters all became … I was going to say non-descript … but that's the wrong word, but that there's a sense that the actual identities are hard to grasp.

One of the key cinematic references for me was; Andrei Tarkovsky's Stalker. This is not actually, even a film I've seen! But I think I have cultural references when I've not even actually experienced them. Do you know what I am talking about?

Even if I have not seen it, the second or third hand distribution of those works, whether it's a still image or clip or even parody are so strong. So strong that the idea of a character in the mist, illuminates any clear boundaries and also the mist itself suggests another space, not quite a real space.

The strange thing that you had with the gallery was that the smoke was in part produced by a hazer and in part from the performers and so the audience had this sense of; are they generating this other worldliness or is it just something that they are inhabiting?

Perhaps … I think that it was an overlap of the two.

The Tarkovsky thing, the mist suggested an otherness. That this act is taking place at the end of something or at the end of somewhere. Or in-between somewhere.
MEECH 2019

LEFT:
Figure 28.   Adkins, L 2018. Notes for a Performance
             – Re-visioning a Smoky Meeting.
             (Performance documentation) Temple Bar
             Gallery Dublin.

p125   Collective Memory; Embodying the Past through Cinema.

In applying transmission of affect to the performance works (as outlined in On Performance) I reference both Bergson's Habit, Pure Memory and Proust's Voluntary, Involuntary Memory. For Bergson memory is separated into two parts; Habit Memory an embodied memory and Pure Memory the survival of personal memories in the subconscious. Habit Memory exists through repetition, this is a memory that "accumulates through the body" (Whitehead 2008 p103) a form of affective memory instilled through habitual, embodied actions and repetitions.

Proust's Involuntary Memory foregrounds the senses. In particular smell, taste, and touch as a potent signifier of past experiences and personal memory. This embodied memory has the ability to induce emotion, sensation and physical response. In terms of cinematic memory this involuntary memory is triggered by the affective mediation of film narrative, mise-en-scène and action. Involuntary memory combines image and experience, memory with affective sensation and emotion. It is "grafted in the actual body of the narrator." It is "profoundly and irreducibly physical." (Whitehead 2008 pp 89,105).

Involuntary memory triggered by cinema has the ability to induce emotions, fear and sadness. Consider the phrase, "this film will make you laugh, cry and leave the cinema tapping your feet" or the tag line "to avoid fainting, keep repeating: 'It's only a movie, only a movie, only a movie...' " [66]

The Notes for a Performance series positions cinematic memory alongside involuntary and voluntary memory. That cinematic memory embodies both the consumption of the past alongside a received mediation of history and culture. The affective transmission of affect through cinema draws on both involuntary; physical, suggestive and emotive and voluntary; cultural, historical and political.

For the audience the smoky environment became an embodied manifestation of a recent past, a past that some had experienced, but for many a ficto-factual memory generated through the memories of others. Not a real, 'pure' experience, but one mediated through cinema and culture. The transmission of affect was challenging and disorientating for the audience, resulting in conflicting responses; worries of passive smoking, safety and a general loss of institutional control, limited visibility and claustrophobic air quality.

James; A single beam of strong light cuts through the haze. Smoke hangs across the paintings. The stare of the men, softened, shrouded. He sits upright, straight backed and alert. Focused and looking into the distance. A cloud of smoke spiral from his open mouth, curling up in front of his face and dissipating into the darkness*. Light catches the smoke as it travels, particles glimmer and dance, stirring in the shaft of the spot-light. Oak panelled walls frame his portrait. Suited and elegant.

For some it was a visceral experience, an intensely smoky space, offering an oddly nostalgic experience countered by and reminiscent of recent history and youth. For the younger audience, the smoky meeting was an alien experience that proffered limited reference points for direct experience yet, formed part of a received collective memory. Finally, for a few smokers, the smoky meeting was a commemorative experience, an opportunity to unapologetically inhabit a smoky space, unconfined by regulatory social norms.

He looks to his right. Right hand raised, lightly holding his cigarette between his index and middle finger. Smoke drifts up from the cigarette and across his face. As it circles, he exhales smoke through his nose. He is young, with clear, bright hazel eyes, hair pulled back and swept to the side. Right to left. Spot lights highlight his profile, cheekbones and jaw defined in high contrast. The light casts shadows on his left side, creating shade and blackness in his form. Warm tanned skin. White shirt open at the neck.

When considering transmission of affect, created by the Notes for a Performance works, Gustave Le Bon's study of crowd dynamics acts as an apt reference in particular in relation to the ten male performers in Smoky Meeting.

> "Whoever be individuals that compose it, however like or unlike be their mode of life, their occupations, their character, or their intelligence, the fact that they have been transformed into a crowd outs them in possession of a sort of collective mind (âme collective) which makes them feel, think, and act in a manner quite different from that in which each individual of them would feel, think, and act were in a state of isolation."
> LE BON 1895

Applying the theory of crowd dynamics and suggestibility to the performers and smoky environment requires consideration on two levels; Firstly, the performers developed a collective agency through the act of smoking in a non-smoking cultural institution [67]. This introduced a nonconformist shift in the performer's behavior and their relationship to the cultural institution. It was a collective rebellion, directed by the simple act of smoking. Secondly, the all-male cast, created an unmistakably masculine performance tableau. A representation of patriarchy and manhood [68], transmitted through the

group's actions and relationships alongside their physical presence in the performance space. A representation of patriarchy and manhood [68], transmitted through the mance space. A glimpse or suggestion of a shape, the contours of a man, square, broad shouldered yet softened and ghostlike. Figures shrouded in smoke and haze. A face, the contours of the disembodied voices. Softened and ghostlike.

The unapologetic maleness of the cast, partnered with the act of smoking in a public space, presented a 'unreformed' iteration of the heritage site, its industrial and corporate past.

Gradually the smoke and haze dissipate, gradually they come into being. Features become defined, clear, hard-edged. The fog of doubt lifts and the room revealed.

Weather Permitting presents authentic performance dynamics through the outsourcing of the radio transmission to Furness Amateur Radio Society (FARS) members Mark Wickenson, Nick Gregory and Chris Leviston. This allowed for an existing, crowd dynamic to inform the performance transmission, establishing authenticity in the dialogue, technical dissemination and articulation of the performance script. The multiple readings of the landscape were manifest as distant voices, united by a shared technical skill set and collective energy. A dynamic that was created through the groups'

The fog cuts across the landscape as lights blink through the mist. Enveloped

common interest in amateur radio broadcast, local knowledge of the region and the love of the land-

in fog and mist I stand in silence, through the mist I hear the church bells ring-

scape*.

ing from the valley, bellow. Where there was sky there is now fog. Nothing but

whiteness and wind. One minute, remaining still on the hillside, remembering.

Then in just one moment, it vanishes[11]

The analogue short-wave radio transmission introduced a fragmented and disruptive force to the performance that can be viewed alongside the material tropes of smoke, fog and mist. This created a distant poetic voice re-mapping the heritage landscape and histories remembered. The short-wave radio format and transmission linked directly to key references in the performance script; DJ Stevie Wayne's late-night radio broadcast from Antonio Bay KAB Radio 1340 from the film The Fog directed by Carpenter (1980). The radio transmission of the performance, as a lone voice or voices refracting from the layers of electrically charged atoms in the earth's atmosphere became a motif for lost and/

I'm

or overlooked histories and voices echoed in the land and seascape, forgotten stories and silent peoples.

Stevie Wayne and this is KAB, Antonio Bay, California. Almost midnight. In five

This also echoed the overlooked and disregarded archive collections at Barrow archive services.

minutes, it'll be the 21st of April. One hundred years ago on the 21st of April,

out in the waters around Spivey Point, a small clipper ship drew toward land.

Suddenly, out of the night, the fog rolled in. For a moment, they could see noth-

ing, not a foot ahead of them. And then, they saw a light. It was a fire burning

on the shore. Strong enough to penetrate the swirling mist. They steered a course

toward the light. But it was a campfire, like this one. The ship crashed against

the rocks. The hull sheared in two. The mast snapped like a twig. And the wreckage

sank with all the men aboard. At the bottom of the sea lay the Elizabeth Dane with

her crew, their lungs filled with saltwater, their eyes open and staring into the

darkness. And above, as suddenly as it had come, the fog lifted, receded back

across the ocean and never came again. Twelve o'clock …. (Carpenter 1980 p2)

11   The final sentence "Then in just one moment, it vanishes", is an extract from the screen play, The Fog, Directed by John Carpenter (1980).

> "History without breaks in time, if visually translated would look something like a filmstrip run through a projector without a shutter: a blurry projection of figures, objects, or locations with no defined form"
>
> KERPIUS 2008 p41

Cinematic tropes [69] used in the performance works act as a visual shorthand eliciting a collective, embodied and affective response for the audience. The visual image of smoke, mist and fog prompts an embodied remembrance of smoky bars and corporate meetings alongside cultural and cinematic references to film noir, crime, suspense and horror. Smoke, and the act of smoking creates a visual metonym, prompting a voluntary memory of recent history and an involuntary memory informed by cultural reference. Cinema's use of fog and mist to obscure and disrupt narrative, positions the miasma as a tool to make sense of problematic histories and the unknown.

Looking ahead along the path, the fog drifts in from the right, the mountain peak is a ghostly outline against the cloud. The fog comes ever closer, swirling, swallowing up and engulfing in its damp …whiteness.

In cinematic terms our understanding of fog and mist is representative of a dark past, a past that weaves, obscures and fragments. As outlined in the introduction to this thesis, fog and mist in allegorical terms, extends to the WWII code name 'Nacht and Nebel', *Night and Fog* and those who were the victims of the German decree referred to as 'Turned to Fog'. Weather Permitting explicitly appropriates these atmospheric miasmas alongside the cultural and historical references associated with it, to uncover the historical variables and omitted (uncatalogued) events in the heritage sites and archives.

Looking upwards, its white. Thick white. Moving, drifting white. A shape moves. Ghostly, unreal. As it emerges from the fog its form becomes apparent. One solitary figure…

In Smoky Meeting, cigarettes, combined with the haze machine, create a false atmospheric state in which the performance is played out. For the audience the experience was as if they had unexpectedly walked onto a film set or broken the fourth-wall during a stage play. The smoke and act of smoking create an historical tableau, an impressionistic image of a past that we recognise through cinema and collective memory. It is both a lived, pure memory as well as a, habit memory of the atmospheric state of a smoky room. Here smoke has the ability to, quite literally, "blur our understanding and memory of the past." (de Groot 2015 p) The embodied nature of this material trope seemed to coalesce with the audience as Jerome de Groot refers to as, "want(ing) smoke to get into their eyes, in order that they might see more clearly." (de Groot 2015 p)

In reference to the Notes for a Performance series the works look to cinematic readings of history, to create a kind of 'cinematic time travel' where collective, involuntary memories are visualised and embodied for the viewer. A re-framing of the past in the present. This reading of history is created through still and moving images, of real and fictitious moments which are 'seared into the public consciousness." (Lee 2008 p5) This is as part of a socio-cultural, collective understanding of history. This memory is anchored in modern cinema's power to re-vision history, constructing historical narratives and eliciting collective memories using contemporary visual tropes.

Cinema's reading of history can be considered on several levels. Firstly, cinema offers us a formal, theatrical representation of the past, a rendering of history through staging, costume and speech. Secondly, as a time-based medium it is temporal, resonating with the socio-cultural context in which it was created. (For example, an adaptation of a period piece from the 1980's brings with it cultural associations linked to the time it was made, such as narrative, costume and film quality). Thirdly, cinema can be repeated, offering up the same montage of images and narrative, time and time again. This can be seen as a meta-narrative bringing with it a disruption of temporal and linear reasoning, with every new screening there is a new reading of the story and the context within which it was made.

Deleuze's writing on cinema and time is of relevance when considering the audiences' relationship to the past and how film repeats historic narrative. Deleuze says that cinema is a technology which allows the audience to passage from human to the inhuman. For Deleuze, technology is defined as any repeatable or regular practice that maximised efficiency of life. Claire Colebrook clarifies Deleuze's definition of cinema as a technology saying, "cinemas status as technology in history is exemplary. The cinematic distribution, manipulation and re production of images have allowed us to see more while perceiving less (…) Cinema bears the potential to free thought and perception from technology through technology." (Colebrook 2006 p12). This can be described as cinemas ability to coalesce the past with the future, fixing it through technology into regular and repeatable units. This coalescing of history and the past, in the form of the screening and re-screening films, can also disrupt linear and temporal narratives of the past, which can be seen as a form of re-visionings. Deleuze says that cinema offers a re-visioning of historical images and actions, he sees it is an allegorical tableau, which stimulates an affective reading of the past in the present. In this instance, cinema is a technology that allows us to witness history in an embodied manner; through technology we can experience a re-visioned reading of the past.

Bergson's critique of cinema [70], that it 'intensifies a laziness of human life and thinking", (Colebrook 2006 p12) is countered by Deleuze who offers an alternative and more positive reading of cinema, that cinema has the potential to free thought and perception from technology – through technology – because, for Deleuze, we (humanity) are also technology. Deleuze believes that cinema cuts reality into sections and then recomposes it into "spiritual automaton" (Colebrook 2006 p16). In other word's From high up on the left, two narrow beams of light break it is a 'seeing machine' in which the camera eye liberates us from our own body, allowing for 'inhuman' life and perception.

through the fog, like the arms of divers, or a pair of compasses. The hill rises up gently to the left and to the right descends. The surface of the triangulation column disappears into darkness as my shadow moves over it, only to emerge again into gleam and glimmer, a piece of silver in the mist. A line of gold forms the horizon, where sea meets sky. Where the beams of light meet the sun it dazzles. The beams continue upwards in straight lines, intersecting and forming the shape of an X. A soft edged ball of blue light encloses the X shape. A shiny translucent, rounded form, which shimmers and glimmers. Ripples of purple, diamond white, shades of violet and mauve. Ever changing shapes and colours, around the centre diamond, amber, sapphire and rose gold. [12]

The use of repetition is evident in the screen writing techniques of the films Rashamon directed by Akira Kuosawa (1950) and Last Year in Marienbad directed by Alain Resnais (1959). Additionally, this meta-narrative process was applied to the Notes for a Performance script writing to create a cyclical narrative that evolved with each repetition. The script writing process used language and gesture to play and repeat the past in the performed present. Here repetition was used to create a form of future vision, an 'all knowing' eye from the past into the future. This cyclical memory structure is described by Anne Friedberg in Window Shopping: Cinema and the Postmodern as time travel which "allow(s) the protagonist to rehearse the known past with the possibility of intervention and to foreshadow concerns about and fears of the future, with the benefit of hindsight" (Friedberg 1993 p106).

In this sense films like Last Year in Marienbad and Rashomon 'mine the gaps' [71] between an individuals known history through personal and private accounts and a shared collective remembrance defined through cinema. It is the way in which these films imagine the past, from all perspectives, that creates a dislocation from temporal logic. Christina Lee considers how history is refracted through the cinematic lens and how this cinematic memory of the past is, "pieced together from fragments of history and imagination, making the simplistic division between fact and fiction, objective and subjective and history and memory a tenuous one." (Lee 2008 p5) This ficto-factual reading of history and the role of memory as its informant inherently questions the validity of how history is created in cinema.

12   Audio description taken from a film documentation a climb to the summit of Black Combe and the line of sight from the triangulation point on 25th November 2018.

Historical narrative in the form of film and TV mine the gaps of the past, the areas that historians and academics cannot determine. In the Notes for a Performance series the relationship between historical fact and cinematic fiction is fluid creating a perpetual slippage in the narrative. Phillippa Gregory writes,

> "But is it not the imposition of the order of a story on historical facts the making of a lie? Am I not picking out from the enormous range of facts of that year the very few that I can thread together to tell, even to prove, the story that I want to write?" (2005 p242).

To understand how cinema represents memory, we must also understand the role of historical film as a tool to document and re-vision the past. Historical film[72] presents a cinematic construct of the past that envisages not only a place and time that the audience cannot access, it also enforces and at times challenges historicism. In History on Film/Film on History the writer Robert Rosenstone states, "The history film not only challenges traditional history, but it helps return us to a kind of ground zero, as sense that we can never really know the past but can only continually play with it, reconfigure and try to make meaning out of the traces, it has left". (Rosenstone 2006 p247) Ultimately film in the form of period drama, bio pics or religious epics are all modes of historiography, they reconstruct and question the writing of history in a fluid, imaginative manner. They present narratives that although they claim historical authenticity, often have un-reliable narrators, biased political agendas and questionable source material. This is not a fixed history but a history that is malleable and, one could argue, corruptible.

The Notes for a Performance works interrogate the catalogued known and the uncatalogued unknown in the archives and heritage sites by utilising cinematic tropes. The use of smoke, mist, fog is partnered with audio descriptions of these miasmas to establish a cinematic language in the work.

`The mist is low and creeps across the footpath, layering everything. Where there was light on the down-below water a few moments ago, it is suddenly lost in the fog as occasional cars cut across the landscape.`

The performances re-imagine the catalogued visible and the uncatalogued invisible in the archive, drawing on cinematic tropes, language and location to trigger an affective reading in the audience. Research focused on the un-catalogued in the archives and collections, for example letters and diaries by unknown authors, unidentified drawings, paintings and photographs and redacted texts. The archive collections were disorganized (Tetley[73]) unvalidated and dispersed (Barrow and South Lakes[74]) representing a fragmented transition between the past and the present. When working with incomplete heritage archives it was the liminal nature of the collections that allowed for the slippage between the known and unknown. The performative re-visioning 'mined the gaps' between the visible and invisible in the archives. It is the mediation between factual and fictional remembrance, revealing little known historical narratives and lost voices, that allow for new and original readings of the past.

`The white ceiling is long a low, with white`

painted beams, Three chandeliers a line of ten glasses, clear tumblers for water, ashtrays at regular intervals. Gentlemen and directors, a family likeness perhaps, balding, suited, bespectacled, some in academic gowns, one of scarlet. The older man strikes the match, holds the flame to the cigarette, reflection gleaming on the lens of his glasses, on the table, clear tumblers for water, ashtray at regular intervals. Inhales, cigarette to the right of his mouth.

The Notes for a Performance series utilized material tropes of smoke, fog and mist, a cinematic representation of pastness, remembrance and the forgotten. These material tropes drew on cinematic language and imagery, directly referencing cinematic genres of Film Noir and Horror.

I saw the fog last night, out in the ocean, in the distance. It was glowing. There's something different about this fog.

Smoky Meeting created a transmission of affect for the audience evoking both voluntary and involuntary memory by combining real experiences (the performance moments) and received histories (the archive and site) with cultural collective references from film and cinema. Creating a ficto-factual reading of the archive. . Both works worked with outsourced performers, maximizing the groups' collective skillset and energy as part of the authentic performance experience.

The fog is leaden and laden

Radio transmission, via short wave radio, further referenced cinematic language in Weather Permitting.

On the way down, the view of the valley opens up, edging out from under the dark grey cloud. Fells sweep up to the left and right. In the valley, rolling green fields divided by narrow roads, two farms, and houses, and the glimmer of light, reflected in mist and distant water.

The audio, acted as a fourth material trope representative of multiple voices, stories and peoples associated to the heritage site, landscape and archive. The relationship between smoke, fog, mist and the performance script presented a highly cinematic articulation of the performance moment.

A car, a yellow dot that wends its way through the starkly silent country hardly ever passing another vehicle. Green fields spread out below in the distance, then they too are gone in the damp of the thickening mist and fog.

And it is this relationship, between cinema and language that will be further expanded on as part of; On Text – Repetition, Repetition, Repetition in section three of the thesis. On Text builds on the cinematic to understand how the performance scripts adopted a cyclical structure and repetition to articulate a ficto-factual, collective remembrance for the audience.

ENDNOTES

62   Here I use the definition of 'mind's eye' to describe the visual and mental act of visually recollecting an event. To create a tableau image in one's 'mind's eye', is to create a mental picture of a past moment drawing on received and collective memory.

63   Here I use the term, Cinematic Mnemonics, to describe tropes commonly used in film as a short hand visual communication. These tropes, for example mist and fog to represent the unknown, are so commonplace in cultural language that they represent a pattern of ideas or associations which assist remembering a real or cinematic narrative.

64   Here I define collective memory as a remembrance or vision of the past, a 'shared' or 'cultural' memory performed through interaction and communication between smaller and larger cultural groups in this case the performers in 'Smoky Meeting' and the arts and heritage organisations I worked with.

65   Here I am referring to contemporary cinema from 1950 to present day. This cinema is predominately based in America, Europe and Asia and draws on films that explicitly explore memory through cinematic techniques and structures. Films directly discussed include Rashamon (Kurosawa 1950) Hiroshima Mon Amour (Resnais 1959) and Last Year in Marienbad (Resnais 1961). Interestingly both Rashamon and Hiroshima Mon Amour explore post WW2 Japanese history and traumatic memory and so this is referenced but not fully explored in the text.

66   This cinema poster tag line is taken from the 1972 exploitation horror film, The Last House on the Left directed by Wes Craven. This film tells the story of abduction and rape of two young women as part of a revenge crime and is based on the 1960 film by Ingmar Bergman, The Virgin Spring.

67   Notes for a Performance – Re-visioning a Smoky Meeting has been performed at The Tetley, Leeds, Temple Bar Gallery, Dublin and the Holden Gallery, Manchester School of Art. These institutions include public funded and artist-led gallery spaces and an artists studio complex. The Holden Gallery is part of Manchester School of Art at Manchester Metropolitan University and so the three institutions represent a breadth of organisational structures and cultural groups.

68   It must be noted that, in recent years the norm of exclusively white, male board meetings has been the subject of intense discussion in relation to gender and diversity. As a result of this political discourse there have been wide ranging calls to rebalance representation of women and ethnic groups across society. This in turn has triggered a formidable backlash from the right wing, resulting in a number of populist political parties gaining power. Although, this is a subject of noteworthy consideration, this thesis will only acknowledge these clear links between the current political discourse and the performance re-visioning.

69   A trope is a cinematic convention, a sort of visual shorthand or metaphor for conveying a concept. It is defined by The Art Direction Handbook for Film as "a universally identified image imbued with several layers of contextual meaning creating a new visual metaphor".

70   Henri Bergson's Habit Memory theory identifies automatic behaviour and the habitual repetitions of actions and movements in the construction of memory. Habit memory is associated with a physical, embodied memory. In the performance works I position habit memory alongside affective memory, foregrounding physical and emotional memory in the performance mis-en-scéne and language.

71   Here I use the term as defined by Christina Lee in the book, Violating Time – History, Memory and Nostalgia in Cinema. Mining the gaps refers to an unknown historical moment, one where material documentation is missing and a more speculative approach to history is applied.

72   Here I am referring to the term historical film as defined by Robert A Rosenstone, in his book History on Film/Film on History (2012). Rosenstone considers film as historical source material in order to understanding the past in the contemporary. He argues that, in order to understand history now we must look to film and in particular film that exhibits history as a means to understand how we makes sense of the past in the present.

73 The Tetley archive was a disorganised collection of photographs, recipes, reports, memo's, private letters and diary entries house in The Tetley's basement and at West Yorkshire Archive services.

74 Both Ben Lomes and Abe Masson were artists living and working around the South Lakes in the mid twentieth century. They were both landscape painters documenting the industrial and agricultural history and heritage. of the region with a focus on the land and seascapes of Barrow-in-Furness and the surrounding South Lake District. Barrow and South Lakes Archive hold collections of both artists, which range from oil and watercolour paintings, pencil and charcoal drawings.

Smoky Meeting and Weather

Permitting were constructed using a cyclical narrative structure that assimilated past, present, and future tense. Working with a professional audio describer[75], audio description writing techniques informed the writing practice throughout the rehearsal process. At times the dialogue was in sync with the action and at times it was out of sync, operating just before or after the performative gesture. The performance scripts were not fixed or absolute, they moved in and out of time frames, disrupting and questioning the reliability of the performance moment witnessed. As the audio description was assimilated into the performances the descriptive language subconsciously influenced the behaviours, gestures, and choreography of the performers. This meta-narrative created a fluctuating

Looking ahead along the path, the fog drifts in from the right.

chronology, articulating multiple and nuanced readings of the performative moments as part of an

Black Combe peak is a ghostly outline against the cloud. The fog comes ever closer,

anachronic timeline.

swirling, swallowing up and engulfing in its damp … whiteness

Audio Description, also referred to as 'visual description', is a supplementary narrative layer used by blind and visually impaired audiences. For a partially sighted and blind audience audio description

From this view-

verbally articulates visual imagery in the form of gesture, action, scenery, and costume. It is voiced

point it is possible to look out into the failing light, towards the hillside,

alongside the audio narrative representative of imagery, action, and composition.

black under an expanse of dark fog and scudding clouds. Dotted along the tops of

the hillside, trees and bushes. Nearer to here, the lighter shapes of ruined burial

mounds. The wind sweeps the bare branches of a tree to the left.

For sighted audiences,

watching a performance or film, this additional narrative track creates a metanarrative, explicitly

It is black, in the encroaching fog. Beyond the trees,

detailing the performance action and staging alongside the visual imagery, creating supplementary

out into the distance on the right is the grey-blue glimmer of water, reflecting

interpretations of the performance.

the leaden light of the fog. The fog is leaden and leden. On the way down, the

view of the valley opens up, edging out from under the dark grey cloud. Fells sweep

up to the left and right. In the valley, rolling green fields divided by narrow

roads, two farms, and houses, and the glimmer of light, reflecting in mist and

distant water…

On Text:
Repetition,
Repetition,
Repetition

Figure 31.   Thomson Newspaper Ltd. (1963).
             Sunday Times, February 10th, 1963
             Issue. The Tetley Archive Leeds.

When working with the heritage collections, the research methodology adopted an anachronic structure which was concerned with the unidentified and unknown voices in the archives. The script spliced, layered and looped historical documents with cinematic fictions and audio description of events and gestures as they unfolded. In the case of The Tetley the archive contained test notes, minutes from meetings, executive correspondence, advertising, and staged photographs of senior management*. In response to this the Smoky Meeting script montaged a fragmented assortment of document extracts, phrases, and descriptive dialogue. Often phrases or words were spliced with `Cigarette raised to lips,` cinematic language, fragmented, and recurring in its structure. The line, "Cigarette raised to lips, `a suck, a draw and drag` a suck, a draw and drag" is layered and lopped throughout the script.

These phrases and sentences are voiced by multiple characters and in multiple variations. Cigarette raised to lips, a suck, a draw and drag This narrative method creates `Cigarette` a disjointed and unsettled scene, highlighting points of disconnect between the archive and its history, `raised to lips, a suck, a draw and drag Cigarette raised to lips, a suck, a` the now and the then, in the case of the Tetley archive, the corporate and the private. `draw and drag`

On Text considers how audio descriptive writing methods can create metanarrative performances that extend the historical variables in the heritage archive, sites, and landscapes. It discusses how the practice methods, using audio description, can embody the historical collections, creating metanarrative texts that simultaneously articulate the past, present, and future. On text looks to Giulio 'Delminio' Camillo's Memory Theatre[76] design and Lullism[77] as stimulus for the cyclical metanarrative structures in the performances. The performance scripts repeatedly enact the archive and historical landscapes, drawing on remembrance and recall through an embodied and affective immersion into the heritage collections. This audio descriptive articulation is evident in the repetitive 'voicings' in the performance script, voices that layer, loop, fold and crack with every recitation. On Text considers how descriptive memory writing can construct meta-narrative performance texts that disrupt any preserved chronological order in the archive, reflecting the true and disordered nature of the collections. The meta-narrative practice method allows the performance scripts and subsequent publication text to simultaneously bear witness and document the live moment. On Text breaks down into.

I   REVISIONING A MEMORY THEATRE.

II   METANARRATIVES, REMEMBRANCE AND RECLAMATION.

III   TRAUMATIC MEMORY & THE ARCHIVE.

Revisioning a Memory Theatre explores the metanarrative performative structures in Notes for a Performance in relation to the esoteric philosophy Lullism with a focus on Ramon Lull's interconnected revolving, wheel diagrams. Alongside this, Giulio Camillo's philosophical writings and design for a Memory Theatre[78] are discussed. Developing on from Camillo's Memory Theatre, Simon Critchley's philosophical novel also titled Memory Theatre offers further metanarrative reading with a focus on re-imagining the past and repetitions of history. Critchley's novel expanded the practice `'At Hodbarrow Point', a sign reads, 'the power of the` methods in relationship to how artists can work with historically ambiguous histories, heritage `tides had to be tamed to protect the mines from the sea.' After two failed attempts` archives, sites, and landscapes. `the outer wall finally held, and the mines, labour rights notwithstanding, became one of the most productive in the world. After the mines closed in 1968, the land subsided and the saltwater lagoon formed…`

The section titled, Revisioning a Memory Cinema, links the recurring narrative structures in the performances to noteworthy films that evoke voluntary and involuntary memory through innovative processes and storytelling techniques. Akira Kurosawa's 1950 film Rashomon and Alain Resnais and Alain Robbe-Grillet 1961 film Last Year in Marienbad are considered in response to the Notes for a Performance series. Cinematic techniques such as repetition, doubling, intercuts, voice over, witness accounts and contradictory language are considered, in this section, to understand collective memory and its relationship to the unstable historical material and collections.

A second film by Alain Resnais, Hiroshima Mon Amour (1959) is considered in relationship to heritage and identity, looking at how places of remembrance such as museums, memorials and archives can evoke a false memory of trauma. Traumatic Memory & the Archive will discuss the role of the `The winds` archive and sites of personal trauma in order to understand how revisioning performance works can `lift and blows the mist. Beyond the trees, out in the distance on the right is the` extend cultural understanding of historical sites and archives in cultural institutions. `grey-blue glimmer of water, reflecting the leaden light of the fog. When the fog lifts there is a brief. break in the sky: rinsed through clouds and space to breathe, even though, over the sea, there is another welt of cloud rolling in thick and wet on the wind.`

REVISIONING A MEMORY THEATRE.

In Francis Yates', The Art of Memory (1966), memory is clarified as an "art (that) seeks to memorize through a technique of impressing 'places' and 'images' on memory… classed as mnemotechnic" (1966 p11). The Italian Renaissance polymath Giulio Camillo (1480–1544) is best known for his posthumously published *L'idea del Teatro* (translation The Theatre of Memory) a theatre, which includes his design of an amphitheatre conceived to instil total recall and to "locate and administer all human concepts, everything which exists in the whole world" (Camillio). Yates describes Camillo's Memory Theatre design in The Art of Memory,

> "On each of its seven gangways are seven gates or doors. These gates are decorated with many images. On our plan, the gates are schematically represented and on them are written English translations of the descriptions of the images. That there would be no room for an audience to sit between these enormous and lavish decorated gangway gates does not matter. For in Camillo's Theatre the normal function of the theatre is reversed. There is no audience sitting in the seats watching a play on the stage. The 'solitary' spectator of the theatre stands where the stage would be and looks towards the auditorium, gazing at the images on the seven gates on the seven rising grades."
> YATES, 1966 p141

Camillo's theatre was designed so that a man could stand on the stage and retrieve, through visual symbolic association, a 'window into the human mind'. The specialised theatre system was developed by Camillio as a physical and spatial tool of remembrance, an encyclopedic space in the form of an amphitheatre. The theatre design breaks down into seven tiers and seven gangways totalling forty-nine parts, each part symbolic of Hermetic esoteric, philosophical thinking and imagery,

> "The theatre rises in seven grades or steps, which are divided by seven gangways representing the seven planets. The student of it is to be, as it were, a spectator before whom are placed the seven measures of the world in spettacolo, or in a theatre. And since in ancient theatres the most distinguished persons sat in the lowest seats, so in this theatre the greatest and most important things will be in the lowest place." (Camillo 1480–1544)
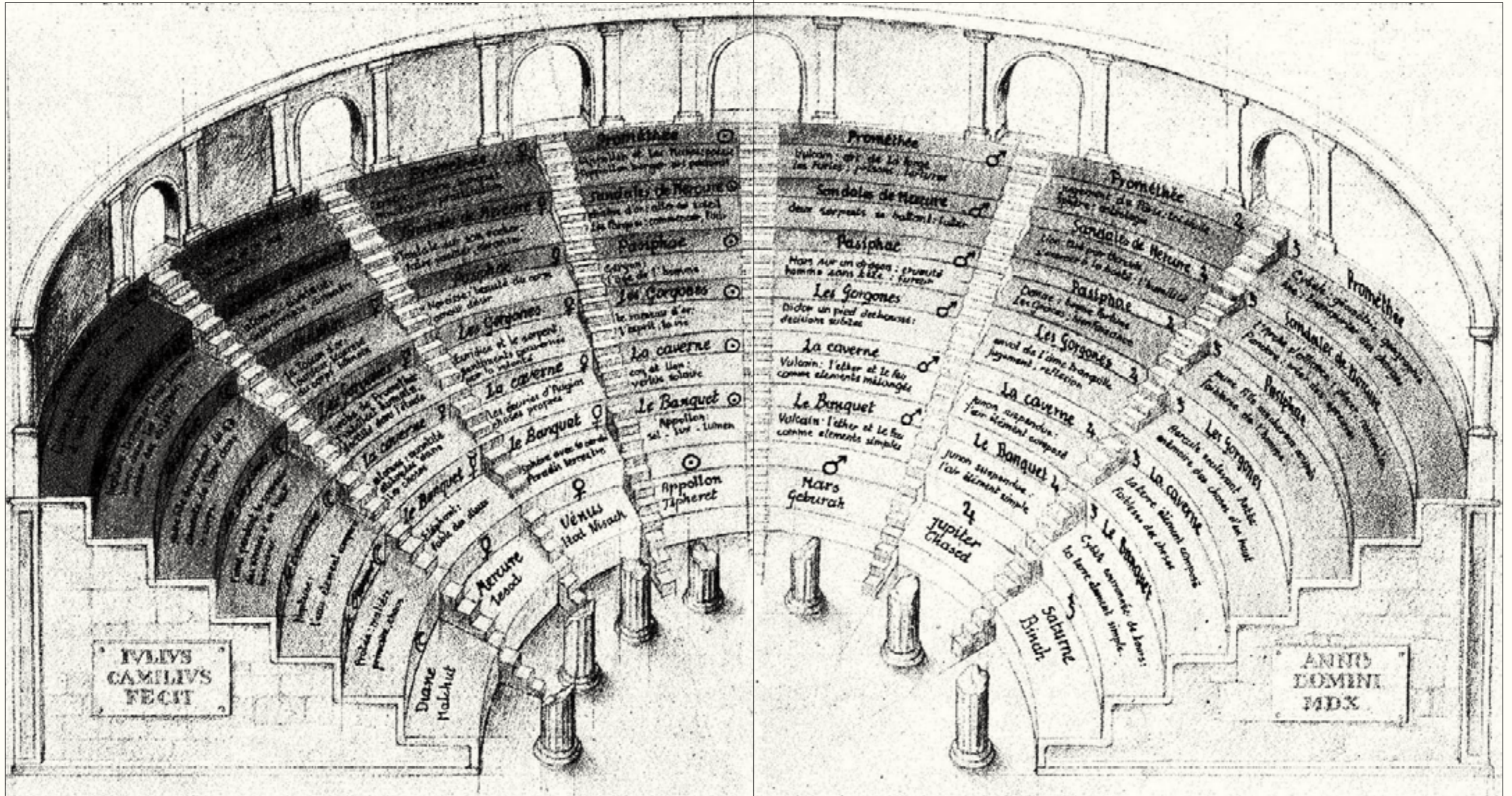
Figure 33.   Illustrator Unknown, (Date Unknown).
              Memory Theatre Design. The Art of
              Memory. Yates, F.

Script writing methods, including audio description, were initially concerned with how historical variables in the archive can be can simultaneously be performed and so exist in one physical space. Camillo's Memory Theatre design provided me with a starting point for a performative method that could represent the variable histories in the collections. Expanded research and practice methods focused on Camillios' Memory Theatre as a formal space to remember the past. This became both a site for remembrance and one of re-imagining the past. Camillio's Memory Theatre acted as a reference when working with the audio describer by providing an example of a meta-narrative structure that houses memory through total recall, remembrance, and recollection.

According to the 17th Century physicist Francesco Maria Grimaldi, diffraction is the bending of waves around obstacles and the spreading out of waves past small openings. The effect of diffraction are most definite where the wavelengths is of a similar size to the diffracting object.

Practice research was further expanded through Simon Critchley's novel also titled, Memory Theatre. Critchley's reading, re-reading and latterly re-construction of Camillio's Theatre, mirrored the narrative structures and writing methods for the Notes for a Performance scripts. The performances applied audio description to the rehearsal process, to create repetitions of language and action resulting in a cyclical performance structure. In Critchley's Memory Theatre, Camillo's design thinking is applied to the writer's personal cultural landscape. Critchley's, memory machine is permanently moving, "a wheel that turns, returns and turns again" (2014 p74), his own personal and perpetual, memory cycle. A self-generating entity, a moving sound and light machine which is further expanded on in relationship to philosophical thinking on memory,

> "Hegel's memory theatre was a kind of perpetual mobile, a
> permanently recreating and re-enacting loop…. Memory is
> repetition … it is repetition with a difference. It is not recitation.
> It is repetition that creates a felt variation in the way things
> appear. Repetition is what makes possible novelty. This is what
> Mark E Smith means memory needs imagination.
> Transfiguration…
> An endless recreating, re-enacting memory mechanisms.
> A rotating eternity.
> Self-generating and self-altering."
> CRITCHLEY 2014 p74

Critchley's Memory Theatre concludes with the creation of a, 'moon powered' memory machine, not a static theatre design like Camillo's but a "living machine whose power would be generated by constant ebb and flow of tides." (2014 p74) S

mall particles in the air can cause a bright ring to be visible around a bright light source such as the sun or a halogen lamp.
The word 'diffraction comes from the Latin 'diffringere', meaning to break into pieces…. From high up on the left, two narrow beams of light break through the fog, like. arms of divers, or a pair of compasses. Two narrow beams of radiant light intersect forming that shape of an x. Like two shiny spears, one forming a diagonal, left to right, the other right to left.

Critchley's Memory Theatre is a cinematic projection system, a "moving analogue (of) the entirety of world history that could be projected onto a specially prepared landscape." (Critchley 2014 p76) This 'perpetual mobile' of re-enactment and re-visioning is evident in the performances through the repetition of action and language, for example, chain smoking, lighting, and re-lighting a cigarette, repeatedly walking around a space or climbing a mountain.

A soft edged ball of light encloses the x shape. A shiny translucent, rounded form, which shimmers and glimmers. The surface of the triangulation column disappears into darkness as my shadow moves over it, only to emerge again into gleam and glimmer, a piece. of silver in the mist, before returning to pewter, matt gleam, tinged with green.

This recurring structure, in gesture and language is representative of memory and the process of remembrance in that with each recollection the historical narrative evolves, what Critchly defines as 'perpetual mobile', a permanently recreating and re-enacting loop' (Critchley 2014 p74)

The wind lifts and blows the mist into an obscured view of the sea.

Through the re-imagining of each moment, the writing process creates a cyclical repetition, in action and language coalescing historical fact and cultural fiction.

From this viewpoint it is possible to look out into the failing light, towards the hillside, black under an expanse of dark fog and scudding clouds.
Dotted along the tops of the hillside, tress bushes. Nearer to here, the lighter shapes of ruined burial mounds. The wind sweeps the bare branches of a tree to the left. It is black, in the encroaching fog…

Through audio description the Notes for a Performance scripts articulate a record of each performance action and gesture. The writing method simultaneously bears witness to and documents the performative act, repeatedly articulating the action and re-action, allowing for shifts in reading and slippage of meaning with each recitation. This 'Groundhog Day'[79] narrative structure is further evidenced in the repetitions of gesture in the performance choreography.

I walk around the room, one hand in my pocket, steps measured, and shield the flame of the lighter with my hands, shoulders rounded, hunched. Lips thin as they tighten around the cigarette. I walk around the room, one hand in my pocket, steps measured, and shield the flame of the lighter with my hands, shoulders rounded, hunched. Lips thin as they tighten around the cigarette.

With each performance action and articulation there is duplication, an echo of the last moment through the telling and re telling. This repetition creates a temporal blurring for the audience, one that shifts with each recitation. This diachronic narrative structure links to chronopolitical art practice that apply anachronic methodologies to historical research. These contemporary art works explore the slippage between historical fact and fiction and have been previously discussed in On History: Layers, Cracks, Folds and Loops alongside artists such as Sharon Hayes, Jeremy Deller, Alison Smith, Zoe Beloff and Gerard Byrne (to name a few). These anachronic methodologies and artworks can be linked to Simon Critchley's definition of a Memory Theatre as the "Absolute knowledge (…) the final shape of spirit, the end that returns to the beginning where the movie show begins again and again and again. Repetition, repetition repetition…" (Critchley 2014 pp31-32)

A silhouetted man walks towards the window in the thick air – distant city lights piercing the darkness, hands stuffed into pocket… A silhouetted man walks towards the window, the air is thick and distant city lights piercing the darkness ...

A silhouetted man walks towards the window, distant city lights piercing the darkness the air is think with smoke …

The meta-narrative practice methods in the Notes for a Performance can be linked in Ramon Lull's, *Libri contemplations in Deum* (Book of Contemplation 172–42). Here Lull considers the repetition of recollection in relation to the context in which the moment is remembered,

"The first remembers that which the second understands and the
third wills…
The second understands that which the first remembers and the
third wills …
The third wills that which the first remembers and the second
understands."
LULL 530
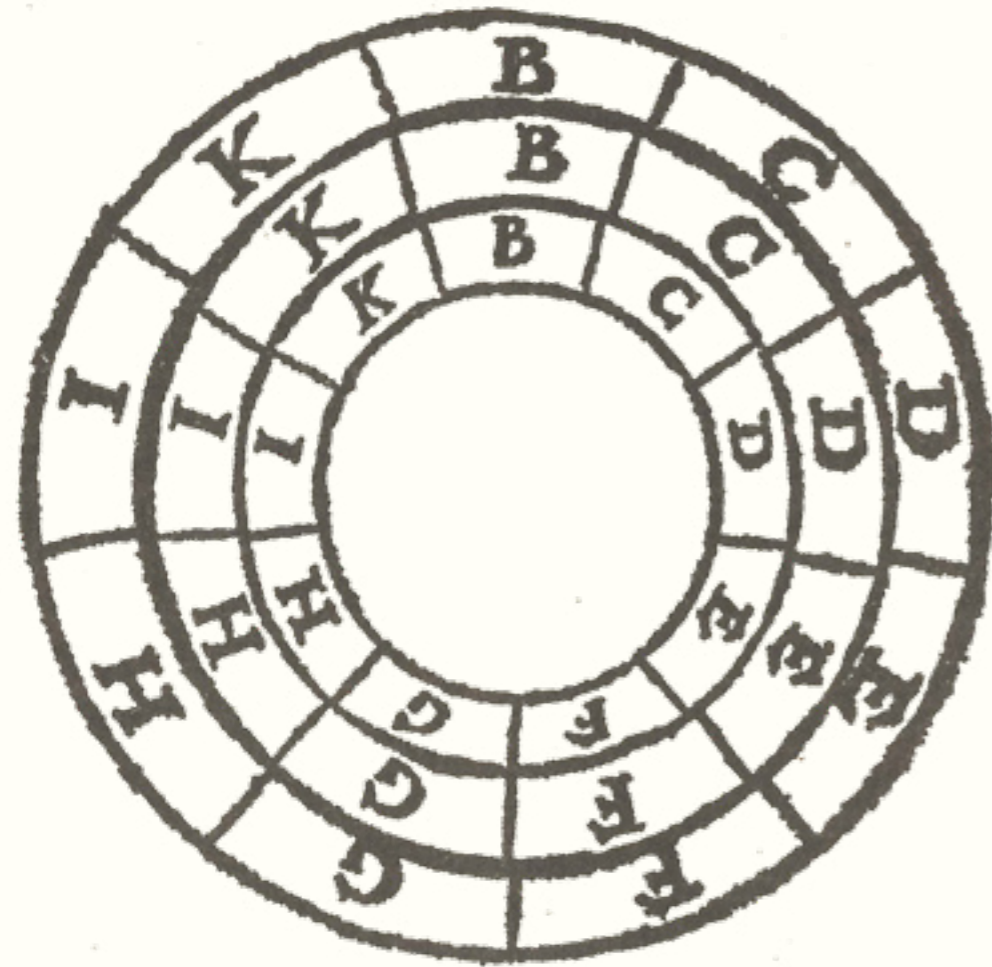
Figure 34. Lull, R. (Date Unknown).
Combinatory Figure from Lull's
Ars brevis.

Lull's writings are located in philosophical thinking, concerned with memory and image. His philosophy allowed for variations, on a historical moment, to develop in relation to time and movement. It connects memory to physical movement through revolving wheels in the form of a series of cyclical diagrams. The figure diagram shows concentric circles, marked with letter notations representing the varied memory concepts. Each wheel rotates in separate revolutions, as they revolve a variety of combinations are created. For Lull this interconnected, revolving system represents the relationship between action, events, context, and time. As with Camillo's Memory Theatre Francis Yates best visualises Lull's design and thinking,

> "One of the figures consists of concentric circles, marked with
> the letter notations standing for the concepts, and when these
> wheels revolve, combinations of the concept are obtained. In
> another revolving figure, triangles within a circle pick up related
> concepts. These are simple devices, but revolutionary in their
> attempt to represent movement in the psyche"
> Yates 1966 p178

I walk around
This revolving, interconnected system draws parallels with the performance scripts, that includes the room, one hand in my pocket, steps measured. A match is struck. As he speaks, cyclical repetitions to create interconnected variables in the performance narrative. smoke drifts from his mouth, carrying with it his words.

Each inter-linked revolution
alters the tone and direction of the performance moment articulated and so it's narrative reading. I enter through the door from the corridor, shield the flame of the lighter with Additionally, the rotation and the reading, altered by the context within which the repetition occurs. my hands, shoulders rounded, hunched. Lips thin as they tighten around the

cigarette.

The Weather Permitting script voices five interconnected and overlapping experiences of climbing to triangulations points [80] on the summits of Black Combe [81], Birkrigg Common [82] and Hodbarrow Point [83]. The aim of each climb is to witness, what is considered to be, Britain's purest line of sight across the South Lakes. The 'pure' line of sight paralleling Camillo's 'lone' figure on the Memory Theatre stage, facing out with the hope of achieving total recall.

Theories of metric expansion suggest the opening out of the universe is intrinsic; it is defined, simply, as the relative separation of its own parts rather than any motion outwards into something else.

The multiple voices in the script link with Lull's notion of a cyclical memory wheel that alters in its contextual reading with each revolution. The performative voices present in Weather Permitting combine.

I.   Audio descriptions of the multiple attempts to climb to the three triangulation points over the duration of a five-month period.

II.   Audio descriptions of landscape paintings of the three triangulation sites by the artists Ben Lones and Abe Masson (housed at Barrow and South Lakes archives).

III.   Extracts from the screenplay, The Fog written and directed by John Carpenter (1980).

IV.   Existing audio description from the opening credits [84] of the film, The Shining originally written by Stephen King and directed by Stanley Kubrick (1980).

V.   Physical and geographical observations on terrestrial refraction, a deviation of light from a straight line as it passes through an atmosphere alongside writings and quotations from the topographic study, Map of a Nation, a Biology of Ordnance Survey by Rachel Hewitt (2011).

LEFT:
Figure 35.   Adkins, L 2019. Notes for a Performance – Weather Permitting. (Performance documentation) Art Gene.

OVERLEAF 1:
Figure 36.   Adkins, L 2019. Notes for a Performance – Weather Permitting. (Performance documentation) Art Gene.

OVERLEAF 2:
Figure 37.   Adkins, L 2019. Notes for a Performance – Weather Permitting. (Performance documentation) Art Gene.

Weather Permitting articulates an unstable, temporal reading of the industrial, heritage landscape linked with contemporary references and historical archive material. Fog and mist informed the mise-en-scène further linking the work with a material association to pastness, heritage and remembrance. The aim of this was to vision, in the 'minds' eye,' the sight lines and vistas (real or imagined) from the triangulation points visited. The script articulates embodied, voluntary, and involuntary memories of the heritage landscape, the lines of sight from the triangulation points and related narrative threads from the archive. The performance script linked sites of heritage to lines of sight, with the aim; to see the 'past, present and future' concurrently.

There is a weird.
phenomena known as. 'terrestrial refraction', in which the atmosphere acts as a prism and bends rays of light to produce images. This has been observed across mountainous landscapes, where the top of the far-away hills 'seem to dance up and down[13]'. In certain circumstances, the top of a hill totally detaches from the lower part. Creating a band of sky between the two pieces. Over to you Chris MoKPW/P – Mike Zero Kilo Papa. Whiskey Slash Portable from MoNOM/P – Mike Zero November Oscar Mike Slash Portable.

The performance offered a multi-layered representation of the historical variables in the heritage collections. The performance script, drawing on collective (cinematic) memory alongside topographic fact and audio descriptions of the multiple climbs to the summit, articulated overlapping testimonies of the site and the collections.[85] Fog and mist heighten the cinematic in the script, directly referencing recognizable tropes of hostile terrain, imminent threat and the unknown, often used in the film genres of horror and suspense. Alongside the audio description generated out of the multiple climbs to the triangulation points, commercial audio descriptions from The Shining (Kubrick 1980) film were embedded and repeated throughout the performance text.

Where there was sky there is now fog, as occasional cars cut across the landscape. A pale – yellow Volkswagen Beetle winds its way along a narrow ribbon of road beside the glassy black surface of a placid lake, flanked by jutting cliffs of granite. The car is a yellow dot that winds its way through the starkly silent country hardly ever passing another vehicle.

The combination of live and cinematic description created a blurring between the memory of the climb and a collective cinematic memory of filmic landscapes, defined in this thesis as a ficto-factual remembrance. This was further muddied by extracts from John Carpenters Screen play The Fog (1980). The two cinematic references accentuate the cinematic tableau within the performance, introducing fog and mist as a material trope of pastness in the work.

Morning
mist at the foot of Black Combe, in rain. Armistice day...

Weather Permitting was performed by Furness Amateur Radio Society (FARS) operators and transmitted as an audio performance on SOTA – Summits in the Airwaves[86] international network on Sunday 17th March 2019.

13   Map of a Nation, A Biology of the Ordnance Survey, R Hewitt (2011)

METANARRATIVES, REMEMBRANCE AND RECLAMATION.

Akira Kurosawa's Rashomon (1950) examines remembrance and memory through narrative structures. The central narrative is concerned with trauma and its relation to sites of history, with a focus on individual and national identity. The film deals with temporal and spatial memory, through fragmented and repetitive narrative structures consisting of a sequence of contested accounts of a murder. Language embodies and elicits a conflicted remembrance of the traumatic event, an abduction and rape of the women and the later murder of her husband. The film is set in two locations, a wooded landscape where the crime happened and the historical remains of Japans Rashomon Gates, [87] itself a site of national heritage, from which the story is narrated.

Rashomon is structured around four witness statements, articulated in four mutually contradictory ways. The narrative structure offers the audience a multi layered, contested interpretation of the crime. It articulates a variety of positions and readings, that differ in a way that is at times impossible to reconcile. Rashomon illustrates the conflicting accounts through flashback, doubling and second-hand transcriptions. Rain dominates the mise-en-scène, framing the heritage site as a place of remembrance and redemption. Here rain creates a 'curtain' of water, framing the proscenium arch of the gates as part of the cinematic staging. The rain is incessant and unremitting. Like fog and mist, rain is used as a material trope disrupting and blurring the distorted narrative presented.

We stand side by side,
two figures in a bank of fog, cocooned by the white mist. Nothing but whiteness and
wind. One minute, remaining still on the hillside. Remembering the dead, the fallen,

the wounded.

In Kurosawa's film rain can be seen as a metaphor for purification and redemption. This is further underlined in the final scene where an abandoned baby is found crying in the corner of the ruins, an innocent child and silent witness to the 'sins' of the characters.

Through this almost
opaque cloud, the view of the valley opens up below as we descend. Edging out from
under the mist and fog. The fells sweep up to the left and right. One or two farms,

a house, the glimmer of light, reflected on distant water. To the far, far right,

almost like a mirage, just the hint of a large expanse of water.

The Notes for a Performance series remaps and revisions performative action in numerous manifestations, shifting the context with each telling and retelling. The cyclical readings of the performance moments (a smoky meeting or view from a mountain summit) are articulated and visually described. The reading shifts and morphs with ever telling and re-telling. This writing method draws on Rashomon narrative technique, creating a metanarrative within the performance work. Multiple and repetitive gestures and articulations of the heritage sites and archives give equal voice to the past, present and future, creating a divergent narrative that is shaped by history and landscape.

The wind lifts the
fog, brightening the view, adding colour. The sun creeps in from the right, filtering through the fog and mist. A glimmer of sun reflects on the water-bellow. The

sea becomes clearly visible and the wind turbines swim into view. The wind turbine-

blades turn steadily, tall, white, slender, silhouetted against the sky. Dozens of

turbines in ceaseless motion, on the far horizon, which splits sea and sky. Sunlight

picks out the different colours, a patchwork of creams, whites and greys.

Kurosawa's narrative exploration of memory and trauma are also evident in the film, Last Year in Marienbad, directed by Alain Resnais screenplay by Alain Robbe-Grillet. Both film structures mirror and in part expand on the meta-narrative writing methodology used in Notes for a Performance. Last Year in Marienbad presents a divergent approach to memory and remembrance, which was in part a result of Resnais and Robbe-Grillet fundamentally different understanding of remembrance and trauma. Resnais' focus was on the characters, their ability or inability to simultaneously inhabit different versions of the past and present, what Jean-Louis Leutrat labels as, 'all stories together' (Leutrat 2000). Robbe – Grillett was interested in what he called the moment of 'now', writing a stripped back, objective and descriptive script that offered little in the way of an affective reading of the narrative. Situating the Notes for a Performance scripts alongside Last Year in Marienbad we can link the writing methods, including a highly objective writing style using audio description, with the narrative structure, characterisation, location and action of the film.

The opening sequence of Last Year in Marienbad features a voice-over monologue describing the corridors and interiors of the Baroque castle/hotel[88] in which the film is set. The camera pans the hotel mise en scène, peopled by mannequin like figures. It presents an embodied camera eye that weaves between the location and characters. The voice over, morphs in and out of audible and in-audible mumblings, while the monologue is repeated in various incantations.

I made my way once again along these corridors and through these rooms, in this building that belongs to the past, this huge, luxurious and baroque hotel where endless corridors …

Silent rooms where the sound of footsteps is absorbed by carpets so heavy, so thick, that all sound escapes the ear. As if the ear itself, as one walks, once again, along these corridors, through these rooms[14]

… This opening scene establishes a spiralling narrative, driven by the text and mirrored by the labyrinthine location and camera work. It presents a 'hollow' voice that is sometimes audible and sometimes not, a voice that asks numerous questions yet offers few answers.

Cross corridors that lead in turn to rooms heavy laden with décor from the past, silent rooms where the sound or footsteps is absorbed by carpets so heavy, so thick that all sounds escape the ears. As if the ear itself was so far from the ground[15]

… Jean-Louis Leutrat writes, "The film (…) meander(s) beneath the ceilings, along the walls, across rooms, while the voice drones on. We're led to somewhere, something is said (murmured). A fourfold question: Where are we being led? What is being said? (the words aren't always audible; phrases seem to be repeated) Who is speaking? And who is leading us?" (2000 p37). The opening scene settles on a tableau of an audience, watching a play, immediately establishing the films meta-narrative, a play within a play. The opening scene questions, what are we watching? where are we? who are the people? It establishes confusion and unreliability in the narrative and the ever-present façade that is the films construction. This is reiterated with each repetition, what Deleuze describes in Difference et Repetition as "bearing witness to the particular techniques of repetition which the cinema employs or invents." (Deleuze 1985 p376) Further expanding on these ideas in L'Image-temps, Deleuze describes it as, "undecidable alternatives between layers of the past" (Deleuze 1985 p153).

Last Year in Marienbad presents a 'present' that is both possible and impossible, "in which events and figures from the past haunt an isolated hotel in which reality and nightmare are increasingly confused". (Phillips 1988 p40). Deleuze coined the phrase 'incompossible' to describe the varied realities in Robbe-Gillet's writing. This sense of the 'real' or the 'real real[89]', is a shifting ultimate truth. It is evident in Robbe-Gillet's narrative structure and Resnais shifting sense of reality. In John Phillips book he expands on the idea of the unfixed nature of the film and its screen play,

> "…his novels and films have been compared to puzzles and detective stories, although in this case there are no answers or solutions. Robbe-Gillet stresses the importance of doubt, and that the 'reality' of his fictions is like shifting sands, so that the stories of his novels and films often contain repetitions of a single scene but with slight variations. In le Voyeur, for example, Mathias's alibis keep's changing, while in Marienbad, the rape scene is seen from different points of view, though no single one is preferred by the narrative."
> Phillip 1988 p12

14   Last Year in Marienbad, screen pay: Alain Robbe-Grillet 1961.
15   Last Year in Marienbad, screen pay: Alain Robbe-Grillet 1961.

Throughout the film dialogue is overlaid and contradictory, disrupting the narrative presented. As the narrative structure develops, we see the same scene cut and re-edited in different versions, Rashomon – like. Here Resnais utilises changes of costume, lighting, and location to present shifting versions of the same traumatic moment. Alongside the repetitive language Last Year in Marienbad employs a doubling technique, for example two actors playing the same role, developed by Bunuel. The technique is used to disrupt and single out the films characters, questioning their truth and past. This results in an unstable narrative. In this sense Last Year in Marienbad is telling us that nothing is absolute, stable and all representations of the past are problematic in their reading. Robbe – Grillet articulated his approach to narrative as,

> "… if temporality fulfils our expectations, instantaneity
> disappoints them: in the same way spatial discontinuity frees
> itself from the trap of the traditional story (…) that present
> which invents itself (…) which repeats, multiples, modifies,
> contradicts itself without ever solidifying to constitute a past –
> hence a story in the traditional sense – all of this must compel
> the reader (or spectator) to participate in the narrative in a way
> that is different from usual."
> (Robbe – Grillet quoted by Phillip 1988 p13)

Notes for a Performance draws on these cinematic methods in the performance script. Looping, layering and repeating of the same scene, cutting and re-editing a moment, playing and replaying disjointed narratives and morphing characters and points of view. However, unlike Rashomon and Last Year in Marienbad these techniques are embodied through performance, gesture and scripts. The language references the cinematic and audio description is applied as if it were the camera lens itself. The performance scripts act as an all-seeing 'eye', observing and generating multiple descriptions and readings of the performances. It articulates the performative action and direction from a variety of positions and times frames, verbalizing performative moments in cinematic terms, for example, 'describe this as a close-up, describe this as a tracking shot or a long shot'.

I made my way once again along these corridors, through these great rooms, in this building that belongs to the past. This dismal baroque hotel where corridor follows corridor. Silent, deserted corridors heavily laden with woodwork and paneling, with marble, mirrors, pictures and darkness, pillars, alcoves and rows of doorways[16]

… This iterative writing process allowed the scripts to evolve throughout the rehearsal period, voicing moments past, present and future in an anachronic manner and 'giving voice' to the historical variables in the collection the historically known alongside the invisible unknown in the archives.

16   Last Year in Marienbad, screen pay: Alain Robbe-Grillet 1961.

p165   Metanarratives, Remembrance and Reclamation.

TRAUMATIC MEMORY & THE ARCHIVE.

The second Resnais film, Hiroshima Mon Amour focuses on sites of memory and trauma to under-
stand historical narratives, voices of the past and the archive. The opening credits to Hiroshima Mon
Amour present a continual panning shot of the Hiroshima War Memorial and its archive, intercut
with footage of a desolate hospital corridor. This sequence is further edited with newsreel footage
from Hiroshima in 1945. A voice over presents dialogue between the films male character Lui and
SHE … On the fifth day too. Hiroshima was blanketed with flowers.
female Elle, focusing on Elle's recollection of the atrocities inflicted on Hiroshima, what she witnessed
There were cornflowers and gladiolas everywhere, and morning glories and day lilies
and how she felt.
that rose again from eth ashes with an extraordinary vigour, quite unheard of for

flowers till then. I didn't make anything up. HE … You made it all up. SHE …Nothing.

Just as in love this illusion exists, this illusion of being able never to forget,

so I was under the illusion that I would never forget Hiroshima. Just as in love.

The opening scene presents the memorial, archive, and corridor as both a voluntary and involuntary
memory that by their existence and relationship to Lui trigger a (false) traumatic memory in the
mind of Elle.

As the films' narrative progresses', we discover that Elle is French and was not in Hiroshima on the
6th of August 1945. Elle's is a false memory, possibly elicited by newsreel footage and almost certainly
by Hiroshima the city and the artifacts in the memorial archive. Elle's memory is a received memory,
a memory that has been constructed through her relationship with Lui as well as her experience living
in Hiroshima, a city disfigured by trauma. This is illustrated through footage of the Hiroshima War
Memorial archive. The opening sequence highlights the slippage between voluntary and involuntary
memory, the transmission of affective experienced in response to Hiroshima, its cultural heritage,
He: You saw nothing in Hiroshima. Nothing… She: The reconstructions have been made
and the archive. In the film, Elle's trauma is both voluntary and involuntary, embodied, and affective.
as authentically as possible. The films have been made as authentically as possible.

The illusion, it's quite simple, the illusion is so perfect that the tourist cry.

One can always scoff, but what else can a tourist do, really, but cry? I've always

wept over the fate of Hiroshima. Always… He: No. What would you have cried about?

(M. Duras 18)

Elles' received, affective memory of the horrors of Hiroshima is countered by Luis', 'you saw nothing'.

Elle presents an affective memory of the atomic bomb and its impact on Hiroshima. This is in part triggered by her physical relationship to the heritage site, that is Hiroshima the city. Here both habit and pure memory coalesce, allowing Elle to claim the horrors of Hiroshima for herself.

She: I saw the newsreel. On the second day, History tells, I'm not making it up, on the second day certain species of animals rose again from the depths of the earth and from the ashes. Dogs were photographed. For all eternity. I saw them all. I saw the newsreel. I saw them. On the first day. On the second day. On the third day. He: (interrupting her) You saw nothing. Nothing.

Analysing the metanarrative evident in Hiroshima Mon Amour Michael Sugimoto writes that a "complex layering of historical textures permeates Hiroshima Mon Amour. As Elle creates a film within a film, blurring the stable boundaries of the documentary genre" (Sugimoto 2008 p94). Here Elle, herself an actress working on a film about Hiroshima, is living vicariously through the archive in order to understand the corporeal and temporal history of WW2 Japan. Resnais blurs the boundaries between lived experience and mediated knowledge, creating a metanarrative in the character of Elle, an American actress, playing an American actress. This is further established in the scene in which Lui visit the film shoot and we see a film within the film. Elle presents an embodied memory of Hiroshima through her sexual relationship with Lui, the traumatic heritage of the city and its archive. Elle conflates her sexual relationship with Lui, a native of Hiroshima, with a previous traumatic memory. She is linking her personal trauma with that of the city. Returning to Sugimoto the film, "juxtaposes the historical irretrievable Hiroshima (that is the Hiroshima marked by tactile death) with the Hiroshima of Elle's most immediate, tactile existence, consisting of her sexual, material nature" (Sugimoto 2008 p94).

OVERLEAF:
Figure 40.   Photographer Unknown (Date Unknown).
Group Portrait. The Tetley Archive, Leeds

Michael Sugimoto articulates the act of remembrance as "the ability to experience two things at once, such as past and present" (Sugimoto 2008 p101). This can be seen in narrative structures and language in Rashomon and the relationship to heritage and sites of memory in Last Year in Marienbad. In both films, narrative loops, layers and repetitions are used to illustrate the cyclical nature of memory, how we remember the past and how history is chronicled. In Hiroshima Mon Amour, heritage and traumatic memory are explored through the archive and memorial site. Here the archive is representative of a traumatic past, a past that imbues the films characters, their identities, histories and relationships. In the film the archive represents both voluntary and involuntary memory, the archive creates a false remembrance in the character of Elle and a fusing of both habit and pure memory.

`The triangulation point at Hodbarrow is cold, rectangular stone column, flattened at the top. Equidistant grooves in the centre point in three different directions, These spaces are where the water collects.`

The performances, voice multiple versions of possible histories, as evident in the archives and heritage sites. In narrative terms language was used to form a speculative story telling of the past.

`The fog rolls in for a moment I can see nothing, not even the foot ahead of me`[17]` In the middle distance the tall black spire of Millom Church, houses, chimney smoke, farmland, fields crossed by dry stone walls, shades of green, darker for the wooded area to the right…..`

Audio descriptive writing is applied to create metanarrative scripts that simultaneously bear witness to and document the performance moment.

`Mist is low and creeps across the footpath. Where there was light on the water, it is suddenly lost on fog as occasional cars cut across the landscape.`

The performance texts voice opposing temporal views of the performance moment, simultaneously layering and repeating in the first, second or third person. Each voice presents a contradictory temporal articulation of the moment, expressed in a different way from the previous one.

`At the top of the hill, the trig point is slightly to the left. It is white, and rough-hewn. A plaque in its side reads, 'This ordnance survey column has been adopted by Aldingham Parish Hall, Scales, to commemorate the completion of the restoration of the hall, April 1997'.`

This establishes an unreliable and unstable narrative, revealing the unknown and ignored. It utilizes repetition, in the form of playing and replaying, telling and re-telling, presenting 'undecidable alternatives', to create a fractured and ficto-factual historical narrative that is self-generating for future readings and interpretations.

In summary, the Notes for a Performance series voices and embodies the catalogued known and the uncatalogued unknown in the heritage archives. The works perform the historically visible alongside the disregarded and silent. The performance script and mise-en-scène combine historical fact with cinematic fiction to embody the historical variables in the collections. The performance scripts employ repetition of phrases and language alongside the doubling of performance gesture to create a 'living still' for the audience to inhabit. The looping performance script alongside material mnemonics such as smoke, fog and mist create an obfuscated re-visioning of the variable histories in the collections, sites and landscapes. This obfuscated vision of the past directly acknowledges the impossibility of defining heritage sites and their histories. The material tropes of smoke, fog, mist is representative of the gaps and omissions in archives, the diachronic meta-narrative structure embodying the folds and cracks in the collections. The Notes for a performance series is concerned with the impossibility of the archive in any real historical sense, the performances explore the unreliable and unstable in heritage sites and archives, exploring the relationship between the factually known and the fictional unknown.

17   The Fog, Dir: John Carpenter 1980

75 Anne Hornsby is the founder and director of Mind's Eye Descriptions, a service that provides audio description, descriptive tours, touch tours and handling sessions, audio guides and audio brochures for theatres, galleries, museums, conferences, film festivals and other cultural institutions. As part of the Notes for a Performance series Anne was employed as an audio descriptor, commissioned to generate texts in response to a variety of spaces, performance rehearsals and related activities. These texts were used to generate performance texts for the performances Notes for a Performance – Revisioning a Smoky Meeting and Notes for a Performance - Weather Permitting.

76 The Italian Renaissance polymath Giulio Camillo (1480–1544) is best known for his posthumously published L'idea del Teatro (translation The Theatre of Memory) a theatre, which includes his design of an amphitheatre conceived to instil total recall. During the medieval period memory studies believed that total recall would impart complete knowledge and that complete knowledge would in turn provide 'man' with true enlightenment.

77 Lullism is an esoteric philosophy originated by the mathematician, writer, philosopher, and Franciscan tertiary Ramon Lull (1232–1316). Lullism sought to find the truth in all areas of knowledge through the belief that everyday events and actions alongside celestial levels of existence can be understood allowing for absolute knowledge. This thinking was presented through complex diagram figures that presented the manipulation of letter notation as a revolving circular structure. The diagram articulated a series of concentric diagrams as representative of Lull's aspiration for absolute knowledge and memory. These concentric and rotating structure were used as methodology in the development and evolution of the performance scripts acknowledge in Notes for a Performance series.

78 Simon Critchley's novel-cum philosophical text draws on Camillo's Memory Theatre design as an allegory of the lead character, a philosophy lecturer named Simon Critchley, philosophical and emotional breakdown. The novel follows his obsessive attempt to re-imagine and re-construct Camillo's amphitheater design, which is throughout the development of the novel brought into question by the limited historical testimony and uncertainty around if the theatre structure ever actually existed.

79 Groundhog Day is a 1993 American film written and directed by Harold Remis and Danny Rubin.

Staring Bill Murray as Phil Connors, a TV weatherman on an assignment to cover the annual Groundhog Day event in Punxsutawney, Pennsylvania. The film follows Connor who is caught in a time loop, repeatedly reliving the same day repeatedly. With each repetition the character of Connor is enlightened by the contextual shift of each repetition. With each enlightened repetition Connors reconsiders and so changes his behaviour, incrementally altering the film's narrative arch. The films' title, 'Groundhog Day' is taken from a Pennsylvania Dutch superstition that, if a groundhog emerging from its burrow on the 2nd February and it sees its shadow (due to clear weather) it will retreat to its den and winter will persist for six more weeks however, if it does not see its shadow, spring will arrive early.

80 A triangulation point, sometimes referred to as trigonometrical station is a fixed surveying pillar used for geodetic and land surveying in the UK. These trig points are often located on higher ground, mountains, fells, or common ground. In land surveying trig points are used to identify key points in landscapes to measure the distances and angles between them. This form of surveying is used in mapping often to establish boundaries of ownership, regions and counties.

81 Back Combe is a fell in the Lake District, at its height of 600 meters it is just 10 meters short of being classified as a mountain. At the top of Black Combe is a pillar triangulation point grid reference SD 13549 85488. The triangulation point from Black Combe looks out over to Hodbarrow Point, Birkrigg Common and beyond to Morecombe Bay. Black Combe's triangulation grid lines are considered to be some of the purest mathematically accurate triangulations in the UK.

82 Birkrigg Common lies between Ulverston and Swarthmore Hall and as a large common area including a Stone Circle or Druid Circle which dates to Bronze Age (between 1700 and 1400 BC). Towards the coastal edge of the common is a triangulation point, grid reference SD 28343 74220 which features in Wainwright's 'A Furness Sketchbook'. The triangulation point offers views to the North, up to the Lakeland Fells, Coniston, and Black Combe and across the sea to Morecambe Bay in the Southeast.

83 Hodbarrow Point reserve is located between the coastal town of Millom and village of Haverigg. It is the meeting point where the River Duddon meets the Irish Sea. The area was once the site of one of

the world's richest haematite iron ore mines, but today the mines have been flooded and is now a holiday village and water ski centre. The Reserve is a site of special scientific interest and is designated as a Royal Society for the Protection of Birds nature reserve. Positioned high up on one of the furthest banks, yet still sitting in the shadow of Black Combe, is a triangulation point, grid reference SD 18254 78187.

84 The opening credits of the film, The Shining directed by Stanley Kubrick (1980) features an overhead panning shot tracking a yellow Beetle car as it drives along a winding mountainous road in Glacier National Park, Montana. This scene is accompanied by the electronic music composed by Wendy Carlos.

85 In the accompanying publication to Notes for a Performance – Weather Permitting braille became part of the books design. Braille transcriptions of photographic documentation from the mountain performances were included alongside the performance script in the books design.

86 Summits on the Airwaves (SOTA) is a global award scheme for radio amateur, short wave listeners and mountaineers. Awards and points are given to Activators – those that transmit from mountain summits and Chasers – those operating form home or from more local triangulation points. Activators and chasers are awarded scores based on the height of the summits transmitted from and scores go towards the awards, 'Mountain Goat' and 'Shack Sloth'. SOTA operates from over one hundred countries and members regularly communicate between summits all over the world. Triangulation points are often used as transmission points for SOTA members, and this practice created a natural connection between SOTA and the topographic research conducted when developing Notes for a Performance – Weather Permitting.

87 The films narration takes place in the ruins of the Rashomon Gates itself a site of heritage and remembrance in Japan. The setting of the Rashamon heritage gates, as site for the testimony alongside its narrative structure has been viewed as an allegorical interpretation of Japans anxiety and inability to come to terms with its role in WW2 and the subsequent trauma of Hiroshima. .

88 The fictitious Baroque hotel featured in Last Year in Marienbad was filmed in two historical palaces located in the Munich Bavaria region of Germany. The film was shot at; the Schleißheim Palace, in the

village of Oberschleißheim, which features three individual palaces surrounded by an ornate baroque park and the Nymphenburg Palace in the district of Neuhausen-Nymphenburg which additionally house the Amalienburg hunting lodge also used in the film.

89 This links to Lacan's notion of the 'real' in the psychological sense. The 'real' as an authentic omnipresent. However, it maybe that for Robbe-Grillet's and Resnais, Last Year in Marienbad is associated with Zizek's 'real, real'. An expansion on Lacan's theory, breaking the 'real' down to, 'imaginary real' and 'symbolic real'. The 'real, real' is an incomprehensible experience of a past moment, that infiltrates through traces or echo's, an elusive 'real' that through gesture and affect which in turn becomes real.

Conclusion

"The two performers stand at the far end of the booklined
library, (facing each other), eyes fixed one another. He stands
6.1, an unruly lock of brown hair straying across his forehead,
above long-lashed dark eyes. Broad-shouldered but slim. She is
a head shorter, just reaching past his shoulder, slender and slight
with a halo of dark brown crinkly curls, eyes of deep brown and
cupid's bow lips.
He wears a pink shirt and she a frilled top in red and pink and
green. Both, in black trousers and barefoot. The colours of their
clothes lighten the sombre tone of the ceiling to floor
bookshelves. Above the bookshelves is gilt lettering, the word
HISTORY…"
ADKINS, DUFFY 2017 p3

Beginning the practice-led PhD my research question was, how can performance art, applying anachronic research methodologies, be a vital means of understanding heritage sites and their collections? This field of research was initially established as a means of extending my understanding of previous performance works, that explored historical re-enactment and its relationship to narrativist historiography. These early works focused on how narrative structures of re-enactment and repetition can transpose performative staging of historical material and notions of pastness.

The research methodology and practice outcomes aimed to extend previous performance works with a focus on of how artists can work in an embodied manner with heritage sites and archives. Reflecting on the early stages of this research, I am struck by a methodological approach that made little attempt to order, re-order or catalogue the disorganised archives and historical collections. This initial research allowed the objects, documents, and images to coexist, sit alongside one another and develop chance encounters. These chance encounters reached beyond the archive, triggering links and associations with historical fictions and cinema, blurring temporal lines between historical fact and collective fictions of the past. The research methodology gave equally value to literary and cinematic representations of history as it did historical documents, images, and data. Expanding on this, the research became concerned with how, through artistic expression, fiction can inform historiography linking to Hayden Whites' belief that narratology is applied to history as a means of ordering the past, that history imposes 'verbal fictions' that are "invented and not found" (White 1978 p82).

The research methodology was intuitively indebted to Hayden White and Frank Ankersmits' Narrativist Philosophy of Historiography along with François Hartogs' Presentism theory. These being that the past has no fixed narrative structure, that historical narrative occurs only in the narration and any ordering of history is achieved through representationalism and constructivism. That there is no 'determinant historical actuality', (Kuukkenen 2015 p40) or 'order of time' and any reading of the past (as perceived by me the artist) can only be understood in the present and embodied 'now'. That the past is as chaotic and temporally layered as the present (and future) and that history

should be considered as a "myriad of facts, states and events (…) an amorphous chaos of data" (Ankersmit 1983 p78). This understanding of the archive informed my anachronic mythological position which in turn defined hybrid practice methods and hypothesis. The resultant practice outcomes, extend these historiographic and presentism philosophies through a performative embodiment of the archive, which is original in its scope in the fields of contemporary performance and chronopolitical art practice.

The archives were largely overlooked, in part uncatalogued and disorganised. The chaotic nature of the collections allowed me, as artist–in–residence, the opportunity to interpret the historical material in an expansive manner. The fragmented and fractured collections prompted chance encounters and serendipitous connections, what Aby Warberg[90] referred to as the 'law of good neighbour'. In many ways the process of researching the archives was inseparable from the physical activity of exploring the heritage sites and landscapes. Initially the research methodology lacked thematic focus or aim and was primarily immersive and embodied. It was reliant on objective, chance encounters and coexisting relationships between objects, stories, and peoples. Early encounters with documents and photographs triggered fictional threads that ran alongside and weaved across the historical material and documents. Through this process I began to knit historical fact with imagined fictions developing what was to become the ficto-factual analysis of the sites and archives.

The research methodology and practice methods extend knowledge through a series of ficto-factual performative outcomes, which can be situated alongside an expanded field of contemporary chronoplotical art works investigating philosophies of historiography, heritage and the archive. This situates the performance outcomes alongside the practice of artists working in the fields of museums, heritage and curatorial critique. Andrea Fraser, Mark Tribe, Sharon Hayes, Zoe Belloff, Gerard Byrne, Jeremy Deller, Omar Fast, Douglas Gordon and Alison Smith are all of significance here. These artists offer a variety of methodologies and processes by way of critiquing and reclaiming narrativist historiography and the role of artists in defining history and its relationship to institutional structures.

These artists and their practices have been positioned alongside the Notes for a Performance series and are discussed (in depth) in the thesis sections On History and On Performance. Here I situate the Notes for a Performance series alongside these performative practices, as a vital means of studying heritage archives and historical collections beyond narrativist historiography. The research position being that by performing the archive the practice contributes new knowledge in the field of contemporary performance art practice and heritage studies with focus on artists working with historical material in an chronopolitical manner.

In understanding how the research and practice methods evolved and their contribution to the field I turn to Tacita Deans' understanding of working with historical collections. Deans' exhibition and accompanying publication Monet Hates Me (2021) at Marian Goodman gallery (Paris) provides contextual links to the practice and thesis. The exhibition, limited-edition bound boxes,

accompanying publication and audio work collate a wide ranging, unstructured and tangled body of research developed while Dean was artist-in-residence at the Getty Research Institute Special Collections in Los Angeles (2014-15). Reflecting on Deans' research methodology helps to define how artists can and, more importantly, do originally contribute to the dissemination of historical collections. Specifically, how they develop practice methods, that are original in their scope in terms of narrativist and chronopolitical readings of the past.

> "I skid across knowledge and research by tripping over things. I more often identify my reasons for making a work at the end of the process rather than the beginning. I am rudderless and overwhelmed in a library, and a digital research tool makes me panic. This might be because I never know what I am looking for, or rather I choose not to know what I am looking for"
> Dean 2019 p12

It is this 'wilful' decision to not know what she is looking for that draws me to Deans' practice. Like Dean my research and practice allow for serendipity and change encounters. Mine is a practice that responds to archives and historical collections by acknowledging their true state, that which is chaotic, temporally layered and cracked. This is a reading of the archive that is free from narrativist structures. I am concerned with incidental connections and temporal layers, how they emerge and coexist within the present. I am interested in how archives can be re-examined through a performed practice, in opposition to a fixed narrativist timeline. This is a performed understanding of the past that is shaped by an embodied and present 'now'.

This methodological approach, which I refer to an anachronic, is of relevance when considering the expansive and disordered collections of the Tetley, West Yorkshire Archive Service and Barrow Archive Service as well as the geographical terrains of Barrow and the South Lakes. The Tetley archive was split in two parts; half the collection abandoned in the basement of the former headquarters of Carlsberg/Tetley Brewery in central Leeds (now a contemporary art gallery) and the other at West Yorkshire Archive Service (WYAS) six miles south of the city on a business park adjacent to the M62 motorway. The research process included sifting through a ceiling high pile of photographs in the basement of the Tetley gallery alongside wading through partially indexed boxes of paperwork, stained and ripped recipe books, disordered collections of memos and random news-paper clippings promoting publicity events. It was a physical engagement with a chaotic and obscure collection that was, up until that point, of no interest to the original owners of the gallery.

The research process for Weather Permitting, working with Barrow Archive Service (BAS), also included a physical engagement with the archive's ordinance survey collection which led to the plotting and re-plotting of long forgotten paths and bridleways around Black Combe Fell, South Lakes. The research process included, repeatedly walking, and climbing the Silecroft, Whitcham and Millom paths to the triangulation point at the top of Black Combe. The triangulation point, number: TP0698 joining Black Combe, Berkrigg Common and Hodbarrow Point, has been identified as the most accurate triangulation calculation in the UK. Weather dominated the research process; multiple ascents were cancelled due to high winds and poor visibility (11th November 2018, 2nd February, 10th and 17th March 2019). The wind speed and temperature at the summit was integral to the planning and implementation of performance. This physical engagement with the land was furthered echoed in the choice of archival documents worked with, which focused on two overlooked collections of letters, drawings and small-scale landscape paintings by artists Abel Masson and Ben Lomes. Both topographical and archival documents informed a fractured understanding of the mountains, fells, and landscapes of the region. This was a physical relationship to the landscape, initially informed by drawings and paintings of the heritage sites in the archive.

The research does not attempt to answer the question of, who decides what is indexed, catalogued, or narrated by history. What it does attempt, is to reveal heritage archives and historical collections as they exist, in the present and in their physical form. The research is concerned with how historical fact and narrative fiction overlap and coalesce. In Fictions of Factual Representation, Heyden White says, "history is no less a form of fiction than the novel is a form of historical representation" (2004 p122). It is this duality of fact and fiction researched through an anachronic methodological approach that the performance outcomes present.

The performance scripts extend theoretical thinking and practice through a writing method that applies audio description to the rehearsal process. When developing the performance scripts my intension was to give voice to the fractured and liminal nature of the archive. This was to show that performance art could challenge the idea that the archive belongs to a specific time or place. The scripts montaged fragmented documents, repeating and looping language and gestures to create a self-generating performance moment. They coalesced fictional references with historical data allowing the performances to branch and bifurcate into other narrative tracks. The performance scripts voice the disjunctive and recursive temporal layering's in the archive, what Claire Bishop describes as an 'irruption of time' (Bishop 2011 p20).

The audio descriptive writing created synchronic and diachronic temporal layers in the performance which resulted in unexpected outcomes in terms of performance choreography and gesture. Over time the performers began to mirror and echo the rhythm and repetitions of the performative language. These gestures and behaviours were subsequently layered back into the script as part of the audio description rehearsal process. Returning to Bishop, she describes these temporal loops and layers as a "schizophrenic collapse of past and future into an expanded present' (Bishop 2011 p19).

The script writing process, using audio description methods, 'collapses' the performative past in the present, creating an 'irruption of time', voiced and embodied in the performance outcome.

The practice methods explore the potential of performance art practice to extend understanding of historical sites and their collections through a fictioning (Burrows and O'Sullivan) of the past, creating a ficto-factual collective reimagining of the historical material and sites. The practice methods demonstrate that by collating factual and fictional sources alongside synchronic, and diachronic, temporal structures performance is a vital means of engaging with the historical variables and temporal layers in the archive. The practice methods contribute new knowledge in how performance art practice can embody heritage archives by acknowledging the liminal and chaotic nature of the archive. The practice methods perform the disordered data and documents stacked in the archives, giving equal importance to the valued and catalogued alongside the overlooked and uncatalogued. The performances embody this tangled historical assemblage, this 'irruption of time'. The performance outcomes immerse the audience in a past that is alive and at pace, an anachronic and contemporaneous reading of history that mirrors the collections as they physically exist in the present.

The performative outcomes contribute original knowledge in the field of contemporary performance art practice through a hybrid of cinematic and performative methods combining diachronic and synchronic temporal timelines. The practice methods apply cinematic forms, traditionally used in the recording process, to a live performance. Practice methods include performance re-enactment, gesture and staging (*as discussed in On Performance*), cinematic tropes and techniques (*as discussed in On Cinema*), screenplay, meta-narrative structures, and experimental audio descriptive writing (*as discussed in On Text*). The synthesis of cinematic form and performance art practice is original in its scope extending practice knowledge in the fields of contemporary performance art and heritage studies. Through an anachronic methodology, combined with hybrid practice methods, the research defines how artists working with heritage sites and archives can expand narrativist historiographical philosophies through performance art practice.

Reflecting on how the performance outcomes contribute new knowledge in the field, I position the works' original contribution as three-fold; firstly, a performative transmission of affect (Brenan) as evident through the immersive experience for the audience, secondly through the experimental script writing technique, using audio description, that simultaneously generated, narrated, and documented the performative moment. Finally, the ficto-factual performative analysis of the heritage sites and archives. These original contributions as evident in the performance outcomes are expanded as follows:

PERFORMATIVE TRANSMISSION OF AFFECT.

The immersive transmission of affect, using cinematic tropes of smoke, fog and mist, created an embodied and immersive expression of the past. For the audience Smoky Meeting was disorientating and physically challenging. The audience were required to experience the intensely smoky environment which acted as a metaphor and a physical experience. This created a hazy remembrance of a lost past, whilst generating an obfuscated present.

EXPERIMENTAL SCRIPT WRITING.

The experimental audio description method gave voice to the anachronic research methodology establishing a metanarrative structure that concurrently articulated the archives past, performative present and documented future. The meta-narrative structure allowed the performance scripts and subsequent publication text to simultaneously bear witness to and document the live moment beyond the performance duration.

A FICTO-FACTUAL PERFORMATIVE ANALYSIS.

The ficto-factual performative analysis acknowledges the historical variables in the archive. Diachronic and synchronic temporal structures support a wider meta-narrative in the performance outcomes. The performance outcomes contribute original knowledge through a ficto-factual performing of the past that delineates the coexistence of historical documents and materials with fictional and cultural memory. This is (in part) an adaptation of Hayden Whites narrativist philosophy of historiography. Additionally, the definition ficto-factual is associated with, but not exclusive to, the contemporary art and philosophical term fictioning (Burrows, O'Sullivan).

The anachronic research methodology originally formed and directed practice methods including performance language and choreography. The interconnection between research and practice is original in its scope in that both methodology and methods stimulate temporal layers and meta-narrative structure in the performance outcomes. The works perform the archive as time and space in opposition to narrativist agendas.

The practice outcomes embody the heritage archive as a series of historical variables, collating historical material facts with collective, narrative fictions. Practice methods perform the archive as a tangled assimilation of data, documents, and images. This is performed as a recursive meta-narrative time frame and is defined in the research as layers, loops, folds, and cracks of history. The performance outcomes show the archive as chaotic and alive. With every iteration the historical narrative evolves. The Methodology, practice and performance outcomes guided a hypothesis that there is no order of time in the archive. That archives and historical collections are a "myriad of facts, states and events (…) an amorphous chaos of data" (Ankersmit 1983 p78). The performance outcomes address the heritage sites and collection by re-imagining their histories through a ficto-factual layering of liminal temporalities – past, present and future.

Alongside the performance outcomes, titled Notes for a Performance, additional art works have been developed in association with the series. These works include limited-edition artist books titled Notes for a Performance – Revisioning a Ritual self-published in 2017, Notes for a Performance – Final Draft and Notes for a Performance – Weather Permitting both published by Wild Pansy Press at the University of Leeds in 2019. The performance practice has initiated an ongoing series of photographic portraits, working with the photographer Jonathan Purcell, titled Smoking Men which was exhibited at the Ruskin Gallery in Cambridge in 2018. Additionally, the performance scripts have informed a series of large-scale performative text drawings which were exhibited alongside a live radio transmission of Weather Permitting as part of the Extreme Views exhibition at Art Gene in 2018. A solo exhibition of these large-scale performative text drawings will be exhibited at Studio 1 Gallery in March 2022 additionally they were exhibited at Manchester Contemporary Art Fair in November 2021 and will be exhibited in Drawing – In – Breathing – Out, British Art Show (satellite programme) in May 2022.

Notes for a Performance – Revisioning a Smoky Meeting has been re-performed at Temple Bar Gallery in Dublin in 2018 and at the Holden Gallery in Manchester in 2019. In both cases new editions of the performance script were written in response to the new gallery space and performers[91]. The limited-edition books, Notes for a Performance – Final Draft and Notes for a Performance – Weather Permitting have been shown at a number of national and international artist book fairs including PAGES, The Tetley, Leeds, Malmö Konsthall, Sweden and Espai Barra de Ferro, Barcelona, Spain[92]

* All works can be seen on www.louiseadkins.co.uk

In considering future research and practice, I must acknowledge the complexities of working as an artist in the shadow of COVID-19. This is particularly pertinent to a practice that seeks to understand through live performance historiography and narrative structures. Future research and practice will focus on performance and language expanding on the role of creative writing as part of the performative rehearsal process and limited-edition artists books. In addition, research will concentrate on historical events and their relationships to sites and landscapes. One such example is the 1972 World Chess Championship between the American, Bobby Fischer and the Russian, Boris Spassky at the Laugardalshöll arena in Reykjavík, Iceland[93]. This historical event will act as a point of departure for wider research and practice. These future projects will expand on research methodologies and practice methods established as part of this PhD introducing installation re-constructions alongside live performance, creative writing and large-scale text drawings.

90 The art historian and cultural theorist Aby Warburg set up the Warburg Library of Cultural Studies, Kulturwissenschaftliche Bibliothek, in Hamburg at the end of the nineteenth century. The library was exiled from Germany in 1933 and became the Warburg Institute, London in 1944. Warburg described the experience of stumbling on an unexpected book, whilst looking for another book, as 'the law of the good neighbour'. He was referring to the experience of entering a library or book shop with a clear book in mind to only find yourself distracted by a neighbouring book on the shelf.

91 Both script versions of Notes for a Performance – Re visioning a Smoky Meeting performed at The Temple Bar Gallery and at the Holden Gallery are included in the thesis appendices.

92 Artist book fairs include PAGES: ARCHIVE, MABB2018, Malmö Konsthall, Sweden (2018); New Voices, The Tetley, Leeds (2019); PRINTed#5, Espai Barra de Ferro, Barcelona, Spain; PAGES: ARCHIVE, MABB2018, Malmö Konsthall, Sweden (2018); N Voices, The Tetley, Leeds (2019); PRINTed#5.

93 This practice research is an on-going area of study related to, but not completely linked with, this PhD practice and thesis. An associated proposal was one of five shortlisted works for the Art Northwest commission at the Wolfson Gallery, Tate Liverpool in 2019 and is part of this ongoing area of work.

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