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Writing performance : on relations between texts and performances

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Stellingen / Propostions

1. In all disciplines of performing arts, namely theater, music and dance / choreography, texts play a role in relation to the performance and extensive research has been done into this topic. In visual art, on the contrary, not much attention has been paid to the relations between texts and performances so far.
2. In the history of philosophy, speech and text were often read as oppositions. In and through artistic practice, however, they can be understood as two modes of language on equal footing.
3. In art history, performance is categorized as live-act. The prevailing approach of understanding performance art is therefore performance ontology. Rather than understanding performance as a form of art which is confined to a live-act, and as live-act only, performances in visual art should be understood in and through their relations to texts and documents.
4. Performance in the field of visual art exists precisely within the tension between its written and its time-based aspects. In other words, the fact that performance is dependent on texts, and on textualisations before and after its enactment, should be considered as the real potential of performance in visual art.
5. The theory of paratextuality by Gérard Genette can be applied to performances. A paratextual perspective on performance means to regard the live moment of a performance and the documentation and other remaining texts in relation to each other.
6. Besides paratexts such as title and name of the author, audio-visual documentation of a performance can be considered as paratexts as well.

7. Performance art so far often has been defined in opposition to and disconnected from textualisation in the form of documentation, or on the contrary through these texts. A paratextual perspective on performance makes it possible to take the live-act as well as its diverse textualizations into consideration, without thinking of them as mutually exclusive.
8. The most frequently used methods for capturing performances (either during the process of creation or during the live-act) nowadays are digital technologies. These digital "forms of writing" are used instead of, or in addition to, traditional forms of notation. Digital technologies do not replace, but add to traditional forms of writing.
9. Artistic / practice-based research is a new discipline within academia which challenges the relation between art theory, art history and art practice.
10. In order to undertake artistic research, the researcher must be fully engaged in constant critical self-reflection on his/ her own artistic position. This means, firstly, to place oneself inside and outside the research at the same time, and secondly to develop individual and idiosyncratic research methods.