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The documentation of dark festival created during the event, consisted on video and audio recording, long exposure and flash photographs, as well as a collection of spectators' notes written on handmade notebooks. Initially I used the audio-visual material on the making of this website. Eventually I decided not to include any of the documentation recorded during the event and to instead create the documentation of dark festival by being right here, right now.

My research focuses on streams of consciousness as a form of autobiography. I understand autobiography as the partial documentation of a life by the person who is living it. I understand streams of consciousness as unrehearsed, unedited nonstop talking and writing. When thinking of how a research focused on the documentation of a life addresses the documentation of a live event a few possibilities emerged that were not there when I was focusing on providing as many and as accurate information as possible for the viewer to explore.

In many cases the documents created during the event provide more information about the works presented in dark festival than the actual event made accessible for the spectators that were present. An example is the flash photographs of Andrea Van Der Kuil's sculpture. Although some of the spectators seemed to not be aware of the presence of the sculpture in the space, there are multiple photos depicting the sculpture being there.

Addressing the performativity of performance documentation as Philip Auslander (2006) drawing from J.L. Austin describes it, I audio recorded my nonstop talking while revisiting specific aspects of the event. My streams of consciousness do not take the highlights of each performance or the main events of the festival as their theme. Instead I speak having as a starting point details that would be more likely categorized in the realm of insignificant or uneventful. For example instead of addressing the notes written on the notebooks by the audience I focus on a thought that occurred during the making of the notebooks about the material we used for the cover. Through my practice of nonstop talking and writing I try to arrive to situations where my own thoughts are witnessed simultaneously by me and the other. In the case of the documentation of dark festival through nonstop talking I aim to arrive to a situation where I discover what remains in my consciousness from the festival by simultaneously creating the documentation of it. Any kind of documentation of a live event implies the presence of a person's subjectivity or perspective, a subjectivity which becomes a lens through which the existence of the live event is recorded. I am not interested in documentation as a proof that the event took place nor as an evidence through which the live event can be reconstructed. Similarly I am not interested in an autobiography that records the highlights of a life, but one that gives space for the unrehearsed, unnoticed, unedited bits that exist in the right here, right now.

Reference:

Auslander, P. (2006) *The Performativity of Performance Documentation*. PAJ: A Journal of Performance and Art. 28,1-10.