Pascale Grau.
Rollenwechsel

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From the Starting Point of the Performance

Media change strategies in the work of Pascale Grau

Irene Müller

Defining performance art is a complex undertaking that is conducted passionately and with many attempts to delimit it within a variety of discourses and from different argumentative positions. Particularly in the last few years greater attention has been paid to the relationship between performance and images, between space-time-based artistic practice concentrated on the body and imagery, which can certainly not be equated with the deliberate production of a two-dimensional fixed image. On the one hand this has to do with the circumstance that ever more "secondary documents" of performances are in circulation, though their status in relation to the performance itself is not always made quite clear; on the other hand the strictly category-based delimitation of fields of artistic work has been shown to be obsolete once and for all. Artists use the possibilities of the various media to examine concepts, to accentuate particular contentual aspects; in addition, in the media and materials they choose, they react to conditions relating to exhibiting opportunities, communication vehicles and the art market. If we envisage changes of medium as part of a fundamental working strategy and less as the effect of market-oriented positioning, then the inclusion of characteristics inherent to the medium and of translation practices offers an insight into work processes and conceptual approaches from a different angle.

   This method strikes me as particularly likely to be successful in the case of Pascale Grau's work, as her way of working is

characterised by the continual translation and reframing of sets of questions in a variety of media, as well as by the (thematically arranged) groups of works. Whether it is performance, video or installation, each field of activity influences the shaping of the work in question through its specific properties. But how do these characteristics interact with the translation process, how do they overlay or penetrate the initial conceptual position? Does the artist work against them, does she subvert these parameters, or rather are they plumbed and reinforced by her? And what influence does this strategy of changing medium ultimately have on the contentual formulation?

In the early 1990s Pascale Grau developed a complex of works in which she explored feeding rituals, the field of tension between body and food. In the live performance *Mittwoch immer, die Gummihose* [Always Wednesday, Rubber Pants] the sentence "I'd like to put my fist into my mouth," articulated with her mouth open and therefore hard to understand, marks the beginning, which is followed by the fulfilment of that wish: Grau forces her hand clenched into a fist into her mouth turns sideways and presents the spectators with her body in profile. The simultaneously played song *In Dreams* accompanies and comments on the performative action[1] that is broken off with the onset of the performer's gagging reflex: she relinquishes her fist, saliva runs down her chin, after smiling briefly she makes her exit. In the installation created a short time later, on the one hand Grau shifts the focus from directly experienceable, individual corporeality on to a more generally applicable experience of the body, and on the other hand she also locates it more strongly in the field of tension of social, cultural patterns. While the text panels in Gobelin embroidery assigned to the monitors open this frame of reference, it is first and foremost the expansion to three "images" as well as their media transformation that results in a certain dis-individualization. For the three video channels Grau reverts to the live performance insofar as she certainly picks up the feeding to herself of her fist, but as a consequence of the change of medium she reformulates it and extends it in terms of content by the aspects of coercion, refusal and (self-)abasement. She now performs in a specific setting for the camera. With a close-up she brings the relevant body area – the mouth part with the fist, or the spoon, and the stomach – near to the viewers; by this

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means she restores to the intrinsically distancing medium of video the experience of intimacy and immediacy that is generated to a high degree in the live performance. The turning movement of the body[2] in the two outer videos corresponds with the sound, namely cheerful tarantella music, so that from the sides the installation seems to be shifted into a spiral-shaped vortex. An acoustically and visually perceptible level of movement is inserted into the strict orthogonality of the table-monitor-Gobelin units and the linear arrangement of the embroidered texts, its temporal and spatial extension containing both centrifugal and centripetal forces. Grau thereby not only underlines the endless repetition of the cathartic process, but also accentuates the physiological impossibility of looking at the three videos simultaneously. The potential of a linearly coordinated, compressed formation is studied by her in the single-channel video work in which she further processes material and "images" from the context of performance and installation. In an overall duration of eight minutes she measures the boundaries of what is reasonable; the reduced video cut which ultimately does no more than arrange the individual sequences one after the other, with the continuous piece of music as an overarching link, represents a deliberate renunciation of the many diverse editing possibilities of the medium. Grau focuses on a reception that is directed at the visual experience of performative corporeality, so in the process of developing this group of works producing a feedback to the live performance.

It is striking that in her videos Pascale Grau deploys essential aspects inherent to the medium such as camera work, editing and sound from quite specific points of view.[3] Generally the camera is static, therefore very much observing, and interpreting very little, cutting is confined to a minimum, and the soundtrack is likewise devised with extreme reticence. But in spite of these traits it would be wrong to speak of a purely documentary use of the medium, restricted to the "objective" videotaping of events and showing no editorial intervention. Rather Grau develops a kind of "performative filming" (PG), basically characterised by the conceptual shaping of the performance for the camera to which the media-related parameters of the recording medium are ultimately subordinate.[4] One consequence of this is the minimal post-processing of the shots. But the live aspect has to be assessed as particularly important, the "unobscured" visual access to the performative

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action and to the direct shared experience of it that results from this working strategy. Although this way of dealing with the medium of video represents a constant in the artist's work, we should nonetheless take a look at the only video work that departs somewhat from these principles. In *Misses Easterly* Grau questions the speech formula "Zu-Leibe-Rücken" [getting to grips, literally applying to one's own body]; to do this she uses close-ups of the application of various household implements to her own skin, like pastry-cutting wheels or vacuum cleaner brushes. These sequences are interspersed with stills of the implements which are inserted using the blue box technique. The regular request by the male voice to the protagonist to do it again a bit more slowly, a bit more smoothly, as well as the sounds of the implements added in the subsequent superimposition of the sound track and not synchronised to the video image engender the impression of involuntary intimacy and mild perversion.[5] Grau here deploys video cutting and sound, the obvious artificiality of the edited images and the unsettling interaction between the man's voice and the female body as means of alienation and ironization. She thereby breaks the unpleasantly touching body experience, offering the viewers the opportunity to distance themselves with the absurd-seeming progression of visual and audio sequences. In doing so she counteracts the very intensification and immediacy which she otherwise produces with the close shots. To that extent *Misses Easterly* remains a one-off experiment which shows a playful deployment of video editing and also reveals how it is done technically, but because of the "abstracting" effect of this means it is not pursued any further.

Conversion into another medium is frequently tried out by Pascale Grau as a "tool" for clarifying and emphasising. This can be observed first and foremost in the further development of contentual questionings which were already discussed by her in the context of other works, or are embedded in different formulations. Thus in the group of works *Die Welt mit Blumen schlagen* [Beating the World With Flowers] started in 2002 she picks up again on the cooperative project *dressing 1–5* developed about ten years earlier. Grau releases the scene in which she uses two plastic flowers to juggle a plastic globe from the context of the actions performed, which include among other things the grasp of everyday objects and their meanings and their reappropri-

ation by means of attempts at dressage. In the installation the artist shifts the contentual emphasis on to the (manual) manipulability of the globe, the ambivalent relationship of destruction, and the instruments affected in the process. The videos on the five monitors show variants of the same action: two hands pick up the two flowers lying on a black table and use them to bat a small toy globe to and fro until the flowers break. The channels are synchronised in such a way that only one monitor at a time shows the hitting, while the two flowers can be seen lying on the table on the other four. The sounds of the hits set the fragile paper ball lying on the loudspeaker in motion, making it dance to the rhythm of the destructive manipulation of the flowers. Grau here interlaces installative and performative parameters with one another: the directly experienceable effects of the performative action interfere with the staged set-up of the videos; the rhythm evoked by the body breaks their synchronised progression; the regulating, semicircular arrangement of the monitors structures the unending cycle of the images.

The fact that the artist subsequently uncoupled the video material from this complex and elaborate multi-channel installation and edited it as an autonomous single-channel work is largely to be explained by the conditions of the exhibition business. This is also underlined by the existence of several versions of different lengths, their duration ranging from three to six hitting sequences. In spite of this reduction to a purely audiovisual formation, essential contentual aspects are preserved, like the unremittingly driven status of the globe and the wearing down of the tender hitting implements until they are destroyed. By dispensing with the spatially articulated components and also refraining from inserting any additional material to replace that "blank," Grau puts the focus on to the performative action and its thoroughly staged representation in the video. In contrast to this reshaping which is to be understood as pragmatic, the live performance that took place three years later must be characterised as a translation. Grau takes over the installative setting and the implements from the previously formulated context, but expands the performative concept by two crucial elements: on the one hand she takes the two flowers out of a filled vase and after the "battering" of the paper globe places the damaged specimens into a second, initially still empty jar; on the other hand she afterwards moves near the

table and sings the song whose beat her hitting movements have followed. Grau thereby reveals the origin of the rhythm of her movements, but in addition she makes it possible to understand the connection between the "stimulus" working on her body, and the impetus of the globe. Furthermore she explicitly formulates the performance as a process in the course of which the quantitatively defined flowers are (or have to be) "worn out." Just as the paper balls lie strewn on the floor in front of the table after they have been used, the "hitting implements" are pushed from one place to another. In the course of the performance they mark the visible (temporal) "progress," characterising it as an experience-able development from an initial picture to a final state.

Pascale Grau's works are always based on a performative concept; she investigates its shaping in different media as well as using it in the sense of a reciprocal commentary. These transformations and translations go hand in hand with contentual shifts, with the artist transmitting the immediacy and experienceable intensity intrinsic to the live performance into the media in question as a fundamental paradigm. To that extent her spatial-installative and audiovisual works too are characterised by a working strategy that derives corporeality and temporality from the performative, from action and presence. It is precisely the change of medium that enables Grau to make these categories perceptible in different dimensions within a group of works, within a thematic connection.

1   *In Dreams* (Roy Orbison, 1963) was used most memorably in the film *Blue Velvet* by David Lynch (1986). In the film the song is the object and catalyst of a scene that is simply overbrimming with the longings, power fantasies and disappointments of the male and female characters.
2   The camera remains static in these two videos too, while Grau moves in a circle in front of the camera.
3   This applies equally to the single-channel video works that are conceived as autonomous works and the videos used in installative contexts.
4   In this respect the video installation *Wasserlauf* [Water Run], likewise based on a largely unprocessed video take, undoubtedly represents an "extreme case": Grau here films herself during the actual performative action – the movement sequences of the legs over the fast-flowing river are not the result of subsequent editing. Through the mirror-image arrangement and 90° rotation of the videos which Grau generates with the corresponding positioning and alignment of the projectors, the two shots merge with one another particularly when viewed from a distance, and

evoke the image of a figure that reaches out into the pictorial space in rhythmic horizontal movements.
5   In the installative version Grau underlines this very aspect by confronting a video monitor placed on a stool with an identical seat, and covering its front with a thin gauze. But at the same time new meaning is given to the possibility of remaining at a distance invested in the video, as the "monitor curtain" refers to voyeuristic ways of behaving and the ambivalence of closeness and remoteness inherent in them.

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Romantic Rituals

Katrin Grögel

Love is "not itself a feeling, but rather a code of communication, according to the rules of which one can express, form, simulate feelings, deny them, impute them to others, and be prepared to face up to all the consequences which enacting such a communication may bring with it." This is what Niklas Luhmann wrote in 1982 in his systems-theory analysis of love as a communication medium.[1] This sounds matter-of-fact, and not at all how we would like to think of love: as a unique experience that befalls us; as an exceptional condition that lifts us out of our everyday routine. Yet how should an "I love you!" work if it were not always already the repetition of a convention, of the prototypical speech act of a declaration of love?[2] Even before we utter these words for the first time in our lives we have a clear idea of *how* it should happen. These ideas are standardised and strongly influenced by the media. We come across models in advertising, on television, in women's magazines and in novels, but also and particularly in feature films. The ideal of love predominating there is based on a heterosexual, (serially) monogamous relationship between a couple. Both in the cinema and in love songs certain constellations and scenes that adapt this love discourse and at the same time leave their mark on it constantly recur. Alongside their function as "scripts" for love, popular films and songs play a second important and much more pragmatic role in amorous everyday life: for many couples going to the cinema together and listening to music together are among the rituals of their courtship. Going on holiday as a couple, a long Sunday walk in the woods or a special dinner are among the stereotypes used to start a loving relationship or to keep it going. The sociologist Eva Illouz is of the opinion that people who are thoroughly conversant with these stereotypes are particularly successful in love. They can consume and manipulate them skilfully in order to generate meaning. They can consciously act out the cliché and derive enjoyment from it, for "… if you want the relationship to work, you have to rely on clichés and roles."[3]

Topoi of the romantic discourse of love

When I saw *Im Garten der Fiktion* [In the Garden of Fiction] performed at the Kartause Ittingen [Ittingen Charterhouse] in spring 2009, I recognised the ideal of romantic love in its intrinsic and paradoxical tension between the claim to uniqueness and conventionality as a backdrop against which some of the works of Pascale Grau develop; she can take it for granted in her public as intuitive, cultural knowledge. For the stories Grau relates in *Im Garten der Fiktion* preponderantly retell topoi of a romantic love discourse, so bringing it vividly to mind.

   Im Garten der Fiktion is currently the latest in a series of works that refer back to a concept that is further developed each time it is tackled. It is based on ten articles of clothing that Grau wore in the years 1995 to 2004, and has kept – although they no longer fit her – as memories adhere to them.[4] The installative setting contains two projections in which the artist presents for the last time clothes that are now too small for her. These video images are complemented by tales describing how the artist remembers outstanding situations in which she wore those clothes. A third level is formed by love songs that Grau presents live. She waymarks the course of a normal love drama with six songs: the euphoria of the first meeting ("First time ever I saw your face"), the pain and anger of love ("Please, let me be the problem of your life"), unfaithfulness, forgiveness and misjudgement ("Hush now, don't explain!"), uncertainty ("Whatever will be, will be"), regret and grief ("Cry me a river, I cried a river over you"), separation and loneliness ("Je veux seulement oublier").[5]

   Admittedly, according to Roland Barthes, this evocation of a chronological cycle does not correspond to the actual discourse

of love, which "is no more than a dust of figures stirring according to an unpredictable order, like a fly buzzing in a room [...]."[6] But is does correspond to how the course of love is generally imagined in retrospect: "[...] first comes the instantaneous capture (I am ravished by an image); then a series of encounters (dates, telephone calls, letters, brief trips), [...] this is the sweetness of the beginning, the interval proper to the idyll. [...] the 'sequel' is the long train of sufferings, wounds, anxieties, distresses, resentments, despairs, embarrassments, and deceptions to which I fall prey, ceaselessly living under the threat of a downfall [...]."[7]

Running counter to this "*historical* hallucination" (Barthes), the little stories that Grau tells about the items of clothing attest to the individual peculiarities and irrational sequences that these topoi can assume in a real-life biography. In addition they report on the everyday rituals of love, particularly journeys and outings. And it becomes obvious that listening to music together can endow the songs with special meaning as vehicles of memory.

Dramaturgy, or the drop height

Grau frequently uses music in her performances. Sometimes she brings in recordings, but more often she sings herself. Tense moments always arise as a result of the order of the songs or indeed the interference between action and music. In *Im Garten der Fiktion* the drop height between the two first songs is especially marked; the switch of mood is a dramaturgical sleight of hand. The direct transition from being "over the moon" to being "down in the dumps" serves to build up a narrative that has an undercurrent of tragedy.

For dramas involving love there are two classic, opposite manners of representation, the tragic and the comic. In the 17th and 18th century the former was reflected in opera and later on in popular melodrama, where the lament of the "donna abbandonata" exerted an enduring fascination.[8] In the operatic parody the material was rendered trite, often with the support of popular street songs. Grau presented the inversion of the drop height in the manner of a travesty in the context of the event *Kabarett* at the Kaskadenkondensator in Basle in spring 2009: standing elevated in a wall recess like the figure of a saint, she first sang of the anticipated farewell, of sadness and anger: "Please, let me be the

problem of your life, the pain in your ass let me be … Schmerz, süsser Schmerz, süsser Schmerz … [Pain, sweet pain, …]" She then climbed down, took off the cardigan concealing her opulent décolleté, put on a blonde wig, and gave her all to a Marilyn Monroe parody with *I Wanna Be Loved by You*.

The same song, which is inseparably associated with Monroe as an icon, had already been used by Grau earlier in a performance which made the efforts involved in approaching a romantic ideal of love visible. In *3 x 3 (1. Schritt und 2. Schritt)* [3 x 3 (1st Step and 2nd Step)] Grau stands at the edge of the stage in the "little black dress" and moves in a manner that is reminiscent in one way of a dance (the swaying hips), and in another of running on a treadmill. In one hand she holds a microphone which she lifts to her mouth with the arm movement synchronised to running for a brief interval each time. Thus initially the public starts to hear only her breath in the rhythm of the movement, then fragments of her song. A delay device is attached to the microphone which Grau operates with her foot, producing an echo effect. This is superimposed on the artist's song that continually speeds up in rhythm with the movement. Adding to the exhaustion of the simultaneous running and singing, the singing gaining a heightened intensity through the acoustic feedback, there is the circumstance that Grau constantly has to pull her dress up at the shoulders. Therefore at the same time she is also concerned with curbing the tendency to exposure, preserving the boundary to striptease. Thus the performer pants along behind the ideal of the unhappy seductress Monroe, but at the same time shows up the artificiality of that ideal: *I Wanna Be Loved By You* is revealed as a figure swinging from seduction to pleading, from power to powerlessness, which makes the public hope for a release from this effort.

"I do!" – signification and performativity

Just like our concepts of love, memories of special moments in the past are often influenced and communicated by the media. In *Im Garten der Fiktion* Grau recounts her recollection of a photo she associates with an orange overblouse: "I'm sitting on a balcony overlooking the sea with my legs crossed. This is my first holiday with my boyfriend in Italy in the spring: I'm wearing the overblouse and black hot pants. I'm holding a red strawberry in

my hand and lifting it to my mouth. It looks as if I'm kissing the strawberry, or as if the strawberry is kissing me." Thus her retrospective access to this scene that could come from a feature film is not a direct one. The performer recounts it from the perspective of the camera, and behind the lens we assume the said boyfriend for whom she is posing on the balcony. In the kiss between strawberry and mouth the passionate nature of her love is intensified into a signifier. For lovers speak essentially in non-verbal signs, and every gesture by the beloved is the occasion for far-reaching interpretations and speculations. The photo the artist visualises in her memory is a fragment of a discourse of romantic love; like Barthes we could also call it a "figure."[9] The photo is simultaneously the record and authentication of a declaration of love. The man behind the camera here plays the double role of beloved and witness. Whether this nonverbal declaration of love will prosper or not depends on his reaction.

The ultimate declaration of love which ties the exceptional condition of love back into the network of social relationships and standards is marriage. "I do!" is a first-rate performative utterance. It implements an action with and through speech, it creates a new legal and social situation.[10] In it the paradox of the pretensions to uniqueness ("… till death do us part") and conventionality that is associated with "romantic rituals" occurs in a heightened form. In her installation *Palermo* Grau takes up a cultural, media-related practice that goes along with this speech act: the wedding picture. The installation integrates three projections of photographs that were taken on a Sicilian beach. Against the backdrop of the turquoise sea a bride and bridegroom are posing for the photo session. They are surrounded by several photographers and video makers who are striving to record the marriage vows in a pictorial equivalent. These pictures are given to all the relatives, hung up in the livingroom, and even handed down from one generation to the next – as documents of this love. In Grau's photos, taken from the worm's eye view of a tourist lying on a towel, the photographers appear outsize and powerful, while the bridal couple recedes into the background. They look like interchangeable extras in an arrangement controlled by the media and society the power connotations of which are revealed in the multiplication of the installation.

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1. Niklas Luhmann, *Love as Passion: The Codification of Intimacy,* Cambridge: Polity Press, 1986, p. 20.
2. Cf. Philipp Brunner, *Konventionen eines Sternmoments: Die Liebeserklärung im Spielfilm,* Marburg: Schüren, 2009.
3. Interview between Isabelle Graw and Eva Illouz, "Der Liebe wegen," *Texte zur Kunst*, 2003, no. 52, pp. 33–42, here p. 38 (translation from the German by Judith Hayward).
4. Grau began making videos for this group of works in 2005. She edited the raw material in 2006 and backed it with a sound track. The two floor cushions, crocheted by Grau from the dresses which she cut into strips, were made in further working phases. This material forms the components of the installation *Erzählstoffe* [Narrative Materials].
5. The majority of the songs were written in the 1950s or in the style of that decade. *The First Time Ever I Saw Your Face* was written by Ewan McColl in 1957 for the folksinger Peggy Seeger, but only became popular in Roberta Flack's elegiac version. *Sweet Sweet Pain* comes from the Swiss group Interkantonale Blasabfuhr, 1994. *Don't Explain* is a 1945 Billie Holiday song. The first interpreter of *Qué será, será* (Jay Livingston/Ray Evans) was Doris Day in Alfred Hitchcock's film *The Man Who Knew Too Much* (1956). *Cry Me a River* was written as film music in 1953 by Arthur Hamilton for the singer Ella Fitzgerald. *Sympathique* was published by Pink Martini in 1997 on the album of the same name, a group specialising in "vintage music" in the style of the 1950s.
6. Roland Barthes, *A Lover's Discourse: Fragments*, translated from the French by Richard Howard (1978), London: Penguin, 1990, p. 197.
7. Barthes, loc. cit., pp. 197–198.
8. Cf. Elisabeth Frenzel, *Motive der Weltliteratur*, Stuttgart: Kröner, 1992, in particular "Verführer und Verführte," pp. 756ff.
9. Barthes, loc. cit., p. 3.
10. Cf. John L. Austin, *Zur Theorie der Sprechakte*, Stuttgart: Reclam, 1972, p. 28f. [English edition: *How to Do Things With Words: The William James Lectures delivered at Harvard University in 1955*. Ed. J. O. Urmson. Oxford: Clarendon, 1962]. In it Austin describes how performative utterances differ from descriptive ones insofar as they enact in speech exactly what they refer to; other prime examples are: "I baptise thee …;" "I bet that …;" "I bequeath to you …"

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Inscribed on the Body, Told From the Body

Body and identity constructions as a field of action in the performances of Pascale Grau

Helen Hirsch

Questioning and revealing the intensive examination of the female body as a social construction in society corresponded to a vital need of feminist performance art in the 1960s and 1970s. Laced into a strict socio-political corset, female artists tried to get ahead of their demand for emancipation and equality through extreme body actions. The demonstrations of body excesses and asceticism oscillated between the act of desperation and the withholding of acceptance and representation in a male-dominated society. For the majority of female artists the language of performance mutated into the expression of internalised and hidden projection patterns of self-representation. While in the performance art of the 1980s and 1990s there are ever more frequent forms of fictional representation and embodiment. The body as a projection surface no longer assumes the role of the victim, but offensively and actively tries out its resonance on the audience with personal, biographical and self-referential pictures. The works of Pascale Grau obviously come into the context of the nineties, in view of her experimental arrangements of fictional and real role images from her own life. But some of her earlier works have their roots in the feminist performance art of the seventies, for instance *Mittwoch immer, die Gummihose* [Always Wednesday, Rubber Pants] and *Die Hochzeitstafel in den Lieblingsfarben der Braut* [The Wedding Table in the Bride's Favourite Colours].

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Compared to other art forms, performance is the most immediate and direct form of the "embodiment" of identity. Just as the body records spatial and temporal experiences, it is also the repository of cultural memory. A characteristic feature of Grau's performative forms of action is a preoccupation with the body resonance of biographical and discursive gender constructions. Identity recurs again and again as a theme in her works, is put to the test and articulated. The body surface becomes the vehicle for forms of expression that are turned outwards, the body mutates into a cartography of the soul, individual body parts become projections and vehicles of specific pictorial formulas. Thus in *Mimikry* the face is used as a projection for inner tension and relaxation. In *Interiors* the abdomen serves as a link between inside and outside, with the stomach moved rhythmically by breathing forming a stage for inner constellations of pictures. In the processual installation *Erzählstoffe* [Narrative Materials] the dress worn becomes the body envelope for biographical constructions. In the underlying video performance the artist herself is physically the picture, making it develop in herself and on her body. The performer as an active, corporeal subject expounds the world as a picture. This also ranges over political, sociological and anthropological questions.

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The body strategies of Pascale Grau are now to be considered on the basis of selected works in respect of inscriptions and stored scenarios in the memory and the body. In *Interiors* the artist's stomach literally becomes the stage for a highly pictorial and emotional mise en scène. In the first phase of the performance she lies on her back and places individual objects on the middle of her stomach: toys and pieces of furniture from a doll's house. She carefully arrays the surface of her body with small accessories such as a table, chairs or dolls lying beside her, and in the process a puzzling mise en scène develops. A video camera is pointing at her stomach. Thus the body surface projected on to the screen becomes a stage with actions and scenarios for the audience. The apparently so perfect idyll is disrupted by a monstrous creature, and as the artist breathes the arrangement begins to teeter so that the individual objects lose their hold and start to topple. After the live performance the projection is repeated again, with sound added by the artist in the form of her voice. The uncanny live noises produced in the process veering from the idyll to the nightmare are increased and become intermingled as the story progresses. Reminiscences of Grimm's fairy tales

come to mind and provide projection surfaces for primeval fears that have been lodged in the subconscious. Pascale Grau's work addresses the importance of body memory and figurativeness pictorially and emotionally. She makes us participate at first hand and voyeuristically in her "pictures of the middle of the body." And the artist herself also says: "My instrument is the body, the hinge between my self and the world. The world is round my body. Round my home. I walk through the world. I take hold, the world flows in. I incorporate world into me. Illustrated, I am a picture archive. The world becomes body. My body becomes picture."[1]

It is no accident that the artist chooses her stomach as a location. She does it in the knowledge that all vitally important information is stored in the solar plexus where the vegetative nervous system is anchored, and from there it flows out into the body. Pascale Grau acts with the body, develops situations from it and incorporates these actions with images. In this stage of the process it is no longer possible, according to Walter Benjamin, to distinguish between image-space and body-space. Sigrid Weigel's interpretation of Benjamin's writings outlines this circumstance in a way that is relevant here: "The coincidence of image- and body-space is described by Benjamin as a process of putting forth or absorption, a process which [goes along with] the total absence of distance and the construction of a self-related close-ness."[2] In Grau's works the viewer becomes a witness of this process and a participant in it, and finds it hard to escape from the act of transformation.

In a long-term project Pascale Grau is looking at her old clothes and the memories stored in them at ten-year intervals. These preserved articles of clothing are a starting point for stories from the past, they become body coverings, and have therefore witnessed biographical memories. In the first decade this exploration culminated in the installation *Wickel. Dinge für den geistigen Gebrauch* [Wraps. Things for Spiritual Use] in which the clothes mutate into ten sculptural objects that are affixed to the wall. The folded-over and rolled-up clothes become a row of rod-like abstract commemorative objects and trophies. In parallel, ten slides with texts describing the clothes are projected on to the wall. Assimilating the texts and objects triggers new associations in the viewer's mind. In the second decade this project underwent

a further development in that the clothes became the trigger for biographical forms of narrative. In the two-part installation *Erzähl-stoffe* alternating video sequences can be seen on the monitor showing the items of clothing worn by the artist and her face seen frontally respectively. The sound track includes songs and stories that are performed by Grau. Picture and sound fit together to form an intimate and diary-like whole. After being used for the video shots, the clothes were cut up and crocheted into a round object for sitting on. The compacting of the articles of clothing here becomes a dense sculpture; viewers can sit on it and follow the video on the monitor from it.

The artist takes her interest in her own life story and analysis of the various inscriptions of patterns and their conditioning still further in the works *Verkörperung* [Embodiment] and *Un tout petit peu* [Just a Very Little] where she studies the dispositions of her forebears. For the video Grau re-enacts the performative action in front of two cameras, then intensifies this material in that it be-comes possible through thorough mixing and difference simul-taneously to experience "what is individual to herself in the for-eign, and the foreign in what is individual to herself" (PG). In both works the artist alternately embodies two individuals from her family: her two grandmothers. One of them, her maternal grand-mother, she knew until she herself was thirty years old. She had contact with her grandmother on her father's side only until the age of three, therefore hardly knew her; but she internalises her through the accounts of third parties. The embodiment of the two women brings observations and memories to light, but also fic-tional characteristics of a person that are known at a basic level through stories and pictorial documents. In the process the art-ist's own personality is interwoven with the other figures. Forms of split personalities oscillate between her own personality and role play. Grau adopts the other individuals' means of expression in terms of speech, voice, mood and body, making them her own in a multi-layered process. The facial expressions and gestures of the hybrid figures are inscribed into the artist's body memory as subconscious roles and patterns. In a kind of role play, in a re-enactment, she practises different female roles and generational conflicts, with her body becoming the projection surface for the transmitted and engraved (behaviour) patterns of these two gen-erations of women. By allowing her own personalised means of

expression to recede behind them partly, or even wholly, Grau heightens the tension and concentration of the works.

A constantly recurring motif in Pascale Grau's performances and videos is the biographical element which she exploits succinctly to enter into dialogue with the public. She uses it in the true etymological meaning of the word as an investigative instrument for the roles and stereotypes that have been inscribed in her person in her past in the context of the gender discourse. By this means she tries out possible processes on her own body, and through the newly developed, collective action spaces arrives at thoughts about performance itself and its function in the social construction of individuality.

1   Pascale Grau, Andrea Saemann, "Chinesische Beschimpfung der Bilder," in *monitor*, newspaper accompanying the exhibition *Mediaskulptur '96,* Kunsthaus Langenthal 1996, p. 7.
2   Sigrid Weigel, "Body- and image-space: traces through Benjamin's writings," in id., *Body- and image-space: re-reading Walter Benjamin,* translated by Georgina Paul, London/New York: Routledge, 1996, p. 18.

Between Art Form and Research Method – Looking at the Tableau Vivant

A conversation between Pascale Grau and Sabine Schaschl

SSCH: In your most recent series of works, *Tableaux Vivants*, you refer back to the stylistic method used in the eponymous picture productions which turned up at the end of the 18th century where sculptures and paintings were enacted with living protagonists. Within your way of working, how did you come to turn to the tableau vivant?   05.04_P

PG: A short time ago it became clear to me that I'd already touched on this theme in 1994 with the work *feedback*. At that time a print was the model: a female figure is feeding a male figure in a harlequin costume with a stick. There are pears, walnuts and a knife on the table, and on the floor there's a cat. This reconstructed picture was filmed for half an hour. Therefore it can be said that this was already a precursor for the present project. In 2004 for the joint performance *Ring Ring* [Wrestle Wrestle] Judith Huber and I used the famous double portrait of two women by the Fontainebleau School in which one touches the other's nipple as a model for a reconstruction. So the interest in a performative updating has already been present in my work for quite a long time.   94.04_V   04.01_P

SSCH: I'd like to pursue the question of your interest in pictures further in a rather more general way. Are there certain pictures that keep recurring in your work as a leitmotif? It's struck me that images and questions relating to femininity, feminism or women's everyday lives keep cropping up. Are

those themes that are particularly important to you?

PG: I am a woman, and as I create from the experiences of this social structure and everyday occurrences, "my" contents are centred on gender structures. I grew up in the seventies and feminist contents interest me as a matter of course.

SSCH: What are the media you've worked with predominantly over the course of time? The medium of video is very much in evidence, but you've also done performances. Was there some development that encouraged you to link the two?

PG: When I was studying in Hamburg performance did not yet exist as a discipline. But in our first year we had to familiarise ourselves with different areas of study. So I made an experimental film with a fellow student and it was shown at the Solothurn Film Festival. But 16 mm film involved too much time and effort, and was too expensive for me, therefore in 1987 I changed over to video, which has continued to be an important working method up to this day. In 1990 I got to know Marina Abramović as a lecturer. Through that meeting it became clear to me that my works were performances. Of course the women artists of the seventies and how they dealt with the medium of video were a model for me. And I didn't want any outside eye controlling my pictures either. In my work I wanted to be in charge myself.

SSCH: I find this self-reflexive approach very fascinating. When I saw your performance *Mimikry* in the Palazzo Liestal, I was very impressed by your acting and I wondered if you'd trained as an actor.

PG: No, I didn't. First of all I think out a concept and work through it through my body. In *Mimikry* I break mime down into a language. I divide the various movements into steps, i.e. I begin with the mimic movements, the forehead for example, and move slowly downwards. This progression takes on an almost mechanical aspect with my opposite number at that moment becoming a kind of mirror.

SSCH: When you see the reflected reactions of the public, does that again influence the further course of the performance? Can you describe it?

07.02_P

PG: For example I observe that many people in the public begin to screw up their faces – involuntarily of course. Sometimes I react immediately to that and remain in one position for a short time.

SSCH: That simultaneity – carrying out the performance, observing the public and reacting to it – is certainly very demanding on you. Do you have the camera in mind at the same time?

PG: Yes, I have an active awareness of the presence of a camera. If I'm developing a video, I perform explicitly for the camera; on the other hand I use the video documentation of a live performance as working material. In this respect *Tableaux Vivants* has been devised somewhat differently: here performing for the camera and for an audience coincide; the video recording of the reconstruction becomes an independent work. That's an exception within my way of working.

SSCH: So are the parameters in the artistic execution different between performance for the camera and for the public?

PG: In front of the public the actions always have to be carried out bigger and slower so that for example people who are looking away just then can follow their course even so. Therefore performing in front of the public requires a certain slowness. In front of the camera, for instance for a close-up, the smallest movement is enough – everything has to be executed smaller so that it doesn't look overacted. There's also a different perception of time. *Tableaux Vivants* is again a quite special case: the duration of the reconstruction for the camera is set at thirty minutes. In that interval of time as far as possible nothing should "happen." Every breath is movement. What specially interests me about the performance for the camera is the inherent possibility of animating a static picture and elaborating something from it that can only be experienced as a result of that reduction. In the *Tableaux Vivants* the public is present during the recording and is informed in advance of this specific situation. It helps the protagonists to preserve the tension for the half-hour's performance.

SSCH: So far the *Tableaux Vivants* project consists of three video recordings of live performances, one of which has already been prepared as an autonomous work.

PG: Yes, so far only the video work *Der Traum der Vernunft gebiert Ungeheuer* [The Dream of Reason Produces Monsters], which is based on the Swiss tableau vivant, exists. The recordings from Myanmar and Bolivia are available as raw material. In October 2009 I'll do the fourth tableau vivant in India in the context of a performance workshop at the University of Art in Bangalore. The four videos will then be shown for the first time in a coherent installation at the exhibition in the Kunsthaus Baselland.

07.03_V

SSCH: Is this project in the nature of a series?

PG: No, but as well as being a method the tableau vivant is also a performative concept that is realised for the camera and in front of an audience at several places throughout the world. At the moment I'm thinking of five tableaux, i.e. five video works. In the exhibition I'll leave an empty space so that the reference to the further project is made visible.

SSCH: Is the number five also determined by the idea of showing cultural differences between the various continents?

PG: Yes, an African tableau vivant is being planned. That would mean every continent except Australia would be represented. So there could even be a sixth work as well.

SSCH: Can one say that the countries were selected as examples, each time according to your budgetary and organisational means?

PG: Yes, the concrete place of implementation arose relatively randomly. I'd like to encounter cultures and cultural codes that are as different as possible and work with the pictorial memory in each case.

SSCH: The video of the Swiss tableau is finished and has already been shown once in the Kunsthalle Basel. To what extent are the others not yet completed?

PG: The other recordings are raw material. I'd like to harmonise the different technical qualities, and apart from that

I still have some decisions to make regarding the duration and the temporal rhythm. The resolution of the situation of the tableau in each case likewise still has to be decided.

SSCH: You've mentioned that the making of decisions was a special moment in the process of developing the tableaux vivants. In the video of the Swiss tableau it quickly becomes obvious that you're familiar with this cultural environment. Ferdinand Hodler's painting *Die Nacht* [The Night] was reconstructed; as regards props, style and composition the execution is virtually flawless, the performed picture of the painted model is very similar to it. The recordings of the other performances are much more spontaneous and also more improvised in their effect, the model seems to be executed more freely – as if it were primarily a conceptual background. One is aware that things here simply took their course.

PG: That's right. And it's also important to me that exactly those processes can be seen.

SSCH: Was there a moment for you when you had to let go, when things took on a life of their own? Were you more the director, or did the group take over decisions too?

PG: The input of the participants was very important to me, and at all three places individual group members assumed a lot of responsibility. The decisions were made jointly. I myself tried to retain an overview and keep my eye on achieving the desired result with the resources available. In Bolivia the group thought intently about a typically Bolivian "picture," but one that isn't clichéd. I was happy that someone in the group suggested the idea of reconstructing *The Last Supper*. In that connection it has to be said that there's a reproduction of the famous painting by Leonardo da Vinci hanging in almost every Bolivian home.

SSCH: So the model is *The Last Supper* by Leonardo da Vinci?

PG: So that we could implement it better we chose a painting by Jacopo Bassano that's based on Leonardo's in terms of composition and typology. That much less well known picture was far more suitable for reconstructing in front of the camera because of the looser grouping round the table.

SSCH: You've mentioned that one of the performers wears a special mask that carries a social taboo, or is socially suppressed. Can you expatiate on that?

PG: In the performance the South American video artist Douglas Rodrigo Rada combines a mask of Oso, the Bolivian counterpart of the Greek Oedipus, with the world-famous TV character figure Barney, thereby making a double interpretation of comicality possible. It's also worth mentioning that because of the two missing people the group decided to replace one of the disciples with a coat stand with a mask on top, and the figure of Jesus with a female breast shaped out of earth. This pile of earth represents Pacha Mama, Mother Earth. Another participant decided to combine a helmet, military trousers, boots and a white blouse of the type worn by the chollitas (women peasants). This androgynous "figure" points a pistol at the only indigenous-looking participant who for his part embodies a coca farmer. Although the Bolivian public were certainly better placed to interpret all these codes, there was some speculation about who in fact embodied Judas.

SSCH: So the picture also has political overtones?

PG: Definitely. In Bolivia the Christian and indigenous religions are deeply anchored, and they're often confused with one another; religious actions are omnipresent. On visits it's customary first to honour Pacha Mama by pouring the first sip you take on to the earth. Even Catholic families carry out smoke sacrifices on a new car or bury a llama embryo in the garden when they move into a house. In addition just when the workshop was taking place Evo Morales was elected as the first indigenous president. Therefore the group was also looking for a middle path between a genuine lifestyle, globalised reality and the American "way of life," and for a formal framework that would suit this.

SSCH: Regarded in this light the tableau vivant method develops new potential: the reconstruction links up directly with the living reality. The focus is no longer on the picture, but on the cultural event itself, or, as in the example of the Bolivian tableau, the free interpretation of a picture and the intermingling of two religions.

PG: I'm not sure whether the communication of my concept, namely making parts of the collective memory visible by means of a specific, albeit western performative method, was successful in Myanmar too. Perhaps more so in Bolivia where because of my knowledge of Spanish I myself was also better able to express what I wanted. As well as that, the participants in Myanmar and Bolivia respectively brought a very different standard of artistic training with them.

SSCH: The Swiss "picture" is impressive because of its perfection, the Bolivian one because of the reinterpretation of the model, and the Burmese one because it harks back to their own traditions and the survival of those traditions. I think that the tableau vivant method demonstrates a broad spectrum of points of emphasis and many different orientations.

PG: I also understand the tableau vivant as a form of recycling, a method that elicits performative new interpretations and new readings. If you implement this model in a different cultural environment, you first establish a framework. I come from the West, I define a specific procedure that I also explain. The people can accept that, or again they may not. This method and/or the recordings convey this participatory creative process.

SSCH: Can you go into your understanding of recycling in a bit more detail?

PG: I understand the tableau vivant method as a means of keeping alive aspects of the cultural visual memory in the sense of a contemporary grasp of archives. In the recycling a new valuation or revaluation can take place. What's been suppressed can manifest itself in a resistant form. In the process the performance itself assumes the function of a document that can be read in a new way.

Statement der Künstlerin / Artist's Statement

Meine Arbeiten sollen unter die Haut gehen, und zwar nicht nur intellektuell, sondern auch physisch. Mit den Handlungen an und mit meinem Körper, dem Einsatz meiner Stimme, aber auch der Inszenierung von Bildern und Stimmungen möchte ich Emotionen wachrufen. Gerade in den Live-Performances versuche ich meine körperliche Präsenz im Raum so stark werden zu lassen, dass sich ihr niemand entziehen kann, dass eine Übertragung auf das Publikum stattfindet. Hierbei kommt meiner Stimme eine wichtige Rolle zu: Je nachdem, wie ich etwas sage, singe oder rezitiere, wie ich mich lautlich artikuliere, wecke ich andere Gefühle im Gegenüber. Das Was und das Wie des Gesagten bilden zwei Ebenen, die manchmal harmonieren, oft konkurrieren, in jedem Fall interagieren. Stimme und Stimmung sind hier Vermittlerinnen, die den BetrachterInnen die Identifikation und das innere Bewegtsein ermöglichen sollen. Wenn ich vor oder für eine Kamera agiere, kommen andere Parameter ins Spiel als bei einer Live-Situation: Die Aktion ist zur Kamera hin gerichtet, der Bildausschnitt ist suggestiv, nah und intim. Zudem arbeite ich hier auf eine andere Weise mit dem Faktor Zeit und dem Ton. Diese im Video gleichsam konservierten Performances reinszeniere ich im Rahmen meiner Installationen in einer Art Aufführung vor dem Publikum. Die Maschinen (Video- oder Diaprojektoren etc.) und andere inszenatorische Elemente wie Objekte, Licht und Ton interagieren und erzeugen ebenfalls eine bestimmte Atmosphäre. Ein Themenkomplex durchläuft dabei manchmal mehrere Prozess medialer Übersetzung. Durch diese Übersetzung und Weiterschreibung soll ein Mehrwert im Sinne einer inhaltlichen und sensorischen Verschiebung erzeugt werden.

Performance und Performativität sind Praktiken des Erinnerns. In meiner Arbeit beschäftige ich mich seit jeher mit dem Körper als Speicher des kulturellen Gedächtnisses, wobei sich mein Interesse im Laufe der Jahre immer mehr auf dessen Funktion als Träger von Identitätskonstruktionen verlagert hat. Ich zeige in meinen Arbeiten die Konstruktion von Handlungen auf, indem sie gleichsam «gedoppelt» in einem anderen Medium weitergeschrieben und reflektiert werden.

Aus meiner künstlerischen Tätigkeit ist ein theoretisches und forschendes Interesse erwachsen, das wiederum in meine Arbeiten zurückgeflossen ist. So nimmt das Verhältnis zwischen der Performance und ihrem «Dokument» in meiner Arbeitsweise einen wichtigen Stellenwert ein. Unter (medialen) Dokumenten verstehe ich Primärprodukte, die Teile der Performances selbst sind, zum Beispiel Skizzen, Konzepte, eingespielte Videos oder Ton. Davon zu unterscheiden sind Dokumentationen im Sinne von Sekundärprodukten, beispielsweise Videoaufzeichnungen, Fotografien oder Texte von Dritten. Die Performance selbst betrachte ich als eine Form von Dokument, und zwar in der Bedeutung einer Erinnerungs-

strategie kultureller Praktiken. Die Wiederholung ermöglicht eine Verschiebung kultureller Codes, die auch Vergessenes (Kontingenz) in Erscheinung bringen kann. Daraus ergibt sich, dass auch das Dokument selbst performativ ist und zu einer medialen und inhaltlichen Weiterschreibung verleitet. Dahingehend ist auch diese Publikation zu verstehen, sie repräsentiert mein Schaffen zu einem grossen Teil durch Bilder, die als Dokumente und Dokumentationen aus Performances hervorgegangen sind. Natürlich bin ich mir der Grenzen der Repräsentierbarkeit von ephemerer Kunst bewusst. Wie lässt sich das Atmosphärische eines Ereignisses oder die Wirkung einer Stimme, die sich allenfalls affektiv auf den Zuschauer überträgt, mit Bildern und Sprache vermitteln? Die Frage hat mich während der Arbeit an dieser Publikation beschäftigt. Wir haben uns auf die Bilder eingelassen, andere Dokumentarten und -formen wie Konzepte, Video- und Tondokumente, Zeugenberichte und Ähnliches untersucht und einbezogen.

My works are intended to get under the skin, and I mean not just intellectually, but physically too. I would like to awaken emotions with the actions on and with my body and the use of my voice, but also the staging of images and atmospheres. Especially in the live performances I try to make my bodily presence in the room so powerful that nobody can evade it, and that a transfer to the public takes place. An important role is played here by my voice: depend-

ing on how I say, sing or recite something, how I express myself in terms of sound, I waken different feelings in the person looking on. What is said and how it is said form two levels that sometimes harmonise, often compete, but always interact. Here voice and mood are communicators that should afford the spectators the possibility of identification and inner emotional reaction. When I am acting in front of a camera or for one, different parameters come into play from those in a live situation: the action is addressed to the camera, the cropped image is suggestive, close and intimate. In addition, here I work differently with the time factor and with sound. I restage these performances, preserved in video as it were, in the context of my installations in a kind of presentation to the public. The machines (video or slide projectors, etc.) and other scene-setting elements such as objects, light and sound interact with one another and likewise engender a particular atmosphere. A complex of themes sometimes goes through several processes of media transposition. The intention is to generate an added value in the sense of a contentual and sensory displacement by means of this translation and performative continuation. Performance and performativity are practices that involve remembering. In my work I have been concerned for ages with the body as a store of cultural memory, with my interest over the years shifting ever more to its function as a vehicle for constructions of identity. In my works I display the construction of actions by con-

tinuing and reflecting them "in duplicate" as it were in a different medium.
A theoretical and research interest has grown out of my artistic activity and it has again fed back into my works. Therefore the relationship between the performance and its "document" plays an important role in my working method. By (media) documents I mean primary products that are parts of the actual performances, for example sketches, concepts, recorded videos or sound. Documentation in the sense of secondary products is to be distinguished from these, for instance video recordings, photographs or texts by third parties. I regard the performance itself as a form of document, by which I mean a strategy for remembering cultural practices. The repetition makes a displacement of cultural codes possible, and this can also show up what has been forgotten (contingency). This results in the document itself also being performative and tempting me to a media and contentual continuation. This publication is also to be understood in this light: it represents my creative work largely through images that have emerged as documents and documentation from performances. Of course I am aware of the limits of the potential for representing ephemeral art. How can the atmospheric aspect of an event or the impact of a voice which is in any case imparted to the audience affectively be conveyed by images and language? That question has pre-occupied me while I have been work-ing on this publication. We agreed on the pictures, and studied

and included other types and forms of documents such as concepts, video and sound documents, eyewitness reports and suchlike.

Zum Werkverzeichnis / About the Catalogue of Works

Das vorliegende Werkverzeichnis von Pascale Grau ist chronologisch absteigend geordnet. Die jedem Werk zugewiesene Werknummer setzt sich aus einer verkürzten Jahreszahl, einer innerhalb des Jahres fortlaufenden Nummer und einem Buchstabenkürzel zusammen. Alle Arbeiten wurden den «Kategorien» Installation (I), Performance (P) und Video (V) zugeordnet. Deren visuelle und textliche Repräsentation ist dieser Unterteilung entsprechend in drei unterschiedlichen Formen angelegt, die die medienspezifischen Charakteristika jeder Gattung berücksichtigen.

Für die Performances wurde eine Textart gewählt, die neben der Auflistung der verwendeten Materialien eine Beschreibung des Konzepts durch die Künstlerin sowie Angaben über die Aufführungssituation umfasst. Die subjektiven Kommentare einzelner ZuschauerInnen oder Auszüge aus Presseartikeln vermitteln den Blick von aussen, das individuelle Erleben der Performance. Auf der visuellen Ebene werden diese Arbeiten durch Bilderfolgen vorgestellt, die – als Videostills oder Fotoserien – den Ablauf und somit die zeitliche Dimension der performativen Handlung widerspiegeln. Den Installationen sind Texte gewidmet, die die räumlichmateriale Formung der Arbeit und ihre medialen Komponenten beschreiben, Deutungsansätze formulieren und auf Werkzusammenhänge hinweisen. Als Bildmaterial sind ihnen Raumansichten sowie Detailaufnahmen zur Seite gestellt. Die Videoarbeiten sind im Buch lediglich mit einem Videostill und den technischen Angaben charakterisiert, da alle Videos – bis auf zwei Ausnahmen – in voller Länge auf der beiliegenden DVD versammelt sind.

Das System an Querverweisen reflektiert den Arbeitsprozess von Pascale Grau: Es zeigt nicht nur die Verbindungen innerhalb der Werkgruppen auf, in denen Grau Themen und Fragestellungen mehrfach in verschiedene Medien übersetzt, sondern akzentuiert auch die künstlerischen Vorgehensweisen und Strategien, die sie – im Abstand von mehreren Jahren oder über grössere Zeiträume hinweg – in den Arbeiten immer wieder aufgreift.

This catalogue raisonné of Pascale Grau's works is arranged chronologically in descending order. The number assigned to each work is composed of an abbreviated indication of the year, a number running consecutively within that year, and a letter abbreviation. All works have been assigned to the "categories" installation (I), performance (P) and video (V). Their visual representation and textual description are laid out in three different forms according to this subdivision, taking account of the medium-specific characteristics of each genre.

For the performances a type of text was chosen which as well as listing the materials used includes a description of the concept by the artist as well as information about the performance situation. The subjective comments of individual members of the audience or extracts from articles from the press convey the outsider's view, the individual experience of the performance. At the visual level these works are presented in the form of sequences of images that reflect – as video stills or series of photographs – the course of the performative action and hence its temporal dimension. The texts devoted to the installations describe the spatial-material shaping of the work and its media components, formulate interpretive approaches and refer to connections between works. Views of the whole space and detailed shots are placed alongside the text as illustrative material. The video works are covered in the book only by a video still and the technical data, as all the videos – with two exceptions – are available in their entirety on the DVD accompanying the book.

The cross-referencing system reflects Pascale Grau's working process: it indicates not only the connections within the groups of works in which Grau repeatedly translates themes and sets of questions into different media, but also highlights the artistic procedures and strategies she adopts in her works again and again – at intervals of several years, or over quite long periods.

09.01_P *cf. 06.01_I*
Im Garten der Fiktion

Konzept: Pascale Grau rekurriert in der
Performance auf Bild- und Textdoku-
mente, die dem Arbeitsprozess des
Kleiderzyklus entnommen sind, in dem
sie sich mit der Transformation von
Erinnerung und Bekleidung auseinan-
dersetzt *cf. 06.01_I / 97.02_I*. Die Video-
aufnahmen machen die Materialität der
Textilien sichtbar, zeigen ausschnitt-
haft den Körper der Künstlerin und ihre
Haut. Ihre Hand, die das Kleid glatt
streicht oder mit einem Knopf spielt,
vermittelt die Stofflichkeit und Sinn-
lichkeit der Kleidungsstücke. Grau lotet
die Performativität dieser Dokumente
aus und nutzt sie in der Performance
zur Weiterschreibung für «neue» Ge-
schichten. Sie verwebt die Videoprojek-
tionen in einem sprachlich-gesang-
lichen Live-Vortrag zu einer Erzählstruk-
tur mit verschiedenen Strängen. Wäh-
rend bei den Videos eher die visuelle
Wahrnehmung angesprochen wird,
kommt der Stimme im Live-Akt die
Funktion der appellativen und affek-
tiven Kraft zu. Sie erzeugt immer einen
Überschuss an vokaler Kommunika-
tion, da sie im Sagen auch das Unsag-
bare artikuliert. Sie überträgt sich
direkt auf den Körper der HörerInnen.

Die Künstlerin animiert das Publikum
so zur Suche nach den eigenen
Geschichten im «Garten der Fiktion».

Material: 2 Projektoren, 2 LCD-Monitore
auf Sockeln, 3 DVD-Player, digitale Bil-
der, Computer, Videomischer, 2 Videos
(Auszüge aus Videomaterial von *Er-
zählstoffe*, *06.01_I*, Farbe, Ton)

Dauer: 30 Minuten

Situation: Die Performance-Anlässe *Tell-
ing Tales* versammelten sechs Perfor-
mance-KünstlerInnen (Yan Duyvendak,
Pascale Grau, San Keller, Muda Mathis
und Sus Zwick, Andrea Saemann), die
sich in ihren Arbeiten mit multimedia-
len Erzählformen auseinandersetzen.
Kuratiert wurden die beiden Veranstal-
tungen von Alexandra Könz, im Rahmen
ihres Projekts zur Narration in der zeit-
genössischen Schweizer Performance-
kunst, in Koproduktion mit dem Thea-
terhaus Gessnerallee Zürich und dem
Kunstmuseum Thurgau.

Kommentar: Die Erzählungen und An-
sichten Pascale Graus sind intim. Sie
reizen zu Lachern, sie rühren zu Trä-
nen – sie berühren und sie verführen.
Gleichzeitig macht die Performance
einen Prozess erfahr- und fassbar, der
über die Narration persönlichen Erle-
bens weit hinausweist. Die Zuschauerin
und der Zuhörer werden über die Be-
gegnung mit der fremden Geschichte
in die eigenen Erinnerungen geführt
und mit der Funktionsweise von Memo-
ria selbst konfrontiert. (Jana Ulmann,
Basel, 2006)

Abb.: Theaterhaus Gessnerallee, Zürich

Concept: Pascale Grau has recourse in the performance *Im Garten der Fiktion* [In the Garden of Fiction] to pictorial and textual documents that are taken from the work process with the clothes cycle in which she explores the transformation of memory and clothing *cf. 06.01_I / 97.02_I*. The video shots make the materiality of the textiles visible, and show details of the artist's body and skin. Her hand, smoothing the dress or playing with a button, imparts the physicality and sensuousness of the articles of clothing. Grau sounds out the performativity of these documents and uses it in the performance to go on and write "new" stories. In a spoken and sung live presentation she interweaves the video projections into a narrative structure with different strands. While in the videos it tends to be visual perception that is addressed, in the live act the function of the appellative and affective power falls to the voice. It always generates a surplus of vocal communication as it also articulates the unsayable in what is said. It is conveyed directly on to the bodies of those listening. The artist thus inspires the public to look for their own stories in the "garden of fiction."

Material: 2 projectors, 2 LCD monitors on pedestals, 3 DVD players, digital images, computer, video mixer, 2 videos (extracts from video material for *Erzählstoffe* [Narrative Materials], *06.01_I*, colour, sound)

Duration: 30 minutes

Situation: The *Telling Tales* performance events brought together six performance artists (Yan Duyvendak, Pascale Grau, San Keller, Muda Mathis and Sus Zwick, Andrea Saemann) who explore multimedia narrative forms in their works. The two events were curated by Alexandra Könz in the context of her project on narration in contemporary Swiss performance art, in coproduction with the Theaterhaus Gessnerallee in Zurich and the Kunstmuseum in Thurgau.

Comment: The tales and views of Pascale Grau are intimate. They provoke us to laughter, they move us to tears – they move us and seduce us. At the same time the performance makes it possible to undergo and apprehend a process which far transcends the narration of personal experience. Via the encounter with the stranger's story the spectator and the listener are led into their own recollections and confronted with the way that memory itself functions. (Jana Ulmann, Basle, 2006)

Ill.: Theaterhaus Gessnerallee, Zurich

Site-specific 3-channel video installation with performative prelude
Performance: 1 boat, 1 oarsman, microport, loop machine, sound system, projector, screen on stand, 1 video (Mini DV, colour, no sound, 18:02 min.)
Installation: 3 DVD players, 3 LCD monitors (fixed installation on site), 2 loudspeakers (fixed installation on site), 3 videos (all Mini DV, colour, sound, 18:02 min.)

For the former trout aquariums under the Dreikönigsbrücke in Zurich Grau developed a site-specific installation prefaced by a performance. From the riverbank a video showing close-ups of a trembling lily is projected on to a screen which is placed in a punt, standing up like a sail. The oarsman tries to compensate for the movements of the current and keep the projected image in the rectangle of the screen. Meanwhile Grau who is also in the boat sings Gavin Bryars' song, *Jesus' Blood Never Failed Me Yet* (1971), transforming her voice into polyphonic singing by means of a loop machine. The performance lasts about twenty minutes during which the specific surrounding conditions (the river, the bridge) are perceptually sounded out by the physical exertions of the oarsman, the video projection which keeps slipping off the screen and the reverberation of the electronically generated choir. Then the boat along with its occupants disappears downstream into the dark.
In the installation Grau again returns to the theme of water in the video takes that are shown on the two side monitors: on the right-hand channel shots of a riverbed or of stones and plants bent by the current can be seen; the left-hand channel shows also close-ups of running water. On the middle monitor, on the other hand, the artist "leaves behind" the video used during the performance and the singing added on the soundtrack as a kind of relic, as a sign of the past action. This "commemorative image" links the specific moment of the performative action to the installative mise en scène, but at the same time breaks up the rhythm of movement in the water shots. With the arrangement of the videos on three large monitors behind glass panes, Grau interlocks the perceptual experiences into one another: perceptions of space and time, of rhythm and ways of moving, of different states of matter and forms of existence.

Ill.: videotank, Zurich

08.02_V *cf. 08.01_P*
Un tout petit peu

2008: Kunsthaus Baselland, Muttenz / Kunstraum Lodypop und Kult. Kino Club, Basel / Güterbahnhof, Zürich / Kulturzentrum Nairs, Scuol / Kommunales Kino Desi, Nürnberg

DVCAM, colour, sound, 4:32 min.; camera: Dominik Keller

08.01_P *cf. 08.02_V*
Verkörperung

2008: 10.10. Zürcher Hochschule der Künste ZHdK, Zürich / 6.1. *Regionale 8*, Kaskadenkondensator, Basel

Konzept: Die Künstlerin arbeitet hier mit dem eigenen Körpergedächtnis und bezieht sich dabei auf ihre beiden Grossmütter, wobei sie die eine kaum gekannt hat und die andere bis zu ihrem dreissigsten Lebensjahr erleben durfte. Hintereinander verkörpert sie diese beiden Frauen, begleitet von einem essayistischen Text über Erinnerung, der von einer Sprecherin gelesen und während der Aktion ab Band eingespielt wird. Die körperliche Suche nach den beiden Grossmüttern gleicht einer Metamorphose, wobei unklar ist, wo genau sie selbst oder die herbeigerufenen Grossmütter in Erscheinung treten. Diese Differenz wird im Sinne des Fremden im Eigenen und des Eigenen im Fremden sicht- und erlebbar. Die distanzierende Form des Sprachgebrauchs im eingespielten Text verhandelt die Vergangenheit. Die Körpergesten und der Einsatz der Stimme hingegen machen andere Aspekte im Hier und Jetzt sichtbar. Die Stimme ist sowohl räumliches Phänomen als auch räumliches Ereignis. Sie erzeugt immer einen Überschuss an vokaler Kommunikation, da sie im Sagen auch das zeigt, was nicht ausgesprochen werden kann. In der Überlagerung der Stimme ab Band mit der Körpersprache der

Performerin, ihren Gesten und der Live-Stimme wird Vergangenheit ins Hier und Jetzt befördert und mit Erinnerungen abgeglichen.

Diese Performance, die im Januar 2008 im Kaskadenkondensator aufgeführt wurde, und die dabei aufgezeichnete Videodokumentation bildeten das Ausgangsmaterial für das Video *Un tout petit peu* **08.02_V**. Dazu stellte die Künstlerin die ursprüngliche Performance für zwei Kameras nach. Diese Aufnahmen wurden durch Close-ups aus verschiedenen Blickwinkeln ergänzt. Das Material wurde nach filmischen Gesichtspunkten editiert, die Sequenzen wurden «unfilmisch» gebrochen, sodass eine Mischung aus Film, Theater und Performancedokument entstand, die in die Fiktionalität sowie eine neue Erzählung über die Künstlerin und ihre beiden Grossmütter mündet.

Material: Licht, CD-Player, Tonaufnahme, Soundsystem

Dauer: ca. 10 Minuten

Situation: In Kooperation mit der *Regionale 8* veranstaltete der Kaskadenkondensator Basel am 6. Januar 2008 ein Performance-Festival, an dem sechs regionale KünstlerInnen Einblick in ihr aktuelles Schaffen boten. Die Auswahl trafen die KünstlerInnen Judith Huber und Markus Gössi, die damit ein möglichst breites Spektrum der aktuellen Performance-Szene der Region abzudecken versuchten.

Kommentar: Die Stimmen und Gesten wecken Bilder in mir. Ich stelle mir Pascales Grossmütter vor, wie sie stritten, wegliefen, arbeiteten, liebten, herrschten. Ein heftiges «Ach was!» füllt den Raum und hallt durch den Gang. Diese stimmliche Live-Explosion hat mich damals und bis heute, mehrere Monate nach der Aufführung, am stärksten beeindruckt. Sie hat mir die Qualität und Bedeutung des performativen «Live-Akts» im Unterschied zur technisch reproduzierten Handlung sinnlich vermittelt und körperlich eingeprägt. Meine Distanz zum Hörtext war geschrumpft, ich wurde zur Protagonistin in Pascales Geschichte, die in dem Moment auch die meinige war. (Alexandra Könz, Zürich, 2009)

Abb.: Kaskadenkondensator, Basel

Concept: **In the performance *Verkörperung* [Embodiment] the artist works with her own body memory, and in doing so relates to her two grandmothers: one she hardly knew, while she was able to have contact with the other one until she herself was thirty years old. She embodies the two women one after the other, accompanied by an essay-like text about memory that is read by a female narrator and played from a tape during the action. The physical search for the two grandmothers resembles a metamorphosis: it is not clear where exactly she appears as herself and where as the grandmothers she is evoking. This difference becomes visible and experienceable in the sense of the foreign in what is individual to oneself, and what is individual to oneself in the foreign. The distancing form of the use of language in the**

recorded text deals with the past. The body gestures and the use of the voice, on the other hand, make other aspects visible in the here and now. The voice is both a spatial phenomenon and a spatial occurrence. It always generates a surplus over and above vocal communication, as in what it says it also shows what cannot be articulated. In the overlaying of the voice from the tape with the body language of the performer, her gestures and her live voice, the past is transported into the here and now and reconciled with memories. This performance, which was staged at the Kaskadenkondensator in January 2008, and the video documentation displayed along with it formed the starting material for the video *Un tout petit peu* [Just a Very Little] *08.02_V*, for which the artist re-enacted the original performance for two video cameras. Those takes were supplemented by close-ups from various angles. The material was edited from filmic points of view, and the sequences were broken up in "unfilmic" terms, so that a mixture of film, theatre and performance document was created resulting in fictionality and a new narrative about the artist and her two grandmothers.

Material: Light, CD player, audio recording, sound system

Duration: app. 10 minutes

Situation: In cooperation with *Regionale 8*, on 6 January 2008 the Kaskadenkondensator in Basle organised a performance festival at which six regional artists offered an insight into their current work. The selection was made by the artists Judith Huber and Markus Gössi who endeavoured to cover as wide a range of the region's current performance scene as possible.

Comment: The voices and gestures conjure up images in my mind. I imagine Pascale's grandmothers, how they quarrelled, ran away, worked, loved, ruled. A fierce "Nonsense!" fills the room and echoes through the corridor. This vocal live explosion impressed me most strongly at the time, and still does today, several months after the performance. It imparted the quality and significance of the performative "live act" as opposed to the technically reproduced action to me sensually, and impressed it on me physically. The distance between me and the audio text was reduced, and I became the protagonist in Pascale's story, which at that moment was also mine. (Alexandra Könz, Zurich, 2009)

Ill.: Kaskadenkondensator, Basle

07.03_V *cf. 05.04_P*
Der Traum der Vernunft gebiert Ungeheuer

2007: Kunsthalle Basel

Mini DV, colour, sound (ambience), 32:40 min.; camera: Dominik Keller; participants: Markus Gössi, Pascale Grau, Silvana Iannetta, Frauke Frech, Tom Huber, Irene Maag, Marion Ritzmann, Claudia Waldner, Franziska Wüsten; preferred presentation: projection on the wall

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07.02_P *cf. 06.02_V*
Mimikry

2007: 26.8. Guilding Street Avant-Garde Theatre und Shi-Da Park, Taipei, Taiwan / 28.7. Galerie Wildwechsel, Frankfurt a. M. / 5.5. Kunsthalle Palazzo, Liestal / 13.1. KinoK, St. Gallen

Konzept: Mimikry (engl. Nachahmung) ist laut Metzler's *Lexikon der Literatur- und Kulturtheorie* der Wortgebrauch der Biologie für die strategische Schutzanpassung eines wehrlosen Tiers durch Nachahmung der Warntracht. Das Gesicht ist das sichtbare Zeichen für Individualität und zugleich die Schnittstelle, an der kulturelle Prägung und psychische Regung aufeinandertreffen. Gefühle zu zeigen, ist verpönt, und das Gesicht wird daher oft zur Maske. Gefühlsausdrücke sind situativ angewandte Muster. Der mimische Ausdruck für Glück, Ärger, Ekel oder Angst ist erlernt und kann als Tanz der Gesichtsmuskulatur abgerufen werden. In der Performance spielt Pascale Grau ihre Gefühlsausdrücke metamorphoseartig durch, indem sie langsam einen Teil des Gesichts nach dem andern verändert. Dabei verführt sie die ZuschauerInnen zu einem identifizierenden Mitspielen (Mimesis), das Reaktionen von Mitgefühl bis Betroffenheit auslösen kann (Katharsis). Dieses Spiel wird für die Künstlerin selbst auch zu einer Art Maskerade, die – zum eigenen Schutz vor den echten Empfindungen – das Gegenüber ablenkt.

Material: 1 Profilscheinwerfer, Podest

Dauer: ca. 7 Minuten

Situation: Die Kuratorin Helen Hirsch lud Pascale Grau anlässlich der Ausstellung *Les jeux sont faits* ein, eine Live-Performance zum Thema Spiel zu zeigen. Das Publikum wurde in zwei Gruppen aufgeteilt und hintereinander in einen schmalen dunklen Raum geführt. An dessen Stirnseite wurde ein Scheinwerfer geworfen, der die Konzentration auf das Spiel der Gesichtsausdrücke der Künstlerin lenkte.

Kommentar: Während der Performance entstand für mich der Eindruck einer Rückprojektion von deinem Kopf-Inneren nach aussen, auf dein Gesicht. (Renatus Zürcher, Basel, 2007)

Abb.: Kunsthalle Palazzo, Liestal

Concept: According to Metzler's *Lexikon der Literatur- und Kulturtheorie* mimicry is the word used in biology for the strategic protective adaptation of a defenceless animal through imitation of a warning garb. The face is the visible indicator of individuality and at the same time the interface where cultural imprint and emotional impulse meet. Showing feelings is frowned on, and the face therefore often becomes a mask. Expressions of feeling are patterns that are adapted to the situation. The mimic expression for happiness, annoyance, disgust or fear is acquired and can be summoned up as a dance by the facial muscles.

In the performance Pascale Grau acts out her expressions of feeling in a metamorphotic manner by slowly altering one part of her face after the other. In doing so she seduces the audience into identificatory acting along (mimesis) that can trigger reactions ranging from empathy to shock (catharsis). For the artist herself this game also becomes a kind of masquerade that diverts those facing her – for their own protection from the genuine emotions.

Material: 1 profile spotlight, podium

Duration: app. 7 minutes

Situation: On the occasion of the exhibition *Les jeux sont faits* the curator Helen Hirsch invited Pascale Grau to give a live performance on the theme of play. The audience was divided into two groups and led into a narrow dark room one behind the other. A spotlight was pointed at the front end that directed concentration on to the play of the facial expressions of the artist.

Comment: During the performance the impression arose for me of a back-projection from the inside of your head to the outside, on to your face. (Renatus Zürcher, Basle, 2007)

Ill.: Kunsthalle Palazzo, Liestal

Tableaux Vivants

Konzept: *Tableaux Vivants* ist ein performatives Konzept und Projekt, das in verschiedenen Ländern und auf verschiedenen Kontinenten durchgeführt wird. Es nimmt Bezug zur traditionsreichen Praxis des Nach- und Darstellens von Werken der Malerei und Plastik in einem lebendigen Bild und ist als eigenständige Kunstform zwischen Theater, Performance und Bild anzusiedeln. Das Projekt wirft Fragen nach dem kulturellen Gedächtnis auf und reflektiert beziehungsweise vergegenwärtigt den jeweiligen Bilderschatz. *Tableaux Vivants* versucht durch die performative Praxis des Nachstellens eine Neuinterpretation von Werten. Die DarstellerInnen und das Publikum treten dabei in einen energetischen Dialog. Zum Projekt gehört einerseits der Prozess der Bildfindung mit einer Gruppe von KünstlerInnen vor Ort, andererseits die öffentliche Aufführung des Tableau Vivant und dessen rund dreissigminütige Videoaufzeichnung.

Bereits realisiert wurde *Tableaux Vivants* in Asien: Myanmar, Yangon, 2005 (Bild: *Ohne Titel,* Cho Cho Aung, Teilnehmerin des Workshops, ca. 2003); in Südamerika: Bolivien, Cochabamba, 2006 (Bild: *Ultima Cena*, Jacopo Bassano, 1548); in Europa: Schweiz, Basel, 2007 (Bild: *Die Nacht*, Ferdinand Hodler, 1889). Das nächste Tableau Vivant wird im Oktober 2009 in Bangalore, Indien, realisiert. Ein weiteres Tableau ist auf dem afrikanischen Kontinent geplant.

Material: verschiedene, von der Bildvorlage und den Entscheidungen der PerformerInnen abhängige Requisiten und Aufbauten; Filmsetting: Scheinwerfer, Videokamera, Stativ

Dauer: ca. 30 Minuten

Situation: Im Workshop, der im Rahmen eines internationalen Performance-Festivals in einem Kulturzentrum in Yangon (Myanmar) stattfand, einigten sich die TeilnehmerInnen darauf, ein Gemälde einer teilnehmenden Malerin nachzustellen. Dieses zeigt ein in Burma noch praktiziertes Ritual, bei dem kleine Knaben für eine gewisse Zeit der Obhut der Klöster übergeben werden. In Cochabamba (Bolivien) konnte das Tableau Vivant ebenfalls im Rahmen eines Performance-Workshops im mARTadero, einem zum Kulturzentrum umgenutzten Schlachthof, erarbeitet und gezeigt werden. Die Gruppe wählte das Gemälde *Ultima Cena* von Jacopo Bassano für eine freie Nachstellung und legte dabei grossen Wert auf eine individuelle Gestaltung eigener Figuren. Das Tableau Vivant Schweiz realisierte Grau mit acht befreundeten KünstlerInnen in Basel. Die Gruppe entschied sich dazu, *Die Nacht* von Ferdinand Hodler nachzustellen, und konzentrierte sich auf eine möglichst genaue formale Entsprechung. Zugleich versuchten die KünstlerInnen aber auf der inhaltlichen Ebene eine neue Lesart des Hodler'schen Werks herzustellen.

Kommentar: In einem bewundernswert demokratischen Prozess einigte man sich auf die Darstellung des Letzten Abendmahls. Ausgehend vom Konzept der aktiven Selbstdarstellung, bei der alle Kunstschaffenden die eigene Position durch eine individuelle Performance darstellen, beschloss man, sämtliche dargestellten Personen um einen Tisch herum zu gruppieren; und so – durch das Zitieren eines bekannten Kunstwerks – in den Prozess auch eine charakteristische Geste der postmodernen Kunstproduktion einzuschreiben. (Angelika Heckl, Cochabamba, 2006)

Abb.: mARTadero Cochabamba, Bolivien; Jacopo Bassano, *Ultima Cena*, 1548; VIA_Studio, Basel; Ferdinand Hodler, *Die Nacht*, 1890; NICA Cultural and Art Center of Yangon, Myanmar; Cho Cho Aung (Malerin aus Mandalay, Myanmar), *Ohne Titel*, ca. 2003

Concept: *Tableaux Vivants* is a performative concept and a project that is being implemented in different countries and on different continents. It relates to the richly traditional practice of reconstructing and presenting paintings and sculptures in a living picture and can be classed as an autonomous art form lying between theatre, performance and image. The project throws up questions about cultural memory and reflects or envisions the pictorial vocabulary in question. Through the performative practice of reconstruction *Tableaux Vivants* attempts a new interpretation of values. The participants and the public enter into an energetic dialogue. On the one hand, part of the project is the process of finding a picture with a group of local artists, while another part is the public performance of the tableau vivant and its recording on video for about thirty minutes. *Tableaux Vivants* has already been produced in Asia: Myanmar, Yangon, 2005 (picture: *Untitled*, Cho Cho Aung, a participant in the workshop, app. 2003); South America: Bolivia, Cochabamba, 2006 (picture: *Ultima Cena*, Jacopo Bassano, 1548); Europe: Switzerland, Basle, 2007 (picture: *Die Nacht*, Ferdinand Hodler, 1889); the next tableau vivant will be carried out in India in October 2009, at Bangalore. A further tableau is planned on the continent of Africa.

Material: various props and superstructures depending on the picture being modelled and the decisions of the performers; film setting: spotlights, video camera, tripod

Duration: app. 30 minutes

Situation: In the workshop held in the context of an international performance festival at a cultural centre in Yangon (Myanmar) the participants agreed to reconstruct a painting by a female participant. It shows a ritual still practised in Burma where small boys are handed over to the care of the monasteries for a certain period. In Cochabamba (Bolivia) the tableau vivant could likewise be elaborated

and shown in the context of a perform-
ance workshop at the mARTadero,
an abattoir that has been transformed
into a cultural centre. The group
chose the painting *Ultima Cena* [Last
Supper] by Jacopo Bassano for a
free reconstruction, and attached
great importance to being able to
design their own figures individually.
Grau made the Swiss tableau vivant
with eight artist friends in Basle; they
decided to reconstruct *Die Nacht*
[The Night] by Ferdinand Hodler, and
concentrated on a formal corres-
pondence that was as exact as pos-
sible. Additionally, the group tried
to produce a new interpretation of
Hodler's work where the content
was concerned.

Comment: In an admirably democratic
process people agreed on a repre-
sentation of the Last Supper. Starting
from the concept of active self-pre-
sentation in which each artist portrays
their own position by means of an
individual performance, they decided
to group all those represented round
a table; and thus – through quoting a
well-known work of art – also to in-
scribe a gesture typical of postmodern
art production into the process.
(Angelika Heckl, Cochabamba, 2006)

Ill.: mARTadero, Cochabamba, Bolivia; Jacopo
Bassano, *Ultima Cena*, 1548; VIA_Studio, Basle;
Ferdinand Hodler, *Die Nacht*, 1890; NICA Cul-
tural and Art Center of Yangon, Myanmar; Cho
Cho Aung (painter from Mandalay, Myanmar),
Untitled, app. 2003

Interiors

Konzept: In der Performance wie auch im gleichnamigen Video *cf. 07.01_V* thematisiert Pascale Grau explizit die Relation von Live-Performances und ihren Dokumenten. Ausschnitte der Live-Aktion werden im ersten Teil der Performance mit einer Kamera aufgezeichnet, wobei die Künstlerin ihren Bauch markant ins Bild setzt. Auf dem Rücken liegend nutzt sie ihren Bauch als ausgestülpten Innenraum, möbliert ihn mit Objekten aus Puppenhaus und Spielzeugkiste. Diese Ansicht der Leibesmitte wird gross auf die Leinwand projiziert. Grau schreibt das in der Aktion entstandene performative Dokument, die Videoaufzeichnung, im zweiten Teil medial und inhaltlich weiter. Es wird direkt ab Kamera als Projektion eingespielt und von ihr live, mit ihrer Stimme und unter Einsatz einer Loop-Maschine, vertont.
Das Publikum wird so unmittelbar Zeuge dieser «Bildproduktion» und der damit zusammenhängenden Übersetzungen. Durch die Vertonung erfährt das vorher harmlos erschienene Spiel eine dramatische Wendung, wer-

den doch aus den vorgängig als putzige Alltagssituationen erfahrbaren Bildern plötzlich albtraumartige Szenerien.

Material: Liege, Kleinstutensilien wie Spielzeugmobiliar und -autos, Postkarten, Schaumstoff, Federn, Figürchen etc., Videokamera, Projektor, Leinwand, Tisch, Loop-Maschine, Soundsystem

Dauer: ca. 30 Minuten

Situation: Das *DaDao Live Art Festival* fand vom 1. bis 5. Oktober 2006 in verschiedenen Lokalitäten und im Aussenraum im Dahanzi Art District in Peking statt. Der Kurator und Performancekünstler Shu Yang hatte zu diesem viertägigen internationalen Festival 17 chinesische und 28 weitere KünstlerInnen aus Singapur, Taiwan, Hongkong, Australien, Grossbritannien, Deutschland, der Schweiz, Holland und den USA eingeladen, die er selbst an anderen Festivals kennengelernt hatte. Die Performance *Interiors* wurde am zweiten Tag im South Gate Space, einem alternativen Theaterraum ohne Bühne und mit Zuschauertribüne, gezeigt.

Kommentar: Ich mag bei der Performance die Überlagerungen von Echtzeit und Vergangenheit und die Gleichzeitigkeit, mit der das Interieur auf deinem Bauch entsteht, aber in der Grossbild-Übertragung im selben Moment schon eine Veränderung erfährt. (Katharina Ammann, Chur, 2009)

Abb.: FABRIK, Burgdorf

Concept: In the performance as well as the eponymous video *cf. 07.01_V* Pascale Grau explicitly takes the relationship of live performances to their documents as her theme. In the first part of the performance excerpts of the live action are recorded with a camera, with the artist putting her stomach prominently into the picture. Lying on her back, she uses her stomach as an everted interior, furnishing it with objects from a doll's house and a toy box. This view of the middle of the body is projected on to the screen on an enlarged scale. In the second part Grau continues to write the performative document that came into being in the action, the video recording, in terms of medium and content. It is cut in directly from camera as a projection and the soundtrack is added by her live, with her voice and using a loop machine.
Thus the audience become direct witnesses of this "picture production" and the transformations associated with it. As a result of the sound track the previously harmless-seeming game takes a dramatic turn, for the images that up to then could be experienced as cute everyday situations suddenly turn into nightmare scenarios.

Material: day bed, miniature objects such as toy furniture and toy cars, postcards, foam, feathers, figurines, etc., video camera, projector, screen, table, loop machine, sound system

Duration: app. 30 minutes

Situation: The *DaDao Live Art Festival* in Peking was held from 1 October to 5 October 2006 in various locations and out of doors in the Dahanzi Art District. The curator and performance artist Shu Yang had invited 17 Chinese artists along with another 28 artists from Singapore, Taiwan, Hong Kong, Australia, Great Britain, Germany, Switzerland, Holland and the USA to this four-day international festival, people he himself had got to know at other festivals. The performance *Interiors* was shown on the second day in the South Gate Space, an alternative theatre space with no stage and tiered seating for the audience.

Comment: In the performance I like the overlayering of authenticity and the past, and the simultaneity with which the interior is created on the stomach, but at the very same time when transferred as a large image undergoes an alteration. (Katharina Ammann, Chur, 2009)

Ill.: FABRIK, Burgdorf