

# Documentation as a Performance Material

– ‘Real-time Documentation’ in Dance Performance –\*

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## I. Introduction

When we consider documentation broadly in the performing arts, we tend to imagine documentation as means of recording, preserving, or evidencing the original work of art. It is true that performance artists cannot avoid the importance of documentation if they wish to leave a trace of their original work of art. For this reason, documentation has been a significant issue for most theatre or dance artists. Matthew Reason points out that the reason for documenting a work of art is: “fear of transience [...] to ‘save’ live performance from disappearance” (2006, p. 23). Another performance theorist, Barbara Clausen (2007, p. 9), emphasizes that most artists are aware of the significance of documenting performance in order to preserve them after the moment of manifestation.

In more recent years, using documentation in dance performance has become a bigger trend such as a ‘document performance’, 「Reconnect history, Here I am」 (2022) being presented at the Oil Tank Culture Park in South Korea. Choreographers or directors have explored the use of documentation as a performance material.

Curiosity about exploring documentation of dance can be traced back to the 1960s. In that time, the use of documentation in dance was developed as a performance material. Berger and Santone (2016, p.201) state that it started to be understood as the creation of documents for collection, archiving, arrangement, contextualization, or manipulation. Sarah Whatley’s statement also shows that the use

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of documentation is not only to preserve dances, but also to challenge choreographic explorations. The documentation in the field of dance was:

previously constituted within the context of museum collections and is the subject of many debates taking place within the domain of Information Science and Digital Humanities, informing how documents of dance are constituted in multiple forms, both analogue and digital". (2018, p. 2)

As Whatley uses the past tense, documentation was mainly used to collect information (in dance this may refer to archives to be shared with the public). However, now using documentation in dance work has expanded from the functions of collection, accessibility, and preservation.

Although this phenomenon of using various ways of using documentation in choreographic practices, this is not yet discussed in the current paper. I found prior researches focus on more collecting and preserving purposes of documentation in dance that is from Ok hee Jeong, 'Critical Reconsiderations of Dance Media Archives II: The Case of the George Balanchine Foundation Video Archives' (2012), 'Critical Reconsiderations of Dance Media Archives: The case of the New York Public Library's Jerome Robbins Dance Division' (2011), and 'A Study on the Function of the Korean Dance Cultural Inheritance and Data Center In the Future' (Sung, 2004). Therefore, this research has significance in expanding the study of documentation by providing examples of using documentation as a choreographic approach. There is no doubt that documentation in dance performance (not for preservation) has been used in many different ways by different dance artists. However, this study focuses more on the 'real-time documentation' that is the act of documenting taking place on stage during a performance.

At the DocPerform event (7 November 2017), that was a multi- and interdisciplinary research project based at City, University of London, papers were presented on the concepts of documentation and performance, specifically regarding how documentation is understood, introduced, applied, and explored in creating performances or live events in multiple ways. According to the founders of the DocPerform project, Lyn Robinson and Joseph Dunne (2018, p. 2), the act of archiving/documenting/recording may also be considered part of creation itself, because new technology allows us to create new means of documentation in performance. As I discovered using a live capturing technology as a positive method from this DocPerform event, this paper aims to generate documentation as a performance material in dance.

Also, this paper offers theoretical debates about the relationship between documentation and live performance from Phelan, Reason, Schneider, and Auslander. In the case of dances were recorded on stage in real-time, before the live performance disappears, documentation is created at the same time and in the same place as the live performance. I would discuss that this integrated form of documentation and live performance problematizes the idea of an 'original' live performance from

Phelan. This integrated use of recording as a way of capturing the temporal moment in a live performance allows the fields of dance to move beyond Phelan's oppositional understanding. This kind of choreographic practice applies the idea of documentation and live performance as being in a complementary relation, arguing that they are not in a directly oppositional relationship.

Finally, I will investigate selected artistic contexts (Brown, Dimitriou, and Sperling) mostly London-based artists, due to this study originally from London, and to highlight how the 'real-time documentation' in dance performance goes beyond dualistic opposition between documentation and live performance.

## II. Understanding documentation in dance performance

### 1. From dualistic opposition to complementary relation

Concerning the definition of the relationship between documentation and live performance, many have argued that documentation becomes distinct from the original work of art (live performance). For example, Toni Sant (2017, p. 4) states that the reason for this by performance scholars and practitioners may be that the documented performance is rarely understood as having the same level of precision, commitment and discipline as performance itself. The documented performance seems to be far removed from the original experience. Phelan's book 『Unmarked: The Politics of Performance』 (1996) has been a major contribution to this argument. Joel Anderson (2014, p. 60) points out that Phelan's book is influential in defining documentation in performance. Her ontological view of documentation is described in the following terms: "Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance" (Phelan, 1996, p. 146). According to Phelan's statement, the live performance can be documented, but this documented original work of art becomes something else entirely.

Phelan's ontological interpretation of dance works with documentation is that documentation and live performance are contradictory ideas. For example, when we imagine a live dance performance, there is a living body present. In contrast, after the live performance, a documented/recorded dance performance only represents an archived dancing body. The two different forms of body in documentation and live performance cannot be the same for many reasons. For instance, because they exist in different time and space. A practice involved artist, specialized in multi-media performance and time-based installation within video, Caroline Rye describes the differences between a live performance and a recorded performance: "Performance frames time and space as singular and unrecoverable and this is in direct contradiction to a record in which time and space are constructed as

fixed and reproductive” (Rye, 2003, p. 115). I agree with Rye’s contention, and I would argue that the most significant distinction between documentation and live performance is the presence of a living body (alive and not repeatable) as opposed to a digital image of the absent dancing body (repeatable continuously but in two dimensions). From this perspective, as Phelan suggests, documentation can leave a trace of the original work, but documentation and live performance are ontologically opposite concepts.

Reason also agrees with Phelan’s view of the relationship between documentation and live performance. Reason (2006, p. 1) notes that Phelan as prominently and influentially providing one of the most potent discourses describing and determining the ontology of live performance. According to Reason’s statement, Phelan’s term ‘disappearance’ encapsulates the value of live performance, which disappears after a period of time. The value of doing live performance is its transience because it emphasizes the present moment. Like Phelan, Reason also describes how documentation cannot represent the original work: “the performing arts archive represents the formal collecting, cataloguing, preserving and consecrating of traces of past performances, but crucially not the performances themselves” (Reason, 2006, p. 37).

Even though both Reason and Phelan support the concept of ‘disappearance’, it is interesting to compare their definitions of the relationship between documentation and live performance. In Reason’s view, because a live performance is temporally manifested and then disappears, there is value in documenting it. If a certain temporal moment repeats forever, it may not be worth making the effort to document the live performance. Reason stresses the transience of performance:

One of the concepts most frequently evoked in descriptions of performance, in whatever form of genre, is that of transience. That performance passes in time; that it has no physical durability or permanence; that its existence is temporary, momentary, fleeting is a centrally repeated definition of theatre, dance, music and the live arts generally. (2006, pp. 8-9)

The difference between Phelan and Reason’s definitions of the relationship concerning documentation and live performance is that, while Phelan’s ontological view of documentation defines it in opposition to live performance, Reason understands them to be in a complementary relation in which they are strongly related to each other and cannot exist separately. Although documentation itself is not the same as the original live performance, documentation is worth considering as a way of leaving traces of a live performance. Documentation would not be an issue, if a live performance were able to be saved. Because live performance disappears, documentation becomes worthwhile.

Reason’s discussion of the complementary relation between documentation and live performance reminds my discussion of Franko’s re-enactment in ‘Dance Improvisation as Intertwining of Present

and Past as Endless Kinaesthetic Transformation’ (Park, 2022, pp. 86-87). Franko insists that because it disappears immediately, it is interesting to think about dance work that is “post-ephemeral” (2017). Franko specifically discusses transience in dance work, while Reason discusses the performance field more broadly. However, this connection between the two scholars’ discussions suggests that it is worth applying Phelan’s ideas to dance.

Another theorist working along similar lines to Reason is Rebecca Schneider, who insists that “performance is so radically ‘in time’ (with time considered linear) that it cannot reside in its material traces and therefore ‘disappears’” (Schneider, 2012, p. 66). Her explanation that it is possible to save and document material traces of the original performance, which she calls: “the logic of trace-logic emphasizing loss” (2012, p. 73). This statement shows that the function of documentation is to record traces of an original performance as a material instead of saving the originality of the past. Schneider insists that the purpose of using documentation as a performance material is a ‘performative repetition’ of a past performance: “History relies upon records, verifiable traces of the past that can be analysed by an historian, and these records are sometimes understood in distinction to ‘memory’, which is not reliant on material records” (Schneider, 2014, p. 13).

Schneider’s discussion of ‘performative repetition’ is useful in helping me to demonstrate interplaying documentation in dance performance; documentation capturing the past may be used as factual evidence in the present. Art theorist and historian Amelia Jones also argues (2011, p. 31) that defining ‘original’ live performance is problematic in the context of re-enactment. This is because the paradox is that the temporality of live performance means it is always already over, and thus can hardly be distinguished from the ‘original’ performance. As Jones asserts, if a live performance is not understood as being authentically ‘original’, I would argue that there is also a problem in seeing documentation and live performance as in opposition to one another.

## 2. Expanding Phelan’s view

I will continue to focus on the question of how we can expand Phelan’s ‘original’ view of the relationship between documentation and live performance, drawing mainly on Auslander’s discussion of the development of screen-based recording technology. Auslander’s rejection of Phelan’s view that the two are in the opposition, and his development of mediatized performance based on his book 『Liveness: Performance in a Mediatized Culture』 (2011), particularly the section called ‘Against Ontology’. In the digital generation, we are able to use recording technologies during performance, which may have the effect of challenging the transience of live performance. In the case of a theatre performance, Steve Dixon insists that “the digital has become culturally dominant over the live so that, [...] audiences will pay more attention to the screen” (2011, p. 46). This method illustrates that the relationship between documentation and live performance is no longer one of binary opposites, but

rather one which accommodates a complementary relation. Auslander's understanding of liveness and mediatization does not involve a dualistic relationship between documentation and performance, and he insists that they are interrelated. According to Auslander, the fact that "the mediated is engrained in the live is apparent in the structure of the English word "immediate." (2011, p. 56). In addition, he explains that "mediation is thus embedded within the im-mediate; the relation of mediation and the im-mediate is one of mutual dependence, not precession" (ibid.). As shown in this discussion of terminology, the liveness involved in immediate experiences, such as a live performance, is connected to mediation.

Adding to his discussion of the interrelationship between liveness and mediatization, Auslander insists that mediatization highlights its connection to liveness because mediatization always comes after the live moment; there is no mediatization without liveness: "the live is actually an effect of mediatization, not the other way around. It was the development of recording technologies that made it possible to perceive existing representations as 'live'" (ibid.). Recording technologies (mediatization) makes it possible to recognize the impact of liveness, but also that mediatized material always exists after the live moment, underlining their interrelationship. In dance, mediatized material has also been an issue in creating performance: "the advent of video recording had a substantial impact on the documentation of dance, inspiring a wealth of literature concerning the philosophical and practical question posed by the method" (Blades, 2015, p. 202).

A definition of recorded documentation (mediatization) as being in opposition to live performance is too simple to cover all the work in the performing arts, particularly in our digital generation. The range of uses of mediatized tools in live performance has increased, thus we cannot simply apply Phelan's ontological definition to documentation across the performing arts. Dixon also points out that the notion of liveness, including Phelan's understanding of it, has been problematic, and that there is a need to theoretically clarify liveness and mediatization in the context of video footage and live performance: "The theoretical understanding of liveness has become twisted; a wider understanding of liveness is required. He states that "theories of liveness take a difficult, even treacherous path" (Dixon, 2007, p. 115). In fact, practically speaking, numerous works of art explore the uses of documentation and technologies in live performance. Many dance works also incorporate much complexity and variety in their uses of them. Find next section III, how dance artists explore the 'real-time documentation' in their live dance performance.

### 3. Auslander's performance documentation categories

Now, it is clear that Auslander's articulation of mediatization and liveness can expand Phelan's view of documentation and live performance. The relationship between them has found many various and complex uses in performance. As one example, I have discussed through Auslander, how the

development of live video recording technologies was one of the reasons why it has been necessary to expand Phelan's definition. In order to discuss in more depth how documentation is defined in the context of mediatized and live performance, I will focus on Auslander's two categories of "performance documentation" (2006): "documentary" and "theatrical" documentation, which he states "appear to have much in common" (ibid.).

Auslander's first category, 'documentary' documentation, seems to be used to describe how the past provides evidence of the hidden processes behind the present moment. Auslander states that "the documentary category represents the traditional way in which the relationship between performance art and its documentation is conceived" (2006, p. 1). This in turn reminds us of what I stated at the beginning of section, that when we think about documentation in the performing arts, we usually conceive of documentation as the traces left after a live performance has ended. This broader thinking about documentation falls under Auslander's 'documentary' documentation. This kind of documentation is often used by dance artists to leave a record of a live performance or of the rehearsal process, which corresponds to Phelan's definition of the relationship between documentation and live performance. However, using 'documentary' documentation during a performance can show what has already occurred before performers come onto the stage. Thus, using 'documentary' documentation in live performance has the function of showing experiences that have occurred off stage.

Auslander's first category of performance documentation describes that reveals past moments hidden in the present. In contrast, in his second category, 'theatrical' documentation, the performance to be documented has no meaningful prior existence as a performance presented to an audience, and "the space of the document (whether visual or audiovisual) thus becomes the only space in which the performance occurs" (Auslander, 2006, p. 2). For instance, live recording occurs so that there is no prior existence of recorded documentation before an event. As shown in Auslander's statement above, this category of documentation does not include showing recorded images of the hidden processes building up to the event. Nevertheless, although the recording occurs live during the event, it is not necessarily a live performance form which takes into account the audience's presence. The audience sees live records, but not in the same place as where the recording happens. For instance, a live chat show on TV, during which recording takes place live, although the audience will watch it elsewhere.

Auslander's 'theatrical' category is particularly significant for demonstrating the extended relationship between documentation and live performance in dance. Dance works that could be categorized as 'theatrical' explored new forms of dance performance by using a wider range of digitized documentation in dance history. In the next section, I will bring three examples of dance performances to provide ways to expand Phelan's view of relationships in the field.

### III. 'Real-time documentation' in dance performance

#### 1. Brown's 「Homemade」 (1966)

「Homemade」 is a solo dance performance on stage with a film projection created by Robert Whitman. In live performance, Trisha Brown plays with instructions from her memories alongside a film projected onto the performance space, including on the wall, floor, ceiling, and audience. Art historian, Susan Rosenberg describes how Brown “precisely coordinates the relationship between the dance and film in a single work that illuminates choreographic-specific artistic concerns and her medium-specific thinking in 「Homemade」, a multimedial artwork” (Rosenberg, 2017, p. 38). Brown's 「Homemade」 (1966) demonstrates that the 1960s were a significant historical period in dance, when challenges were made to the use of visual screens and recordings during performance. “Brown was the first major choreographer to begin working with live media projected onstage” (Between me and the other world, 2012). Rosenberg also states that “*Homemade* produces a new understanding of the role of memory in choreography and of artistic problems that surround an individual choreography's potential for revival, survival, and originality” (2017, p. 38). Based on Rosenberg's statements, Brown's 「Homemade」 is meaningful in challenging how to highlight memories by using visual projection in dance, even at this early stage in the development of recorded video technologies.



<Figure 1> Brown's 「Homemade」<sup>1)</sup>

1) Trisha Brown, 「Homemade」, 1966, New York. <http://openfileblog.blogspot.com/2012/03/trisha-brown-homemade.html>.



Brown's use of film projection on stage brings me back to theoretical discussions above, 'from dualistic opposition to complimentary relation'. By combining mediated images with the live dance, Brown contributes to reconfiguring the supposedly dualistic relationship between documentation and live performance. Her practice challenges Phelan's understanding of "disappearance". Rosenberg's statement also helps to contextualize Brown's challenge to Phelan's view: "*Homemade* questions performance art theory's separation of live performance from its documentation, instead applying this inquiry to question choreography's definition, one of her works' themes and concepts" (Rosenberg, 2017, p. 45). As well as moving beyond Phelan's view, I point out that the use of documentation in 「Homemade」 expands Auslander's 'documentary' performance category, in which documentation has a preserving purpose. Her use of documentation is not merely as a record of the past, but rather has another layer, which is to find a relationship between mediatized image and live dance. Exposing the act of documenting on stage thus functions more like an essential element of performance, documentation uses as a performance material.

## 2. Dimitriou's 「The Chapter House」 (2016)

Since the period of innovation in the 1960s, recent dance artists have continued to use documentation as a form of real-time composition. London based a contemporary conceptual dance artist, Zoi Dimitriou offers one example of how live documentation has recently been used in dance performance. She uses recorded documents, and also carries out the act of documenting during live performance. 「The Chapter House」 has been presented several times since 2014, but my discussion will be particularly related to my own experience of watching it on 12 April 2016 at the Laban Theatre (Dimitriou, 2016). This piece is an interdisciplinary work including not only video documentation, but also text, an object, narratives, and a collaborative element. However, I would draw particular attention to Dimitriou's attempt to generate a new use of live documentation in dance performance.

There were two people on stage: Dimitriou herself, a solo dancer, and Mark Coniglio, the video documenter, who is the founder of Isadora software. To help your understanding, Isadora software allows one to manipulate images of a dance in real time, and project them immediately onto a screen. Coniglio mirrored Dimitriou's movements while holding a recording device to capture her performance. They moved together as though they were doing a duet dance. For this reason, Coniglio is defined as a performer, although his role is still focused on recording her movements. Dimitriou specifies the relationship with her collaborator thus: "this new perspective-shifting collaboration is a seductively ambiguous examination of the acts of performing and documentation" (Dimitriou, 2016). The documenter's presence and movement on stage seems to be enough to indicate that he is a performer as well as a documenter, thus her piece offers fresh relationship between the dancer and the documenter.



<Figure 2> Dimitriou's 「The Chapter House」<sup>2)</sup>

To provide a new perspective on that relationship, Dimitriou uses live recording. An iPad is used on stage to record her movements during the performance. At the beginning, the iPad was on the floor in the centre of the stage, while she was dancing. Later in the performance, Coniglio held the iPad, attached to a stick, in order to document her movements. The iPad moved with him, and he remained at a certain distance in order to capture her movements from different angles. Towards the end of the performance, the movements recorded by the iPad were projected so that the audience could see the live recorded archives, including the erection of white fabrics on stage when all the chapters were finished, on which the documented movements were projected. The performance was recorded and projected as video footage.

Dimitriou's dance piece seems to focus on how meaning is revealed and transformed through media's functions of recording, reconstructing, and re-enacting. According to her, 「The Chapter House」 aimed via live documentation on stage:

to expose the processes and mechanics of creation by using digital media to record, re-construct and re-enact a live performance. In *The Chapter House*, she's inviting you to gaze back at the body of her work and discover how meaning can be revealed and transformed. (2016)

Dimitriou's use of the documentation recalls again my discussion of “reenactment and reconstruction” (Park, 2022) in terms of how meaning can be revealed and transformed between the past and the present. Her piece focuses on the reconstruction of her immediate past on stage during

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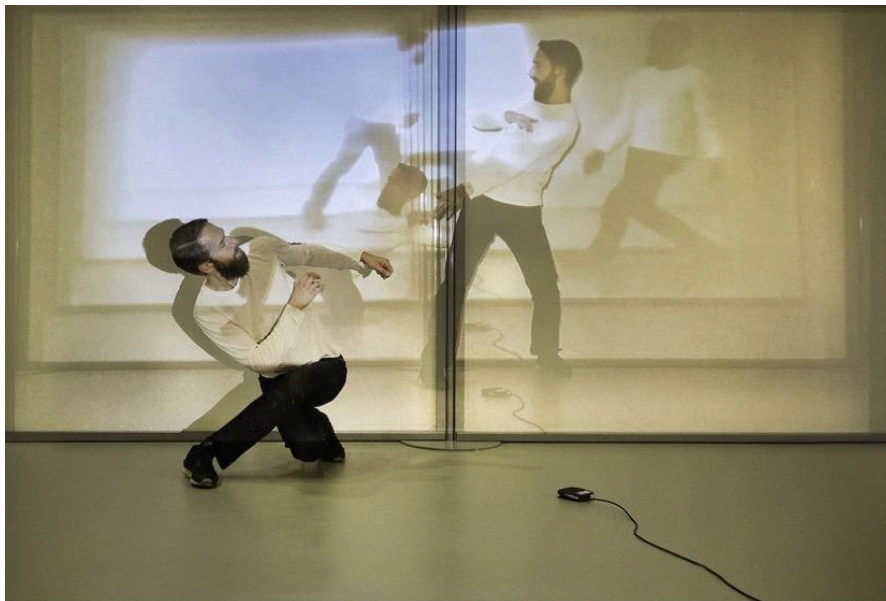
2) Zoi Dimitriou, 「The Chapter House」, 2016, London. (<https://vimeo.com/109368973>)

dance performance.

When categorizing 「The Chapter House」 into one of Auslander's categories, Dimitriou's live video documentation is 'theatrical' because her way of documenting live on stage moves away from just displaying recorded images. This eventually expanding Phelan's understanding of documentation and live performance in dance work.

### 3. Sperling's 「Loop Atlas」 2017)

Matthias Sperling's 「Loop Atlas」 is one of performances in Siobhan Davies Dance's 「Material/rearranged/to/be」 (2017) which also attempts to explore documentation as a performance method that captures transience of dance and projects it live. 「Material/rearranged/to/be」 was initially presented at the Barbican Art Gallery on 20-28th January 2017, but I attended their performance event when they presented the piece at the Whitworth Gallery in Manchester (6 April 2017). The work of eight artists was presented in one performance. The audience followed the performers through the gallery space. Among the eight pieces, I would like to focus on Sperling's work in particular, because this involved 'real-time documentation'. In contrast to Dimitriou's practice, which involves a live documenter visible on stage alongside the dancer, Sperling's piece has only one dancer alone on stage, and as such the act of documenting less highlighted in performance.



<Figure 3> Sperling's 「Loop Atlas」<sup>3)</sup>

3) Matthias Sperling, 「Loop Atlas」, 2017, Manchester. (<https://www.siobhandavies.com/whats-on/performance/siobhan-davies-dance-material-tramway/>)

A piece called 「Loop Atlas」 engages with projected images and live dance. The live camera captures his movements and layers them on the screen behind him as he dances. As a consequence of this, there are many captured Sperling layered on the screen alongside his live self. Sperling states that “I am interested in ‘objective’ forms of documentation, which use things like video as a technology, but also in choreography itself as a technology” (Siobhan Davies Dance & Warburg Institute, 2017, p. 57). I agree with Sperling that recording technology in dance choreography is a significant tool, not only because it has the technical function of documentation, but also it expands to choreograph documentation in dance performance.

In order to keep discussing the reason for Sperling’s exploration of recording material, the following statement is useful:

I’m interested in how something as ephemeral as a movement can find a form within choreography where it has continuity through time, and where that form can be revisited and reanimated while remaining in an embodied form. So there is tension between the transient and the continuous. (Siobhan Davies Dance & Warburg Institute, 2017, p. 56)

This statement brings to Phelan’s notion of ‘disappearance’. Sperling’s thoughts concerning ephemerality, transience, and continuity clearly show that he expanded Phelan’s ontological conception of the transience of a dancer’s archive. He shows how the kinaesthetic engagement of dance turns dance’s transience into continuity by using captured moments and recalling them while dancing.

A Sperling choreographic strategy for using ‘real-time documentation’ in performance is repeating a simple movement many times, but the movement is transformed from one to another gradually over time. This recalls my discussion in ‘Dance Improvisation as Intertwining of Present and Past as Endless Kinaesthetic Transformation’ (Park, 2022). Deleuze’s understanding of Darwinian evolution as constant change over time whereby the present comes into being from the past, which is continuously overlaid onto the following present moment. Sperling’s dance frames Deleuze’s notion of ‘becoming’ through simple, continuous variations in movement. By capturing dance repetitively, transient moments are layered live. Sperling’s looping of a simple movement makes it seem like it is in endless transformation.

Using ‘real-time documentation’ in dance performance already shows that documentation and live performance have a complementary relation. This is because a live documentation offers more possibilities to open up audience’s live experience. And it is very interesting to see how his movement is transformed by over-documenting, repeated process of documenting. This provides that it is illuminating the transforming processes during a live performance, which is a significant finding that demonstrates the choreographic strategy when using ‘real-time documentation’ in dance performance.

## IV. Conclusion

In this paper, I drew theoretically on Phelan, Reason, Schneider, and Auslander in order to expand understanding of the relationship between documentation and live performance, moving away from an assumption that they are dualistic opposites toward an understanding of the two as in a complementary relation, mutually informing and connected. By analyzing three examples of dance performance, I looked for how dance performances have challenged the Phelanian understanding of transience in dance.

I found beyond ways of using documentation as a performance material that is not just staying in using it to display documented images but somehow go beyond in using documentation during a performance as I analyzed through Brown, Dimitriou, and Sperling's works. I would argue that three dance performances fit into Auslander's 'theatrical' performance documentation category, in that it constitutes documentation itself as a performance form and structure, rather than simply having the function of displaying traces of past moments in the present (a 'documentary' purpose). In Dimitriou and Sperling's performances, a documentation becomes a performance structure through exposure of the processes of capturing and layering dances in the live moment (a 'theatrical' purpose). Projecting the documented images different moments in time in a recurrent pattern goes beyond just displaying live documentation.

A further finding was the act of over-documenting by the performer during the live performance generate a strategy for 'real-time documentation' in dance performance. Through Brown, Dimitriou, and Sperling's works, I found that the repetition process and highlighting of the act of documenting can expand the relationship between documentation and live performance. It offers to demonstrate the choreographic strategy for using 'real-time documentation' in dance performance.

In recent years, Korean dance artists have increasingly explored in utilizing documentation into their choreographic practices in various ways. I have not yet included it in this paper, but I am aware that Korean dance artists also explore 'real-time documentation' including ChoiXKang Project's 「Complement」 (2019). I hope that this paper will help demonstrate for dance artists and scholars that 'real-time documentation' is a useful choreographic tool to explore and to develop the use of documentation. Also, a repetition process and over-documenting can be key strategies for creating documentation as a performance material.

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## Documentation as a Performance Material

– ‘Real-time Documentation’ in Dance Performance –

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This study aims to expand the idea of documentation as collecting and preserving dance to encompass documentation as a performance material. The ‘real-time documentation’ in dance performance allows the field of dance to move beyond Phelan’s oppositional understanding as being in a complementary relation. I contextualize this expansion by applying Philip Auslander’s discussions of documentation. I also draw artistic examples particularly in documentation being utilized as a real time technology in dance performance in order to highlight how documentation and live performance in dance go beyond dualistic opposition. Through investigating Trisha Brown, Zoi Dimitriou, and Matthias Sperling’s works, this study offers the choreographic strategy that exposes the repetition process and the act of over-documenting in using ‘real-time documentation’ in dance performances.

**Keywords:** Documentation(도큐멘테이션), Performance material(공연 소재), Peggy Phelan(페기 펠란), Philip Auslander(필립 오스랜더), ‘Real-time documentation’(실시간 도큐멘테이션)