



Image: from the cinema to the performance

Carina Sehn
Paola Zordan

Federal University of Rio Grande do Sul – UFRGS, Porto Alegre /RS, Brazil

ABSTRACT – Image: from the cinema to the performance – In the scope of a research on the body arts, the text approaches the issue of image representation in face of corporeal forces. With Deleuze’s philosophical studies on cinema, we bring his image taxonomy, which passes from a movement-image to a time-image, and we also consider theater to analyze how an image is launched from a stratified and moralizing representation to a performative and resonating image. The work of contemporary artists allows and makes us think an image in its relation with the new, with what is impossible to restrain, with images produced by the art of performance, by a body which creates images successively. **Keywords: Performance. Image. Body. Cinema. Representation.**

RÉSUMÉ – Image: du cinéma à la performance – Dans le cadre d’une recherche sur les arts du corps, le texte qui suit parle de la question de la représentation de l’image face à des forces corporelles. Avec les études philosophiques que Deleuze réalise sur le cinéma, nous apportons sa taxinomie de l’image, qui passe d’une image-mouvement à une image-temps, et nous considérons aussi le théâtre pour une analyse de la façon dont l’image passe de la représentation stratifiée, moralisante, à une image performative, vibratile. Le travail de certains artistes contemporains nous permet de penser l’image dans son rapport avec le nouveau, avec ce qui ne peut pas être contenu, avec les images produites par l’art de la performance, par un corps qui crée des images successivement.

Mots-clés: Performance. Image. Corps. Cinéma. Représentation.

RESUMO – Imagem: do cinema para a performance – No âmbito de uma pesquisa sobre as artes do corpo, o texto aborda o problema da representação da imagem perante as forças corpóreas. Com os estudos filosóficos que Deleuze faz junto ao cinema, trazemos sua taxinomia da imagem, que passa de uma imagem-movimento a uma imagem-tempo, e também consideramos o teatro para analisar como a imagem se lança de uma representação estratificada, moralizante, a uma imagem performática, vibrátil. O trabalho de artistas contemporâneos nos permite e faz pensar a imagem na sua relação com o novo, com o que não é possível conter, com as imagens produzidas pela arte da performance, por um corpo que cria imagens sucessivamente.

Palavras-chave: Performance. Imagem. Corpo. Cinema. Representação.

If the motion's governed by a sensory-motor scheme, if it shows a character reacting to a situation, then you get a story. If, on the other hand, the sensory-motor scheme breaks down to leave disoriented and discordant movements, then you get other patterns, becomings rather than stories (Deleuze, 2000, p. 77).

Between the performance, the theater, the cinema, and other manifestations that might escape to the already established classifications, a common problem is put: the representation that is attached to the images that we extract from the sensorial experience with these arts. We have started from the cinema because it configures the representations with the highest intensity in the global civilization, in order to come to the performance, where body experiences in direct contact with facts and people produce strangeness of the bodies. With Bergson, an essential reference for Deleuze's formulations on image, especially in the studies about the cinema, we are able to understand the thought itself as image, being the sensory movement a determinant for the cinematographic experience that we have of life itself. Therefore, our analysis in this paper is based on the thought of French authors, who will speak from the European reality in relation to the technical movements of the cinema and the body arts here mentioned.

Along its centennial history, cinema has been finding new possible relationships with image construction. It passed from a sensory-motor image (always constituted as a reaction to a certain situation, ordered, edited according to a classical representation, common understanding logic) to a time image, to pure sensitive affections, to an image that relates to the becoming, to the cosmos forces. Deleuze shows this rupture of the first cinema after the horrors of World War II (1939-1945), which political facts obliged the humanity to look more at itself, to see its gestures and postures in face of life itself. The destruction by the war and the consequent loss of the house, the homeland, and the safe places led to the experience of how despairing life can be, how arbitrary and insoluble the decisions of other men, heads of state who bet in the power and its absolute victory over life and death are. The experience of totalitarian regimes resulted in time being perceived in a different way, in order to be crossed by the reality of the movies, highly consumed, which modifications and reconstructions of the real are undeniable. Everything had changed with the war, including the cinema. The

relationship that was established until then with the cinema and the art, with the cameras, and with the stage had changed. After the war, it was necessary to understand that life is less predictable than it was previously believed, and that its body is more multiple than the representation that the classicism used to make of it. The unthinkable produces life, and time at last is in everything with which we relate to beyond an action and a reaction, as it was seen in the classical/realistic cinema until then, where everything was simply reactive.

The cinema reinvented itself from the Italian neo-realism (1940) and could come closer to the everyday life, to the everyday body. It was not interested simply in the action anymore, but rather in the time. “It is prey to a vision, pursued by it or pursuing it, rather than engaged in an action” (Deleuze, 1990, p. 11). An image can last much longer than before: the long shot in the neo-realistic cinema of the 1940s replaces once and for all the montage of representation, as in the case of the movie *Umberto D*, from De Sica, in which the character of the young female maid lives a long shot of everyday actions, everyday gestures that “[...] are obedient to simple sensory-motor schemata, what was suddenly been brought [...] a pure optical situation to which the little maid has no response or reaction” (Deleuze, 1990, p. 10). The maid is pregnant by a war soldier and, in this shot, her eyes see her pregnant belly and the camera is totally directed to the character, to her internal questions, to her individual time. The camera becomes kind of a *voyeur*, an observer of what is happening there, a viewer. As Deleuze says in the beginning of his book *Time-image*, “The real was no longer represented or reproduced but ‘aimed at’” (Deleuze, 1990, p. 9). The situations are provided with the released senses, they are optical and sound and not sensory-motor or action-reaction anymore, what provokes a disjunction, a rupture of time in the construction of the scenes. They are not subordinated anymore to a mechanistic logic that tries to reproduce the movements that are common to the man, but rather they search for an outbreak of senses, a release in the montage, crossed by the oneiric, by the sensitive, by the imaginary, and not only by the real. It is like the real and the imaginary would run one after the other, would reflect themselves in each other around a point of indiscernibility. “The imaginary and the real became indiscernible” (Deleuze, 1990, p. 16).

This way, theater also made its movements and admixed. It was impregnated by the visual arts, by the dance, and by the cinema,

having met the performance art at the end of the 1960s, and since then has re-created itself so that it would never be the same anymore. RoseLee Goldberg, in her book *A Arte da Performance – do futurismo ao presente* [*Performance Art: From Futurism to the Present*] names the work of some American theater directors, like Robert Wilson and Richard Foreman as *Theater of Performance* or *Theater of Images* for being distinguished in the accomplishment of “a theater dominated by visual images” (Goldberg, 2006, p. 175) without a traditional narrative with beginning, middle, and end, also having texts presented in *off*, which could or could not have a correspondence in the depicted scene. From this time on, in the end of the 1960s, the theater acquires a breath of fresh air, new perspectives, leaving for once and for all the representation of a character as the central and exclusivist axis.

Presently the existing division between these two forms of body art is increasingly indiscernible; however, the remaining question in relation to the construction of the image is: how does the very production of the image happen in the current body arts - does it have a name, does it have a method, does it have a truth? Can the theater actor and the performer practice an image construction that exceeds and jumps over the current classifications? Deleuze, in his books on the cinema, *Movement-image* and *Time-image*, presents two images: the movement-image (sensory-motor) and the time-image (optical and sound). This delimitation functions to make us think the possible relationships between the theater and the performance with the image and its production itself, either filmic or photographic. With this, we intend to find not a new classification for the image, but rather a new way to position ourselves in face of the images that we create. By the Deleuzian thesis on the cliché of the image, by Rodrigo Guéron, we point to the crises and the disbelief of the image itself, since we can't trust in the capacity of the images “[...] to reproduce the real and to potentialize our rational ability” (Guéron, 2011, p. 16-17). For that, we won't need any radical iconoclasm, a massive destruction, but rather a widening of the possibilities of the art making nowadays. A making that does not exclude nor deny what has already been accomplished and lived, but that composes, that makes a *collage*, a *happening* from the trajectory of the affects lived by different artists, in different works that we will quote, thus outlining a plan.

This line outlined in the chaos carries a new starting point in relationship to the image, something that sprouts through the middle, that does not have any beginning or end, but that is pure sensation and updating, where the virtual and its infinite possibilities meet with the current ways of making and thinking the body art, thus being able, who knows, to find the unthinkable so far, the not-formed, what is in a differentiation, individuation process, what was not subjectified, personalized, stratified nor colonized yet by the Art History and that is right here at this moment of the instant, of the present that is also past and future, pure force over form. Pure affect over feeling. Pure becoming. Pure time over the movement and this is when, in fact, we recognize that the image, “experience of the substance” (Guéron, 2011, p. 19), is much more than what is seen, it is what makes one to see, it is live, it captures forces, it is the incorporated chaos.

From the Image of Representation to the Live Image

By *image of representation* we will approach the constructions of images that, in their creation, have as a basis something that is outside of the body, be it an element, an object, a character or an iconography. Opposing to what the image has of *representation*, we have a major, that it is in the body, the organicity “[...] embodied in a live body” (Zumthor, 2007, p. 31), acting in a knowledge not always codified and codifying of the percept that understands “[...] the action of the entrails themselves, of the blood rhythms” (Zumthor, 2007, p. 54). This poetical image, that leads us to pass by intense experiences exactly for not being codified, perceived in the strangeness of the corporal sensations, “[...] deeply presence” (Zumthor, 2007, p. 81), is what interests us.

Renato Cohen asks himself in his book *Performance como Linguagem* [Performance as Art]: “what is the will of the art, representing the real? Recreating the real? Or creating other realities?” (2002, p. 37). It is always about an image that re-presents something or somebody. The performance is ontologically linked to the term *live art*, *arte ao vivo* or *arte viva* [possible translations in Portuguese]. This term aims to desecrate the art, to take it from a merely aesthetic place and to place it closer *to life as it is*, as Nelson Rodrigues would say; to make art from the everyday rituals of man. John Cage, in

1952, in one of the soirées that he used to organize with the dancer Merce Cunningham in the Black Mountain College, in North Carolina (a school that received, in 1933, twenty-two students and nine teachers from the old Bauhaus with its closing by the Prussian censorship in 1932), made a reading of the Universal Mind Doctrine, by Huang Dust, one of the first masters and theoreticians of the Chinese Buddhist thought, who died in 850: “Nothing is good nor bad in Zen-Buddhism. Nor pretty or ugly... Art must not be different from life, but an action inside life. As everything in life, with its accidents and chances and diversity and disorder and beauties not more than evanescent” (Goldberg, 2006, p. 116). Everything there was a *happening*, something spontaneous, that happens by chance. It was there one of the first steps, according to Goldberg, of what would be called, in the 1960s, as performance. In these soirées, where the majority of the participants were art students and faculty of the school, it was common the agglutinating of some art expressions as music, plastic arts, literature, cinema, and theater, a characteristic inherited from the Bauhaus, where the term *total work of art*, coined by its founder, Oskar Schlemmer, was the guiding principle of all the artistic productions.

It was Allan Kaprow who brought these *happenings* to the general audience. Goldberg writes: “[...] in the fall of 1959, inside the Reuben gallery in New York, it was one of the first chances to make the wider audience to attend to the live events that several artists had already been presenting, more privately, in the presence of friends only” (Goldberg, 2006, p. 118). Kaprow presented the work *18 Happenings in 6 Parts*, in which the audience, invited by him by mailed letters, arrived at the gallery and could see their names in the program as part of the cast. Next, each one would take a seat and a series of actions would start, leading them to move around three different spaces arranged inside the gallery. Everything happened in a sequential form, and the performers had passed for two weeks of rehearsals so that everything happened within a rigorous control.

We still find here a strong concern with the spectacle, with what is required to offer in terms of cleanness and acuity of the work for the spectator. It interests more to the artists who accomplish *happenings* that they are carefully thought, so that there is a complete experience, without pauses, without gaps, so that is from a sequence of actions

that one reaches an emotion, a sense of the work. It is important to highlight that in a *happening*, the images become related with other images and some influence the others, as we learn with Bergson in *Matéria e Memória* (1990) [Matter and Memory], when the author speaks on the universe, where everything that exists is images infinitely relating among themselves.

The *happening* is also about images, actions in the space that become effective in the body, in the visuality of the body, and in the dimensions of the place where they happen. In the work *City Scale*, by Ken Dewey, the audience used to meet at dusk in one end of the city and filled a series of government forms. Next, they were taken to around the city to witness a series of *happenings*/performatic actions in different places: a woman who was undressing by the window of an apartment; a ballet of cars in a parking lot; a singer in a display window; meteorological balloons in a desolate park; a self-service restaurant; a bookstore; and, at the sunrise of the following day, it finished with a celery salesman in a cinema. The artists, at last, leave the conventional spaces and search for a new experience, taking the audience to experience what the art proposes and not only its fruition in a static form. They are not passive spectators anymore, but an active agent of the action, which does not happen anymore without them.

When Deleuze writes on the turn of the realistic/classical cinema towards the neo-realistic one, he tells us that it was in this latter one that the objects and the means had conquered an autonomous material reality that makes them to be valid by themselves, where the spectator and the protagonists of the action come to invest in a higher attention of the look over things and people and can, with this, make the passion and everything that preexists to the everyday life to be born. That is, everything is real, comes of life, however, it is not a motor relationship anymore, of rationalist formal montage that is exerted on the art, but rather an oneiric, ritualistic relationship which proposes to make the senses to be released, more sensitized and attentive. This is the case of the following artists.

The performers Marina Abramović and Ulay, in an action entitled *Imponderabilia* (1977), stood naked in front of each other, each one leaning against one side of the Galleria Comunale d'Arte Moderna of Bologna entrance door, in Italy. To enter in the exhibition,

the audience had to choose whether they would walk in facing one or the other, being that their body would be, from this choice, all in relationship with the naked body of one of the performers, either Marina or Ulay. These artists always had searched what was beyond their limits, both physical and spacial, so that, from them, the spectator could glimpse and be amazed with their own image and with what could be their own body from the body of the art, which is not only an object anymore, but a process of construction of itself, a *hecceidade*, singularity beyond the good and the evil. A singular essence of other sensitive signs, that makes use of all the senses in the elaboration of these performatic actions, and not only of the intellectual conscience, of movement only, “[...] but of a deep vital intuition” (Deleuze, 1990, p. 33) that incites and questions what we have taken as life itself.

Yves Klein, French plastic artist, accomplishes in 1962 an extremely important act in the history of the performance art entitled *Saut dans le Vide* [Jump into the Void]. It is a photograph that apparently shows him jumping from a window, with his arms open, to the sidewalk, published as part of a Klein's pamphlet, denouncing the lunar expeditions to the Moon, which were considered as arrogant and dull by him. Klein researched the concept of void in different works – a book without words, a musical composition without composition in fact, an installation in a gallery without art objects – for believing that the void serves as a kind of neutral zone, similar to the nirvana for the Buddhists, a space free of the influences of the world, where people are induced to focus themselves in their own sensations and not in their representation, what he called as *Zone of Immaterial Pictorial Sensitivity*. The artist is the subject and object of his own work, without the need of an object, of a product besides his own body and his senses.

In terms of dramatic arts, theater completely reinvented itself as well. It was with Robert Wilson that the script with traditional beginning, middle, and end which was, until then, the center of the theater production started to change in favor of a text that was freer, which invested in, as Robert Wilson says, “freedom speeches” (Goldberg, 2006, p. 176), which were already used by the futurists of the beginning of the 20th century, and that Deleuze is going to refer as “forking narratives” (1990, p. 66), which break with the

causality and offer enigmas. For long years Wilson had Christopher Knowles, an autistic adolescent as a collaborator. This partnership offered to Wilson the extraordinary world of Knowles' fantasy in the construction of intentionally irrational dialogues related to dance, cinema, great settings, and almost surreal scene objects that were transformed in live pictures, strong, unconscious images. It was what the North-American critics at the time started to call *Theater of Images*, as it was not about a dramatic, textual theater anymore, but rather a purely visual theater. It was not about a plot with character and representation anymore, but rather of a concatenation of sensitive actions, live images carefully engendered so that they would be spectacular and possible to be presented for consecutive months. The theater here is not traditional as it used to be anymore; it keeps, indeed, some characteristics of the theater language, as the stage blocking and their repetitions; however, these repetitions take quite an important characteristic, which is to be crossed by the difference. Deleuze, in his PhD dissertation published as a book, *Diferença e Repetição* (1968) [Difference and Repetition] develops these two concepts exhaustingly. We are not going deeper in these conceptions; we only intend to make it clear that, with Deleuze, we can say that the repetition is the difference in itself. Therefore, the same does not repeat itself, only the different. Deleuze fight the idea of representation and its four aspects, namely, the identity, the analogy, the opposition, and the similarity, as, for him, all these aspects derive from the same one, an identical one, a form. Deleuze relates the difference to the univocity of the being, where "*Being is the same for all these modalities*, but these *modalities* are not the *same*. It is 'equal' for all, but they themselves are not equal" (Deleuze, 2006, p. 66). Therefore, everything that is in relation with the being changes, is likely to be changed, then it changes itself all the time, as it becomes related with the world and its distinct intensities. This happens in the cinema when the camera of Antonioni, of Godard, makes the spectator to think on what escapes to the thought, makes that the spectator feels in fact what it is showing. The camera becomes aware of the body, of the becoming, of what it is not there materially, but rather sensitively. When Andy Warhol, with his experimental cinema, sets the camera "[...] for six and half hours on the man asleep in a fixed shot" in *Sleep* (1963) or for "[...] three-quarters of an hour

on the man eating a mushroom” in *Eat* (1963) (Deleuze, 1990, p. 230), he is offering us an image to experience, a live-image. And this image brings a sensation that we have all the time in life: the sensation that we do not know what can happen in fact – whether the one we love can die or whether what we are making will take us somewhere... This anguish of what it is indiscernible, unthinkable, that affects to all of us, can and must be contained in the art. With Eisenstein, “[...] it is not the concept that goes to the image anymore, nor the image that goes to the concept, but rather the concept that is in itself in the image, and the image that is the itself of the concept” (Guéron, 2011, p. 38).

When Pina Bausch, German choreographer, dances in *Müller Coffee* (1978), it is possible to feel, even when watching the video recording, life crossing her, “[...] catching her by the stomach” in scene. She dances everything that life has of incommensurable. We can see, have a vision from the movement of the dancer. We can get in touch with our own life. Pina is able to produce lines of flight, a displacement in those who watch her. She takes us from any safe place, from a theater chair, from a house with well-designed plans, taking us to beach, a desert, a possible place where we trace our plans and compositions. With Pina, the theater achieves a new dimension, the dimension of the immaterial, it captures the organic, not formed forces, not stratified yet and interacts with what is beyond the scene, that overflows the limits of the stage, producing in the viewer blocks of sensations, which would be a form of expression for a language of the sensations, “[...] as art is the language of sensations” (Deleuze; Guattari, 1993, p. 228). Sensations that “[...] elude significations attached to the trivial perceptions and opinions” (Guattari, 2012, p. 104), which have nothing to do with the personal, but with the pre-personal, the pre-language, and thus a new process of singularization, a new way of being more autonomous and free can be initiated.

What is going to characterize a singularization process [...], is that it is self-modeling. That is, that it catches the elements of the situation, that it builds its own types of practical and theoretical references, without being in this constant position of dependence to the global power, in economic level, in knowledge level, in technical level, in the segregations level, of the types of prestige that are spread out (Guattari; Rolnik, 2005, p. 47).

Pina is not representing anything that is out of her own body, she is experiencing to be from the body, from a live image, from a state, from body energy. And with her and her *theater dance* the theater itself widens and it can extend its borders, making the actor to repeat his action as well, but always in a different way, making pass the multiplicities themselves, life in its plenitude. Indivisible multiplicities, which expression *does not lose nor gain*, it only changes its nature without unification centers. Multiplicity of the life, not defined by numbers of elements but by the variation of *n* dimensions that are rather immanent one to the others, composed of “[...] heterogeneous terms in symbiosis”, that, as successive pictures that create the moving image, “[...] does not stop transforming itself into other multiplicities” chained and following “[...] its thresholds and its doors” (Deleuze; Guattari, 1997, p. 33).

From the Live Image to the Caosmic Image

The body, multiplicity producer of images, configures energetic forces that reach the unthought, that cannot be simply seen, much less foreseen. The body is crossed by the nature, the potency, the knowledge, the intensities, the flows of different existential landscapes that compose a life. The body forces us to think, it “[...] comes after when everything has already been said” (Deleuze; Guattari, 1993, p. 227). The man who perceives the universe and the images that surround him just as phenomena never creates, as he has the need to identify, to classify, and to stratify, anticipating the life for its interpretation, for the search of sense. He interprets by means of rational original foundations, being that life happens in relation to our body and makes of it more an image, a line, a territory, an effervescence of particles in flow relating and constructing desires and multiple sensations. Art is not to be seen, heard, felt only, to elaborate the perceived under a rational phenomenic order that aims to one destination only, an end. It needs to be experienced in the body and in its wide impossibility of being interpreted, even though it is by the body, in the body, and with the body that the already established forms are dislocated and change. Therefore, as Paul Zumthor observes, among the arts, “[...] the performance is the only one that accomplishes what the German authors, about the reception, call ‘concretization’” (2007, p. 50).

The German artist Joseph Beuys believed that the art would have to concretely transform the life of the people; he said: “We need to revolutionize the human thought. Before anything, all the revolution occurs in the interior of the human being. When man is really creative, capable to produce something new and original, he can revolutionize the time” (Goldberg, 2006, p. 139). It was exactly what he tried to do with his actions. Beuys, with honey and dry leaves in the face, took a dead hare in his arms inside the gallery, walked with it through the whole gallery, its legs touching the exhibited pictures... After seeing everything, he seated in a stool and started to explain to the animal the meaning of the works. “Even dead, a hare has more sensitivity and instinctive understanding than some men, with their obstinate rationality” (Goldberg, 2006, p. 140).

The performance artist is interested in producing an image that is as powerful as to cause in the one who sees a transformation in his way of existing itself. It intends to offer resistance to all kinds of limit, of obstacle to freedom. The most recent work of Carina Sehn, entitled *Corpo Sutil que Vaga* [Subtle Body that Wanders], a performance implied to the considerations approached here by her, is about a register of the performatic action of listening to the rocks close to the sea. They are places where one would never risk inviting an audience due to the dangers presented and the time in which the performances happen (always at 6 AM). They are ravines, high rocks, and precipices to which only the artist and a photographer arrive safely. And they stay there for as many hours as they are able to stay. Carina throws herself to the rocks, she wants them to penetrate her: *I am part of the nature, I desire to hear its whispers, the millenarian secrets of the Earth that, believe the shamans, they keep* – these are her words to state what easily may not be seen and, even when verbalized, escapes in the nomination that, when one possesses in a language, encloses it.

The performer is a free artist, she does not fixes herself in any language, as the performance does not intends itself as language, it is like a possible space, a place for new ideas, an experience that transforms, in the first place, the one who accomplishes it and next the one who gets in touch with it. What we cannot identify amazes us, frightens us, and for this we immediately assign a name, we classify, and we frame it in the dominant normality of the images

already known. Knowing ourselves as different beings in ourselves, constituted of chaos and difference, is beyond the possibilities of the man who has will to truth, as Nietzsche writes in his book *The Gay Science*, aphorism 344. The man is moralized since he is born, as he is already born under a white light, the light of the transcendence, of what is superior; the light of the asepsis in the face in the hospital, an institution that organizes everything and keeps working according to the laws of science.

The man who, to live, needs universal ideals, something that has already been previously codified, interpreted, and recognized is far from the earth, in a rarefied, superior, and indelible place, in a sky which existence is only possible as a represented image. He lives imprisoned in a transcendent stratum of reaching *heights* and only close to a presence that was never corporally present is he in peace. He lives regretting for everything that he does not have, for everything that he did not do, for the debt that he has for the body that died in the cross for him, for the body who must take communion without tasting any blood or flesh. Perhaps this man will never be able to understand the performance artist. This artist, without intending to save anybody, develops his work in his body; when developing it, he is not restricted to any preset moral and rather he opens himself to other types of communication, to images immanent to the experience, exponents that lead to incorporeal universes, to impersonal forces of the nature, the chaosmic movement of the encounter of bodies. If there is a speech in the performatic work, this is produced outside of the words, in the disjunctions between the things and the ways they are enunciated.

It is not by the 'words' nor by the 'things' that one can define the objects of a speech. In the same way, it is not either when resorting to a transcendental subject or by the resource to a psychological subjectivity that we must define the regimen of the enunciation. It must be taken into account the dispersion of the subject and his discontinuity in relation to himself. It is a space of exteriority where a network of distinct places is developed (Foucault, 2008, p. 62).

Distinguishing the discursive exteriorities that make "[...] of the living creature a subject" (Zumthor, 2007, p. 81), shows how much all knowledge is configured in the service of life. All knowledge, set in a discursive regimen, configures images that vary according

to the forces. Tensions between bodies captured in the present, a present which, in the production of images, is also past and future. The succession of images that composes our thought is not linked to a chronological time, but to a pure time (*aion*), the time of the happening, a vaster present, that absorbs the past and the future. A more limitless, immaterial present, where the instant without thickness or extension “[...] perverts the present into inhering future and past” (Deleuze, 1974, p. 170). Time of the vapor that leaves the body, of the affections, unexpectedness next to which we cannot discern anymore exactly what is life and what is art. The performer and the audience, just like in the experience of the cinematographic fruition, sail in a zone of indiscernibleness, of multiple sensations where the image allows to be crossed by life, by the senses, to find vibratile, undulatories. Even in the cinema, the presence of a live, pulsating body, the body of performer/actor/actress in the film, is pure vibration next to the audience who experiences it, it contracts with the wind and opens with the breathing. In the art that involves the live presence, however, different from the cinema, performer offers his body as the *stage* for the fruition of those who watch.

The French artist Michel Journiac, in a performance entitled *Messe pour un Corps* [Mass for a Body], offered his own blood in a chalice exploring the ritual of salvation and liberation accomplished until nowadays by the Catholic church. Marina Abramović, a Serbian performer, put her body to the disposal of the public in a work called *Rhythm O* (1974), accomplished in the Galleria Studio Morra in Naples, where she offered it to the audience so that they could do anything they wanted in her with a series of objects available at her side. It could be read in a text in the wall: *There are 22 objects on the table that can be used in me, as you wish. I am the object.* Among the objects, there was a gun with a bullet, a saw, an axe, a fork, a comb, a whip, lipstick, a glass of perfume, ink, matches, a feather, a rose, a candle, water, chains, nails, needles, scissors, honey, grapes, plaster, sulphur, and olive oil. At the end of the performance, all of her clothes had been pulled out from her body with razor blades, she had been cut, painted, clean, decorated, crowned with thorns, and had the charged gun pressed against her head. After six hours, the performance was ended. Abramović also searched here for answers to the apathy and alienation of the society that surrenders itself to

the TV like someone who surrendering to the death. It is like the performer were capable to restore the chaos, that is, “[...] making enter in the order of the discourse everything what does not have order nor unity” (Pelbart, 2009, p. 161), where there is only determinations, where the “[...] great dominant health” (Deleuze, 2011, p. 14) intends peace and apathy. The man who prefers the moral, the good and the evil sees himself launched in a territory of forces capable of disorienting him, to transforming him.

The art of the performance has an organicity that is similar to nature itself because it conjugates the house and the universe, the territory and the unterritory, what resigns to what is impossible to resign, what is rational and what is animal, instinctive. The performance, just like the chaos, consists of everything what the will of truth will not allow to pass, everything that it is not liable to contain, to stratify. It is about a production of chaomic images coexistent to the chaos and its potentialities in the complexity of the *n* variations of the cosmos. Images that oscillate among themselves in a “[...] finite world in decelerated speeds, where a limit is always drafted after a limit, a coercion in the back of a coercion” and that, under and over systems of coordinates that are successively intercalated one after another, in transversal and tangent straight lines, “[...] without ever reaching the last tangent of a being-matter that escapes everywhere and, on the other hand”, expresses the infinite speeds, the difference in themselves, the intrinsic differences of the “heterogenetic qualities” in what it establishes, without fixing, the “[...] crossing of the finite with the infinite, in this point of negotiation between the complexity and chaos” (Guattari, 2012, p. 127). The image of the performance, chaomic, exposes the disjoint of the structure in favor of the free flow of the desires and of the real possibility of always being different, of being multiple, freed from the model, from the representation, that aims at to an enclosed identity, analogous, produced in series, similar to some another one other than itself.

We have learned with Deleuze and Guattari that, when attentive to singularities, something molecular can be able to produce the intensities in a new way, what the construction of an image tends to tighten. From the thought of Bergson, in which the body and its sensations also are images, sensory-motor cuts in the moving plan of everything that we, live, experiment, it is made clear to us how much

the image, when it is about a performatic action, is also versatile and is not allowed to be affected by the paralysis of the representation.

Can the edited, documented register contain what is not presence anymore, the sensation of the body that raised the image? The performance has, according to Auslander, an ontological relationship with its documentation: the photograph and the video, as, after all: “[...] the space of the document (either visual or audiovisual) becomes the only space where the performance occurs” (Auslander, 2006, p. 4). In the case of the performance, the image also becomes performatic, or better, the place of the performance. There are works in performance that are accomplished exactly to be registered, what means that its register does not have a character that is simply representational, but rather it becomes an art object, it starts to keep in itself, to symbolize at the cultural level the work of a body artist that cannot be reproduced, only registered, as in the case of *Corpo Sutil que Vaga*. What remain from this performance are exactly its images, shared in photos and videos. What emerges from these images is an infinity of possibilities when they are seen and observed by the audience in general. They re-create it, they offer other ways to performatize them, they perceive things and elements that not even I as a performer had perceived. The image is live; it takes other ways of existing beyond the performatic action. It leads the autonomous performances to gain other territories, well beyond those where the body had been or experienced. Where its documentation, its images, well beyond being only a remissive index, acquire a performance atmosphere, therefore, are not coupled to a temporal and historic logic only, they become extemporaneous, they are pure time, movement, chaosmos.



References

- AUSLANDER, Philip. The Performativity of Performance Documentation. **Performing Arts Journal**, n. 84, p. 1-10, 2006.
- BERGSON, Henri. **Matéria e Memória**. Translation: Paulo Neves da Silva. São Paulo: Martin Fontes, 1990.
- COHEN, Renato. **Performance como Linguagem**. São Paulo: Perspectiva, 2000.
- DELEUZE, Gilles. **A Imagem-Tempo**. São Paulo: Brasiliense, 1990.
- DELEUZE, Gilles. **Conversações**. Translation: Peter Pal Pelbart. São Paulo: Editora 34, 2000.
- DELEUZE, Gilles. **Crítica e Clínica**. Translation: Peter Pál Pelbart. São Paulo: Editora 34, 2011.
- DELEUZE, Gilles. **Diferença e Repetição**. Translation: Luiz Orlandi, Roberto Machado. Rio de Janeiro: Graal, 2006.
- DELEUZE, Gilles. **Lógica do Sentido**. Translation: Luiz Roberto Salinas Fortes. São Paulo: Perspectiva, 1974.
- DELEUZE, Gilles. **O que é a Filosofia?** Translation: Bento Prado Jr. e Alberto Alonso Muñoz. São Paulo: Editora 34, 1993.
- DELEUZE, Gilles; GUATTARI, Félix. **Mil Platôs Vol. 4**. Translation: Suely Rolnik. São Paulo: Editora 34, 1997.
- FOUCAULT, Michel. **Arqueologia do Saber**. Translation: Luiz Felipe Baeta Neves. 7. ed. Rio de Janeiro: Forense Universitária, 2008.
- GLUSBERG, Jorge. **A Arte da Performance**. São Paulo: Perspectiva, 2011.
- GOLDBERG, RoseLee. **A Arte da Performance**. Do Futurismo ao Presente. Tradução: Percival Panzoldo de Carvalho. São Paulo: Martins Fontes, 2006.
- GUATTARI, Félix. **Caosmose**. Translation: Ana Lúcia de Oliveira e Lúcia Cláudia Leão. São Paulo: Editora 34, 2012.
- GUÉRON, Rodrigo. **Da Imagem ao Clichê, do Clichê à Imagem**. Rio de Janeiro: NAU, 2011.
- NIETZSCHE, Friedrich. **Genealogia da Moral**. Translation: Paulo César de Souza. São Paulo: Companhia das Letras, 2010.
- PELBART, Peter Pal. **Da Clausura do Fora ao fora da Clausura**. São Paulo: Iluminuras, 2009.
- ROLNIK, Suely; GUATTARI, Félix. **Micropolítica: cartografias do desejo**. Petrópolis: Vozes, 2005.
- WARR, Tracey; SURVEY, Amelia Jones. **The Artist's Body**. [S.l.]: Phaidon, [s.d.].
- ZUMTHOR, Paul. **Performance, Recepção, Leitura**. São Paulo: Cosac Naify, 2007.



Carina Sehn is an actress and performer, specialist in collective mental health and a MSc Student of the Post-Graduation Course in Education of the Federal University of Rio Grande do Sul, acting in the field of Philosophy of the Difference and Education. She works on the limits of art, philosophy, and education. She is a nomadic teacher of body arts. Her research investigates the performatic body in its relationship with the concepts of image and representation.

Email: carinasehn@gmail.com

Paola Zordan teaches at the Department of Visual Arts of the Federal University of Rio Grande do Sul. PhD and MSc in Education, working with micropolitics, social sculpture, and performances, developing research around the historiography of the art, schizoanalysis, and teachers's education. Licenciada in Artistic Education, Bachelor in Drawing, she was a teacher of arts in K-12 education network of Porto Alegre.

Email: paola.zordan@gmail.com

This unpublished text, translated from Portuguese by Ananyr Porto Fajardo, is also published in Portuguese in this issue.

Received in December 18th, 2013

Accepted in June 4th, 2014