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# RESEARCH CATALOGUE

## HALL 09 - VILNIUS

**(no text)**

*(21 06 04\_image) On the Research Catalogue page about HALL09 Vilnius, Gert-Jan Stam, Siebren Nachtergaele and Breg Horemans engaged in a process of co-writing based on (1) actions from the script of a two-day workshop and (2) footage from the Archive. This writing led to (3) reflections on this footage and the generation of (4) a set of extractions. During one of the conversations between Breg Horemans and Siebren Nachtergaele, the notion of an 'iterative discourse' appeared, trying to pinpoint the process of generating extracted content. This process was based on their common workshop-experience and the process of iterative writing about or through that experience. You can visit the page here: [www.researchcatalogue.net/view/849232/865043](http://www.researchcatalogue.net/view/849232/865043)*

*(21 06 06\_sidenote) Can I write this sidenote 'live' in the here and now? How can I enhance the liveness of the reader's experience of this text? How can I enhance the reader's awareness of the material space of this page?*

*(21 06 06\_remark) I'm using the left column on this page for remarks, sidenotes, reflections and meta-reflections on this writing process. There are no fixed categories, nor is there a fixed way of using these two columns. The vertical line indicates a two-fold layout, equally separating the page into two zones. It's up to every author/editor in the Live Archive to use the two columns as desired. I've chosen to put all my adjacent notes in gray and italic. I'm also giving them a categorization in situ (sidenote, reflection, remark, etc.)*

*(21 06 06\_remark) There are moments in this text where these 'adjacent notes' drag more attention. Moments in which they crystallize into something that is less ephemeral than a scribble or a draft. They become part of a layered building process of thoughts and drafts that lead up to what we could recognize as discourse.*

*(21 06 06\_remark) The sequence of images on the following pages are selected from the Live Archive. The images are spread out over each page's width, to optimize their readability. There is a variety in material, supporting the logic in the chosen material, illustrating key moments in the development of this publication. Sometimes the sequence of images follows its own logic.*



21\_05\_31\_SITINGDISCOURSE\_brussels\_horemans

*(21 06 01\_image) The image above shows the entry page of TAAT's Live Archive as it was on May 31st 2021. It's a slideshow of clips and photographs of running projects. The series of images changes, depending on where TAAT is operating. In the image you see two chairs in a park that functioned as the final destination for a silent walk in the HALL12 project, facilitated by Shaly López in Berlin in May 2020.*

*(21 06 06\_thought) In the frame of the public a.pass presentation (June 11th 2020) this publication was introduced as a 'dialogical essay'. It ties in with a focus on scripting within the practice of TAAT, as you can read in the semi-chronological structure and dialogical arrangement of this text.*

*(21 06 06\_sidenote) I use the term 'conditional sidetrack' to highlight the difference between what we're doing here and let's say 'mainstream academic writing'. The project aims to embed the TAAT working method in the making-of-*

## 21 06 04\_INTRODUCTION

**By Breg Horemans**

**This text is TAAT's first publication generated by Live Archive (LA). The Live Archive is a prototypical documentation and publishing tool that is being developed as an open source practice-and-discourse-led platform. It aims to be a 'site of encounter' based on the co-activity of its users. This is an approach in line with TAAT's critical spatial practice that instigates fluid prototyping processes as 'becoming spaces'. This publication is part of a fifteen month relational process of critical reflection and dialogue conducted with my peer researchers in the a.pass Research Centre.**

**I invited co-writers Siebren Nachtergaele (Social Sciences HOGENT, Theatre Studies UGent, BE) and Andrew Filmer (Theatre Studies, Aberystwyth University, UK) based on their long-term engagement with TAAT's practice. They had never met before, but collaborated**

discourse. In short this working method stands for a collaborative open source approach that is led by here-and-now experiences. Our attempt for this publication is to build discourse within or around the TAAT practice, where the Live Archive acts as a tool/vehicle for stimulating and shaping collective learning processes.

(21 06 07\_sidenote) How relevant is this idea of structural misquoting still in the scope of this text? It's an echo of a note from a conversation, a thought that keeps coming back, but I feel this needs a different space and more time to really dive in. I leave it in, though erased, so that we keep it visually present. It might come back in the final reflection. The same goes for the reference to protocols and politics.

separately with TAAT on some projects (HALL04, -08 and -09) and programs (Prague Quadrennial 2015 and IMPAKT.GENT). Their first encounter was set up as a *drift*, a discursive walking score conducted via phone, and executed in their respective contexts. I was present, witnessing the drift at a critical distance and making notes. My aim was to provide a *conditional sidetrack* for the co-writers to encounter each other, and to generate a discursive dialogue related to their experiences with TAAT's practice and its Live Archive. Implicitly I invited them to step into unknown territories and embrace what Tim Ingold (2007) calls 'wayfaring' as a *drifting attitude* in relation to making discourse; consciously putting one sentence after another.

The text is titled *Siting Discourse*, a reference to the Live Archive as a (web-)site for discursive documentation, ~~that addresses the academic citing mechanism as a 'structural misquoting'~~. *Siting Discourse* is a dialogical essay that explores the potential of a digital architecture-as-archive, ~~its protocols, politics and accessibility~~. It exposes the Live Archive's spatiality and the implicit gestures, attitudes and coincidences of discourse making that it aims to facilitate. Siebren and Andrew 'jumped in' with their personal attitudes of site-writing (cfr. Jane Rendell), exploring the Live Archive as a site for discourse facilitated by a series of scripted digital environments. This text can be seen as a form of fieldwork in the architectural landscape of the online realm, and more specifically in relation to the Live Archive as (web-)site. We explored implicit and explicit mechanisms of note-taking as a shared methodology – a metaphorical building block if you like – to answer the question '*How does the Live Archive perform,*' and '*How are we performing in it?*'

This publication moves along the current discourse on documentation and archiving, although the key figures in the archiving discourse are not explicitly present. The primary aim of the Live Archive - and of this publication



(21 06 07\_sidenote) In March 2021 Esteban Donoso and Breg Horemans conducted a workshop on archiving at a.pass, taking the introductions of two reference works as a starting point: *Artists in the Archive* (Clarke, Jones, Kaye, Linsley, 2018) and *Lexicon of an Affective Archive* (Palladini, Pustianaz, 2017).

- is to start from the doing: from the archival material and the infinite library in which it is embedded. In our relational approach we see archiving as an ecosystem built on care for the 'life cycle' of an artefact (Michael Shanks, 1999), exploring its entanglement in the here-and-now towards past and future experiences.

Accordingly and parallel to the writing process, the Live Archive as a publishing tool is being developed in collaboration with artist/designer Martin Simpson (KISD Köln, living and working in Graz, AT). The developed open source software will be made accessible soon. Finally, this publication is created under Creative Commons license.

## ABOUT THE AUTHORS

Andrew Filmer is Senior Lecturer in Theatre and Performance in the Department of Theatre, Film and Television Studies at Aberystwyth University, UK. His research examines the sites of encounter between performance and architecture. He co-edited *Performing Architectures: Projects, Practices, Pedagogies* (2018) and edited a special double issue of *Theatre and Performance Design* on 'Theatre Architectures' (2019). Andrew co-convenes the Theatre & Architecture Working Group of the International Federation for Theatre Research and is the curator of the Performance Space Exhibition for the 2023 Prague Quadrennial of Performance Design and Space.

Siebre Nachtergaele holds a Master's degree in Social Sciences (Social Cultural Pedagogy) and a degree in Theatre Studies (UGent). He is currently a lecturer in Culture and Politics at University College Ghent (HOGENT). His work lingers between research-as-practice and practice-as-research, at the intersection of theatre studies and social sciences. His research interests include collaborative and collective making processes, critical spatial practices, dramaturgy and the performative potential of (collaborative) archiving.

Breg Horemans is co-founder of TAAT, a liquid collective of artists working on the verge of performance, research and installation art. Since 2011, he has renegotiated his relation to the architecture discipline through transdisciplinary collaborations. The desire within his research lies in shaping the spatial conditions for 'sites of encounter' that invite human and non-human entities to co-constitute each other. The projects initiated by TAAT generate spaces for co-activity and instigate fluid prototyping processes as 'becoming spaces'.



## How are we?

27 messages

Breg Horemans <breg@taat-projects.com>

Mon, Jan 25, 2021 at 2:05 PM

To: Siebren Nachtergaele <siebren.nachtergaele@hogent.be>, "Andrew Filmer [awf]" <awf@aber.ac.uk>

Dear Andrew and Siebren,

How are we?

I'm rewriting this invitation now for the 3rd time, oscillating between my notebook and my screen, looking at earlier preparations and thoughts on the conditions/question(s) I'm about to offer or ask you.

I guess the official question is: do you want to co-write a small publication together? This publication will be part of my contribution to the a.pass program where I'm connected to as 'associate researcher'. I came to the conclusion that it is not very interesting for me to ask you to write something 'for me'. It might go against the real potential of what the encounter between the two of you could offer. So I see this invitation as a discursive experiment, related to possible common grounds between you two, and related to our practice as a whole. I say 'our' practice as a slight provocation: could it be you are already part of it?

Methodologically I would like to make use of notes, as a way to negotiate the relationality between the 'I' and the 'we' in a collective writing process. It's a way to position yourself, through thoughts and reflections, in relation to other entities, ideas and structures that surround us or live through us. Collecting notes is also a way to dig into your personal archive, into the ecosystem where the 'me' and the 'our' are merging. This is an invitation to use your notes as building blocks for a published text, a dialogue, a common notebook.

To frame your writing experience a bit better, I would like to propose the following score:

### Session1 (1,5h)

- to introduce each other by means of a walk (both where you are, connected by whatsapp-call). I will be there for the introduction and to take notes

- written reflection on walk and notes on note-pad

### Session 2 (1,5h)

- note collecting (through your personal note archive; shared through LA or more privately?)

reading each others notes

- walk, talk by whatsapp-call, while I take notes again

- written reflection on walk and notes on note-pad

### Session 3

... to be decided

### Questions as a framework

How do these notes perform?

How do they perform in the publication?

How do they perform in the archive?

How does the architecture of the archive perform?

When could be the first date to come together?

I'm flexible Wednesdays and Thursdays.

Looking forward!

Breg

Regards,

Breg Horemans | TAAT

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21\_05\_31\_SITINGDISCOURSE\_brussels\_horemans

*(21 06 04\_image) The first invitation to Andrew and Siebren. The idea of note taking as a starting point came through a conversation with the a.pass Research Centre in which we explored perspectives on note taking through our respective research methodologies.*

*(21 02 18\_situation) It is Thursday evening, the 21st of February 2021. I call Siebren and Andrew on their phones, through a common WhatsApp group. Siebren has planned to walk in Ghent and Andrew in Aberystwyth. Earlier that day we exchanged weather forecasts, to prepare ourselves for soft rain in Belgium and strong coastal winds in Wales. They hear each other's voice for the first*

## 21 02 18\_NOTES FROM DRIFT

**Conversation between Andrew Filmer  
and Siebren Nachtergaele  
Edited by Breg Horemans**

time. The connection seems unstable, but they keep going.  
As they didn't respond on my provocation in the email (speculating on 'how we are'), I try to rephrase it in my scripted introduction. They still do not respond. I highlight their respective relationships to TAAT's practice. I'm hinting at feedback on their human/emotional connection to the practice, but I can feel their focus is on the doing as the weather gets worse. I continue to re-introduce the 'iterative writing score' and I repeat the starting questions for the conversation: "How does the Live Archive perform?" and "How could your notes play a role in the performance of the Live Archive?" Finally I ask them if they are ok with my presence as a silent witness to their conversation. They say yes.

(21 06 01\_sidenote) I frame my role as a witness, an attentive listener that moves along with the conversation, observing the dramaturgy of their first encounter. My aim is to capture the thresholds, insights, doubts and commonalities during the drift. I listen affectively, a method that was introduced during a workshop initiated by Davide Todoni and Lucia Farinati at a.pass. Sometimes I make short descriptions of what happened or what was approximately said. I sharpen my awareness for their thought processes, the subtext and their receptivity to each other's situation. I try to cite what they say, how they say it and how the situation facilitates their encounter. I'm aware of my responsibility to be complete and precise. I trust my ears to hear what has to be heard.

(21 02 18\_edited sidenotes)

We hear the sound of soft rain on an umbrella. The phone connection with Andrew seems unstable and the wind is blowing. Siebren starts introducing himself, referring to an anecdote of how he and I met at Vooruit Arts Centre in Ghent in 2019. While pointing out his relation to the practice he uses the phrase 'jumped into the process', at least two times.

There is the sound of a military plane flying over the Aberystwyth coast, followed by a

**B: So the floor is yours.**

**S: Ok, I'll start.**

*longer silence.*

*Andrew continues onto his involvement to HALL04, where he says he took up a 'loose role'. Then he continues on the HALL07 workshop we did at Aberystwyth University, where the Live Archive was still 'a paper exercise' (literally, with expensive printing, I learnt). During this workshop we used the archival documents to make spatial re-enactments. Andrew says he took a lot of unpublished notes during this exercise.*

*A rather formal part on their positions as researchers starts.*

*In this question I read a desire to understand how they 'extract' the valuable bits of information within their role as researchers.*

*The phone signal breaks for a bit, then returns. Annoyingly, the connection breaks*

**A: It's a bit of a long story. We met at the Prague Quadrennial in 2015. The proposal that TAAT had sent in didn't fit the requirements for presentation, so I helped them to adjust the format to get it in the program.**

**S: What interests me is our in between position as researchers connected to TAAT, but also the in between position of the practice itself. So how did you actually 'jump in' during HALL04?**

**A: Actually, I didn't know what my methodology was. I was a bit of a loose fit into the whole.**

**S: How did you look back at your notes on 'this process'?**

**A: I have a lot of notes, in a way it's my 'unofficial archive'.**

**A: What gets left in your notes, and what makes you return to them?**

**S: Most notes I make are handwritten on paper. I often go back through the most rough ones, where the initial reflection was as fresh as possible. How does it work for you?**

up.

*I feel that I've been called to intervene, but I decide to stay quiet. I feel a bit bad about it, but I continue to follow the initial setup. Then Andrew refers to a moment during HALL04, where he was asked to do the evaluation through the DasArts feedback method. He uses the evaluation moment as a prism to indicate the reflexive nature of TAAT's practice as a whole.*

*He refers to the concept of leadingfollowing as coined by André Lepecki. Then he continues to talk about his experience in HALL08, where he was 'part of a larger ecosystem'.*

*I'm noticing that they are exchanging experience of both projects without me being there to facilitate this exchange. Andrew is interested in the idea of the learning network, referring to the initial invitation for his students to be part of HALL04, a project that was a 'show' in a gallery space, with its particular dynamics/ politics of presentation.*

**A: Sorry for this, it's all brexit's fault (laughs). It's not easy to move around here, I have the feeling I need to sit down to have a better connection. I think Breg wants us to keep moving for this conversation, but contradictorily, the movement doesn't allow us to speak to one another in a relaxed way.**

**S: I recognize something in what you say. During the HALL09 workshop in Vilnius (March 2020) there was a moment where the process was stuck. Gert-Jan and Breg intervened at the right moment, in a decisive but very generous way, unblocking the process, but without taking the absolute lead.**

**A: Is this a term 'ecosystem' a notion that you are particularly interested in, or did it enter your vocabulary through TAAT?**

**S: Both. I was present at the HALL08 project in Neerpelt. I see HALL08 as a learning network. We were part of the context, thinking and working.**

*I have the impression Andrew and Siebren are a bit footloose in their conversation. I can feel that Andrew is trying to find a clearer connection point as a commitment to this writing project. There is a longer silence and the phone connection is bad.*

*Andrew expresses a clearer concern for the efficacy of this conversation. I can feel some frustration taking over. In his words I feel he's expressing a sense of being metaphorically and - physically - stuck. Then Siebren takes a sidetrack in an attempt to focus on a direction.*

*They start comparing methodologies, where very quickly a similar approach pops up: a model of 'descriptive, reflective and extractive' note taking. They find each other in a soft systematic obsession. I envision a publication in several columns, going from rough input to a more polished output, like we did for the Research Catalogue on HALL09.*

**A: The archive can be a way to open up a learning network. Does this mean the Live Archive (and the exercise we are doing here) could be focussed on its potential as an educational/pedagogical tool?**

**S: In a live way.**

**A: In a way we are also a tiny learning network. They (TAAT) make connections in order to learn. They connected us.**

**S: An important question I have is what the selection procedure for the LA looks like. I think these are important moments in the performance of the archive. I wonder if our time together could be used to make a script together.**

**(...)**

**(...)**

**A: I'm standing here on a windy empty university campus, and I don't know where to go.**

**S: Do you apply a certain methodology in the way you make notes?**

*While writing in my notebook, I'm trying to pinpoint which phrasing or point in Andrew's logic he refers to as valuable. Which part does he want to write down, and where is the risk for him in not to be able to write his own notes? Are we losing the essence of his thought by doing the walking score this way? I'm wondering if this feeling of 'not being able to' can be a constructive force in this process or creates an unnecessary tension.*

*Then he comes to a point by sketching out two approaches. The first approach I understand as classical 'parallel but disconnected', that he refers to as making 'synchronic snapshots' from the point of view of an academic outsider eye. He makes the comparison with the Ever After Research Group, that has its own parallel process to National Theatre Wales' projects. He asks himself if 'our research here' - in the framework of the publication we're co-writing - can work as an "autonomous parallel process" to the TAAT practice. The criticality of what we're doing is then not 'on the practice of TAAT', but has its own criticality. This being said he brings up a thought provoking idea on what this publication could be.*

*I noted down that this is something we should come back to. I assume that here, the 'crucial thought' that Andrew was talking about - the moment he shared his desire to make a note himself - is solidifying in the metaphorical concept of THE TAAT-BOOK as a paradoxical idea, an attempt to frame the impossibility of a 'publication as end point' and a radically different approach: publishing discourse on TAAT, through TAAT. He refers to the Live*

**A: Thought is inductively formed. Does this mean a gradual creation of knowledge? (...) I can't take notes now, I hope Breg is writing this down.**

**A: From my experience in engaging with/in the practice I often wondered: 'What would it mean - or how would it work - to produce THE TAAT-BOOK'. There is something contradictory in the format of 'the book as an institution' and how the practice iteratively produces itself.**

*Archive as a kind of prototypical version of 'THE TAAT-BOOK', where writing at different points in the archive is a performance of the archive and a form of critical engagement.*

*There is a long silence. We can hear that Andrew is distracted.*

*(21 02 18\_outro) As I feel the conversation is moving to an end, I speak up and thank them for their contributions. I'm thinking about the idea of 'jumping into something' without really knowing what to do. That's a bit how I feel at this moment. I think that Siebren and Andrew must share this feeling. What does this friction indicate/ reveal and how can it be used to generate ways of interacting that push this writing process forward? How can this friction become a force to generate content? Or is the friction itself the content? How are they both relating to the void that I offer and what are the conditions I offer for them to jump?*

*(21 06 08\_reflection) I'm reading my outro-note and remember a slightly unsatisfying feeling after the drift. Now, I can see it more as a necessary starting condition, that relates to the approach of wayfaring as an attitude of embracing uncertainty in every step.*

**A: There is a pressure in the academic context to produce, while some artistic processes don't lend themselves to be represented in a classical essay or book format.**

**S: So what can our role be in that other approach?**

**A: There is a flock of starlings moving through the sky, there must be at least 5000 of them.**



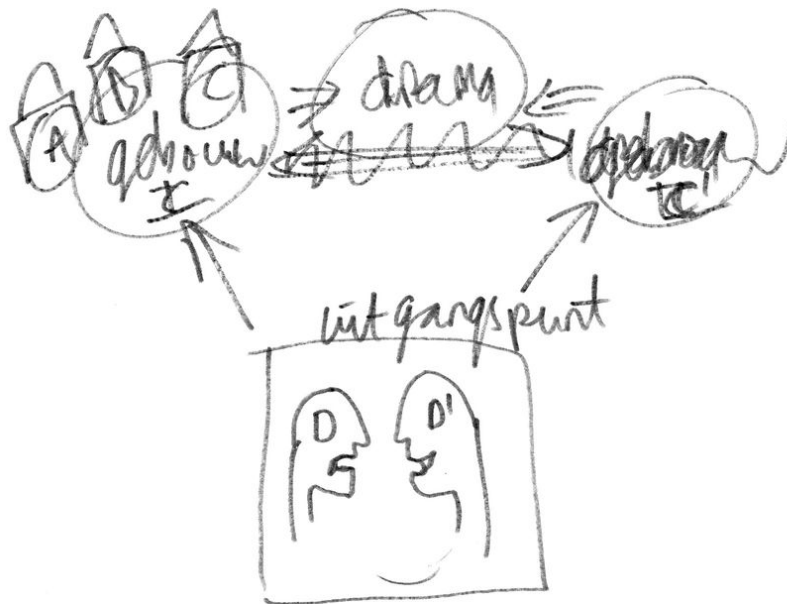


21\_02\_18\_SITINGDISCOURSE\_aberystwyth\_wales

*(21 06 04\_image) Picture sent to the common whatsapp group by Andrew Filmer at 18h06 on February 18 2020, just after the drift. The picture was taken at the Aberystwyth University campus.*

**(no text)**

# architecturale dramaturgie



14\_12\_01\_RESEARCH\_essen\_taat

(21 06 04\_image) Sketch by Gert-Jan Stam as part of a research session on 'architectural dramaturgy' in which the encounter between two people is framed as a common starting point to experience space as a facilitator of the relationship between the two people that it 'contains'. An question for this writing process is: how does this digital writing space facilitate the encounter between the co-writers?

(no text)



21\_02\_18\_SITINGDISCOURSE\_gent\_nachtergaele

*(21 06 04\_image) Picture sent to the common group by Siebren Nachtergaele at 18h08 on February 18 2020, just after the drift. The picture was taken in the city centre of Gent, close to where I used to live.*

**(no text)**

Breg Horemans <breg@taat-projects.com>

Thu, Feb 25, 2021 at 7:28 PM

To: "Andrew Filmer [awf]" <awf@aber.ac.uk>, Siebren Nachtergaele <siebren.nachtergaele@hogent.be>

Cc: GJ Stam <gert-jan@taat-projects.com>

Hi both,

It was very inspiring to be with you last week as a listener, witnessing your walk and observing your encounter, your embodied intra-action and the 'motoric' moments within that, your search for 'the right way',.... as a multilayered performance on the stage of the Live Archive. :)

You can find my notes from last week's talk here:

<https://taat-pad.netlify.app/#readme> (It's a pad, designed by Martin Simpson, who's going to be developing the future online environment (add-ons) for the Live Archive. Our process will be influencing his actions and vice versa.

There is no 'spelling corrector' so it might be a bit rough on language). It's a talking text, so it's not supposed to 'be' the publication yet. I tried to contextualize the event, bringing it back to your dialogue (re-phrased in my own words) and make side-notes to what you said (every time where I 'indent' the text -> or make a jump 'in').

There are a couple of angles I see to continue (less as topics, more as threads that I distilled from your walk):

- there was a lot of attention on research methodology on different levels in the conversation, I'm intrigued by your descriptions of 'jumping in' and 'being a loose fit' and not knowing what your methodology was/is
- the commonality on your note-taking-system could be taken as a basis (as an architecture of the publication or in relation to the construction of the Live Archive as a macro-structure)
- working further on the metaphor/idea of writing 'THE TAAT-BOOK' (not as an actual assignment for the publication, but more as a constructive format, a sketch, a thought provoking idea...)
- how your 'personal' archives relate to the projects you were connected to, and how to open source these archives as a learning network tool
- how 'bringing you together' could be the start of a learning network in itself (looking at what is needed to make the archive perform in the forming of a learning network)

Maybe we can bring in some of your actual notes next thursday?

Talk soon!

Regards,

Breg Horemans | TAAT

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21\_05\_31\_SITINGDISCOURSE\_brussels\_horemans

*(21 06 04\_image) Email on 25th of February, in which I propose to bring in a concrete note from their connection to TAAT's practice.*

(no text)





16\_09\_16\_HALL04\_berlin\_filmer

(21 06 04\_image) Working session with dramaturge Sodja Lotker on the 'architectural dramaturgy' of HALL04 at DAZ Berlin (September 2016). Picture by Andrew Filmer. HALL04 was a performative installation in which two strangers were invited to explore the installation silently as a 'site of encounter'. The project was a collaboration with students from Alanus University Bonn (DE) and Aberystwyth University Wales (UK). The scanned note on the next page, brought in by Andrew Filmer, was written around the time of the working session that is shown in the picture.

(no text)

FURTHER DEBRIEF: SODJA/GJ/BREA.

Sodja: "complete shock" at how little it worked.  
wanted to go through and not communicate.  
just knocking and then left.  
Shoes: no sound.

second time: taken with eyes closed - amplified.  
central space as invitation to be with the other  
person.

Feeling pushed: people are waiting. → the drama is the  
When it starts / when it ends. decision to stay  
or go.  
A labyrinth game.  
Is the visual too strong? Encourages lack of listening.  
Is it too subtle?

Biggest issue is creating the connection between two people.

Mapping...

SODJA:

What is the actual potential of this?  
What does happen  
What is there?

GOOD QUESTION!!

i) a labyrinth.  
ii) surprise.

iii) the presence of the other.

Chairs: enter and sit in silence.

Level of s

Set attention + concentration of audience right  
→ you are entering a void.

Drumming...

a mode of  
attention to details.

One chair?

Eyes closed?

21\_03\_04\_SITINGDISCOURSE\_aberystwyth\_filmer

(21 06 04\_image) Scan from Andrew  
Filmer's notebook on HALL04 in Berlin.

(21 03 11\_situation) After the first  
session, I invite Siebren and Andrew for a  
video-call. I point out some of the topics  
that stayed with me in the previous session.  
I was provoked by how the environment  
(both the weather and the bad phone  
signal) brought noise into the walk and the  
talk. It was a rough first drift. There was the  
common topic of 'jumping in' or 'being a  
loose fit' that was referred to as 'role-  
fluidity' within their own positions as  
researchers. Thirdly, there was a  
coherence in their ways of 'polishing' notes,  
and a common framework of 'action,  
reflection and extraction'. During the  
conversation we acknowledged the limits of  
our own discourse on archiving: we agreed  
to not see it as a necessary starting  
point, but to trust in the judgment of our

21 03 04\_VIDEOCALL

Andrew Filmer, Siebren Nachtergaele,  
Breg Horemans

*own experience. So, to 'jump into' the Live Archive as spontaneously as answering the invitation to co-write this publication together.*

*(21 06 07\_remark) This visualisation was fueled by the graphical set-up of the Research Catalogue and led to the sketch on page 31, an architectural diagram of how this process is shaped by an architectural dramaturgy on the material level of 'the page' (the digital writing pads in our case).*

**B: Let's start with what came up during your *drift*. I remember that you were both referring to the idea of an inductive methodology during the drift last session. So this seems like an established method, on which we can build.**

**A: Yes, so you work from the ground up, and then you connect that with a wider framework - that could also come from the ground up - but has to relate to other more theoretical frameworks. There it can contest or strengthen what has been written before on a certain topic.**

**B: I'm making these levels very visual in my head now. If you say there is this ground level, a middle zone, and a kind of upper level where everything is fully crystalized. Would it be interesting for you to stay in this 'middle zone'? As a space for speculation on what the ground level and the upper level do or signify?**

**S: A space in between.**

**B: I'm wondering how the notes can stay rough somehow? In the drift, through listening and taking notes on your conversation, I embraced a roughness on the level of digestion of your 'discourse in the moment'. It contextualises the moment of your conversation, and does a first act of reflection that becomes a rough extraction, quite far away from any academic expectations.**

**A: I'm thinking back to one of the previous emails, where you asked us: 'What does it mean to contribute a note to the archive? And how do these**



*(21 06 06\_sidenote on the image) The HALL04-note is not just a record of the event but takes us back to a crucial moment in the group process. Andrew brings it to the archive, and to the video-call, sharing a moment of meaning making (retrospectively from a common memory) that is useful for the co-writing during this session. The note's 'life cycle' (Shanks, 1999) works as a portal between the past, the now and a possible future of the co-writing process we're in.*

contributions relate to the collective practice?' I'm asking myself now, what happens if we approach the performance of the archive as an in between zone. With on one hand the projection of a 'polished piece' and on the other the note taking on the very moment that note is being written? What does our writing process do before it hits the archive and before it is established on a 'polished level', as a form of merging discourse? I'm thinking back of my notes on HALL04 in Berlin. There was a moment when Sodja, on day 5 of 7 asked the classic dramaturge question to the group. I remember she said she was in shock about how "little it worked". But then her question was: "What is the actual potential of this? What does happen?" I've always remembered this question as 'stop looking at what you want something to do, but at what it actually is doing'. This is also a relevant question to what we are working on here. How do we bring a note to the archive, and how does the architecture-of-the-archive facilitate the proces of bringing them in?

**A:** It's hard to 'get at it'. I'm thinking of the practice of Alex Schweder that I've mentioned also in my notes on HALL04. He and his partner are inhabiting architectural environments and present themselves to an audience living in those environments. There is always a disconnection between their intention, how they experience it and what is eventually shown to others. Which is a bit like what we're trying to propose here. So we need to find a way to embed what we are doing here in the Live Archive and live it. From now on. This feels counter-active to the curated approach that I normally have, but it

*(21 06 06\_sidenote) I said 'the academic output can dissolve', which doesn't mean it is not here somehow.*

*(21 06 07\_sidenote) I wonder if we are getting to an approach - while writing working towards the end of this writing process - that can be called poetic.*

seems like this is what it has to be. What it asks us to perform.

**B:** For me what you explain is also very much how HALL33 works. You step in with another person and you have to renegotiate your own expectation on 'doing it right'. It's all about your implicit gestures and the performativity that takes place on a micro scale. I wonder how we would translate that to writing. Is there a level of 'implicit writing' – a writing in which the academic output can dissolve or can be renegotiated – that is somehow established within your practices?

**A:** I know there is this level of writing in close relation to an experience or better said: "writing alongside, through, or with the experience". This is a similar approach to the one of Kathleen Stewart (*Ordinary Affects*, 2007), Mieke Bal (*Louise Bourgeois' Spiderfrom*, 2001) or Jane Rendell (*Site Writing*, 2010). These are examples of discourse that is not written collaboratively per se, but they are writing alongside or with a work as a dialogical methodology with the material. What they produce is often more of a poetic approach in the writing style.

**S:** What speaks to me is the idea of writing a text that is not merely a description, but a way of being with or going through the work.

**B:** If the Live Archive as a site generates site writing, how could the writing alongside an encounter – like yours that is taking place on that site – function as a way of witnessing the co-writing dynamic of your process.

**A:** Rendell starts from an interest in the sites of encounter between a work and a person, where she uses different prepositions as *towards* and *away*

*from* which she sees as architectural perspectives. If we talk about encounter, we have to engage with the sites in which that encounter takes place. The question is how to articulate the spatial and psychological dimensions of that encounter and how it functions as an in-between space. For me that feels like a solid entry point to dive into this process, that doesn't have to immediately generate academic discourse but a text that articulates a set of conditions.

**B:** Yes, it's a mindset and a method of engagement at the same time. The intention of last week's drift was similar. I wanted to set a frame for you to talk that was site specific. There was this moment of 'giving yourself over to something', asking for a necessary first engagement. So with last weeks drift I tried to stretch the conditions for you to *jump in*.

**A:** How do we break down this notion of the encounter? Kathleen Stewart's approach is not to push to a conclusion while writing – to pin things down – but she opens different things out and follows it. In writing an academic article there is always focus on the 'argument' of the text, but in her approach there is a consciousness of keeping things open. So we're opening the experience in order to open up 'what it is that it does'.

**B:** Coming back to Sodja's quote about "what *does* happen", this also implies going away from a preset goal and an expectation of what the work should be, towards a more grounding approach – a way to stay in the middle zone – for an *inconclusion* instead of a *conclusion* to appear.

**A:** Yes the value of that moment in HALL04 was about dropping the preset intention of what the project had to become. It seems like an obvious dramaturgical question, but it is the most important question. It's a difficult question, but an essential one.

*(21 06 06\_sidenote) Going away from a preset goal, is something I really relate to as a 'trained designer' who moves away from a mode of 'projecting solutions for a*

*problem' to a mode of 'speculating solutions' and letting the material decide for itself.*

*(21 06 06\_sidenote) What does 'dropping the preset intention' mean for this text, as there was not really a preset intention on the content level? What are we dropping then? A general preset intention to polish our notes towards crystalized thoughts?*

**B: Relating that back to the Live Archive, I see it as an architecture that aims to do something or want somethings to be something. So just like our architectural work its a space that is in the process of becoming, in which we simultaneously explore what it actually *does* and let this inform the actual becoming. For the moment the Live Archive performs mostly as a documentation and presentation tool. The intention is to expand its digital spatiality towards a variety of sites for encounter. And in this writing process we are exploring how the Live Archive is a site for encounter that can actually function as a tool in the making of discursive output. So my question would be: 'How can it generate discourse on the basis of what *does* happen in relation to what is there in terms of structure, order, material, dramaturgical framing and scoring?'**

**A: To be able to do that I need to spend some time in the archive. I also feel the need at this moment to actually sit down and write something. But I think I should do it *from within*, asking myself the question: 'What is it doing, when I negotiate myself in it and I explore it, what does the design do for me as I work my way through it?' And doing that at the same time or semi-simultaneously with Siebren, so we can actually discuss what it does in both our experiences.**

**B: That seems like a productive starting point. I imagine the first session of a semi-simultaneous writing that produces notes of which we can ask ourselves: 'Are we considering these notes as part of the public sphere?' Because from the moment this writing is already part of**

*(21 06 04\_sidenote) Andrew and Siebren already agreed on co-writing this publication together, but the performative moment of saying 'yes' to 'going live' operates on a more profound level. By saying yes to the writing medium that the Live Archive offers, their discourse becomes part of the archive and the practice. We are finding a value common in the writing process that shifts the attention from 'past records' to records that still have to be made in the near future.*

the archive, it does something to the writing that comes after. So there is this sense of producing and redigesting that can happen very closely together.

**S:** Yes. For me what this archive does is to shift the intention from the accumulation of materials to archiving as a performative process. I'm curious how the presence of the materials in the archive will fuel our conversations and the writing that is happening. What kind of movements are exposed there.

**A:** Yes so then we are producing notes that go 'live' into the archive.

**B:** So we are adapting our approach from working with 'notes from the past' and we start working with 'notes in the now'. This reminds me actually of what is needed to find a common ground: a shared space as a condition to find commonalities in working together. I'm happy to reframe the conditions right now. So for next session I propose we work from an embedded writing pad that enables us to write and publish at the same time. As a score I propose that we start writing from our direct experience, each on a different pad and from the first person perspective in the present tense. I'm curious how the spatiality of this digital architecture-as-archive is going to facilitate the writing process. I see my role as the provider and 'designer' for the conditions of a dialogue that in the first place takes place between the two of you. On the other hand I feel a need to be 'in the room' with you to know how this space functions. So I will try to continue being a witness, a critically distanced listener, a engaged reader an observer – but maybe not a silent one. So then the last question is: 'Are we taking this process explicitly public from now on, just like the notes I made of your drift were already public?'

**A:** I'm happy to 'go public' immediately.

**S:** Same for me.

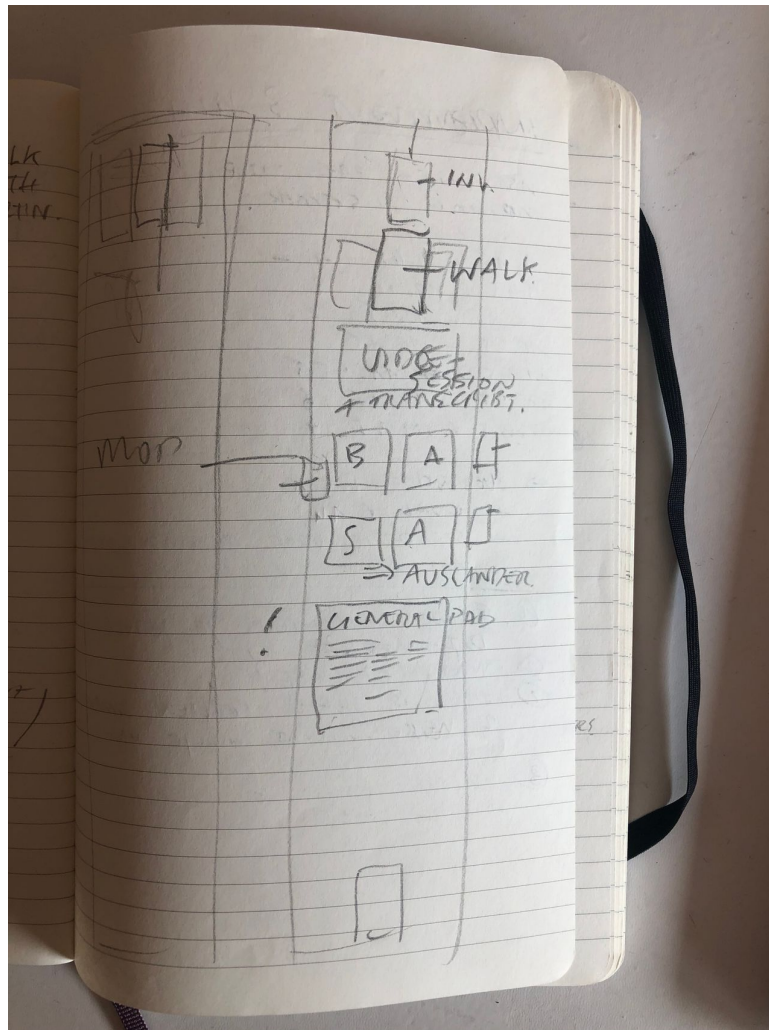
**A:** Then it's happening. Live.



19\_09\_07\_HALL07\_riga\_stephenson

*(21 06 08\_image) Picture taken at Homo Novus festival in Riga, where a sequence of 'asynchronous' stations were introduced in the architectural dramaturgy of HALL07, a silent walk through an old school building for two participants that have never met before.*

**(no text)**



21\_06\_04\_SITINGDISCOURSE\_brussels\_horemans

(21 06 04\_image) Visualisation for the dramaturgy of writing pads, as if it were a sequence of spaces.

(21 06 08\_situation) Together with Martin Simpson we integrate a series of writing pads that are embedded in the Live Archive and simultaneously published on the homepage.

21 03 25\_filmer

15h30 pm CET

So I am 'jumping' in here, thinking about the 'loose fit' and the idea of 'role fluidity' that has already come up in discussion with Breg and Siebren. This is something

## 21 03 25\_ASYNCHRONOUS SITES



Siebre experienced in HALL09 in Vilnius. He asked, 'What is my position during the workshop in the coming days?'

In HALL04 in Berlin I felt a similar sense of 'loose fit' as neither participant, nor researcher, nor dramaturg, but moving between these roles and identities. In HALL09 it is clearer that Siebre's 'role fluidity' was more strategic: as an embedded researcher he was able to offer focussed contextualisation and reflection on what he experienced and observed through the process.

I have started by looking at the HALL09 documentation hosted on Research Catalogue. It provides a space for the purposeful development of an inductive reflective discourse about the workshop and TAAT's practice. It is arranged in columns that expand from a timeline of actions and images, to include reflective notes that detail particular critical or meaningful moments, and a further column of 'extractions' that outline connections and ideas that can be taken elsewhere. Two notes from Siebre on 11th March focus on the importance of the 'in-between zone' as the 'playground' for TAAT and the potentiality of shifting between roles and positions.

I'd like to read the Live Archive and my engagement with it via Jane Rendell's work in *Site-Writing* (2010) where she writes the sites of her critical engagement with art through five spatial configurations drawn from psychoanalysis and architecture. The configurations are those of transitional space; the movement to and fro between conscious, preconscious and unconscious; rearrangement; folded memory (*déjà vu*); and decentring/recentring (18-20).

How does the archive perform? How do I perform the archive?

How might the archive offer ways of articulating how sites of encounter work in TAAT's practice (conceptual, disciplinary, material, institutional, political, imaginative, emotional)? And, how is the Live Archive itself a space of encounter?

21 03 25\_horemans

15h50 pm CET

I just made a sketch about how to 'frame' the writing trajectory with Siebre and Andrew. They both have a connection to the practice, from a concrete engagement with a project. I'm curious how the entanglement between them and the practice could be exposed.

While I'm writing this, I can see Andrew's pad. He's also writing. In Wales, probably behind the desk in his study, that I've noticed during our video talks. During last call we decided to focus on what the Live Archive does in the process of writing, and how we can write that process down, from the inside. In a way, going through the archive, searching, filtering, being prompted by documents that move you intuitively towards other documents, is a spatial experience. You move from one document to another, like you are moving through a labyrinth.

I'm thinking about my role.

I'm a spectator on Andrew's writing. I'm aware of the simultaneous process between my pad and his. I'm aware of the encounter of my words with his, that are framed by the writing infrastructure we are in. I push the record-button of my screen capture device, thinking about the share-ability of this process to outsiders, thinking about my final presentation on June 11th.

How is this simultaneous writing experience generating a sense of commonality? I'm reading what Andrew is writing, and letting it influence my train of thought. I'm switching to his pad, to read his words. I'm wondering if he's also watching me write on my pad. I can see him writing his initial reflection on the HALL09 Research Catalogue, to then erase it and re-write it. I'm wondering which mental stepping stones he's taking to move from one solidified thought to another.

21 03 25\_nachtergaele

20h30 pm CET

How do I step into the Live Archive? What are the entry points?

I open the website of the archive with some meta-questions in my mind: How does the architecture of the archive perform? What is staged in the archive? How are the materials/things (related to the projects) staged in the archive? How are the visitors (or participants/spectators?) staged in the archive ?

I choose the button 'enter' and not 'about'.

In the framework of the archive there are five categories or entry points: project, location, contributor, doctype, agenda and selection (i.e. selected items in the archive). Would it be different to implement more affective and less categorical entry points? Think about nodes or words with 'resonating potential', questions or different layers linked with these nodes?

I'm interested in the specific potentialities of the Live Archive, but also in 'what it does' (see Dorothea von Hantelmann's *How to Do Things with Art*, 2010).

On the one hand the archive has an open framework (open source): everybody can immediately step into the the archive. On the other hand there is a certain threshold to step into the archive. A threshold can help to activate a (shared) responsibility for the work or archive materials and to enfold the dramaturgy of the archive.

When I go back to the first page and choose the button 'about' I read on top of the page: "How to use the Live Archive?" The description: "The Live Archive is both a working tool and a library of images, texts and videos related to our artistic work and research. Filter through the material based

He writes *'The catalogue provides a space for the development of discourse about the workshop and alongside the workshop and its documentation.'* I'm copying the sentence in my pad.

Suddenly he enters my pad and makes the following remark: *[Note that I have deleted this phrase since you pasted it here, A.F.]*. I'm wondering what he means by 'alongside'? Is there a hierarchy? Is the catalogue a side product and the workshop the main work? How do we frame and visualize these different states in the publication we're working on?

on your personal interest. Click on 'selection', to save and print a personal catalogue of our work." This can work as a script or an invitation to step into the archive (which is also part of the dramaturgy of every HALL-installation). But maybe not everybody clicks on this button?

The idea of a three-step dramaturgy was part of the structure of the script in HALL09 (Vilnius). Maybe these three phases or steps can work as a structure for the dramaturgy of the Live Archive as well?

- (1) a threshold or invitation to step into the archive;
- (2) the archival or staged materials;
- (3) the potentiality to bring something in: to add a reflection, create combinations or interactions between materials.

Hey both,

Looking forward to see you. Does 5pm CET work for you?

I've been going through the pads and last weeks prototype, and would like to propose the following structure (already framing a bit the final publication):

**General frame/title (still very much a proposal): 'A Siting Discourse'**

- word game between 'siting' and 'citing'
- siting (giving something a place) as a reference to 'LA as a site' (Rendall); but also to the DRIFT as a 'sited discourse'
- so 'discourse' in the first place as 'dialogue' but then of course in a broader frame of theoretical discourse

**Structure**

1. Intro on 'walking and archival practice' (B)
  - to frame our work in the larger whole of the apass programme, articulating the relation between 'drifting and drafting'
  - to elaborate on the 'installment of iterative discourses' within the architecture of the LA
  - articulation of my position as listener/observer/facilitator/director/architect
2. What the Live Archive actually does (ref to Sodja Lotker) (S/A/B working from our common 'notes')
  - elaborate on this decisive moment in our process (during the video-call of 4.03)
  - elaborate on the decision to 'write in the here and now', and the idea of writing in a 'shared time and space'
3. Body of the work (**STARTING TODAY**) -> (screen recording of the) writing session on Siebren's and Andrew's input question:
  - ☞ Siebren: how does the (spatial) dramaturgy of the archive work as a three-step setup (threshold, staging of materials, bringing something in (as in entry of personal input))
  - ☞ Andrew: (building on Jane Rendall's methodology of site writing) How might the archive offer ways of articulating how sites of encounter work in TAAT's practice? (or how is the LA itself a site of encounter?)

**How can these question trigger your written interaction (encounter), and how do we find a common ground from there to continue the coming weeks?**

**5. Reflection/'unclulsion'**

- How did the LA perform in this writing process? How did we perform in the this process?
- What elements are we 'unclosing' for the future developments of an 'iterative discourse' within our practice(s)?

**Form of the 'printed' publication:**

- We will work with Martin on further develop the pad towards the 'selection' zone (where you can actually print something :)
- I'm thinking of having a limited edition of printed copies available for future presentations (basic A4 printout in simple folder/box)
- Do we feel a need to register for a ISBN number?

**Public presentation**

- June 11th (at apass, Brussels), partly on- and offline
- depending on the ISBN-thing we still have a bit of time to finish the publication, so let's talk about a realistic time investment too.

21\_05\_31\_SITINGDISCOURSE\_brussels\_horemans

*(21 06 04\_image) Email with a first structure of the publication and possible threads in continuing the iterative process.*

*(21 06 08\_situation) For this session I asked Siebren and Andrew to continue writing on what they brought in during the previous session, but instead of using 'asynchronous' pads, I propose to work simultaneously on two parallel pads – or sites – as the title implies.*

*(21 06 06\_reflection) I like to think that Andrew's question "How might the Live Archive serve as a tool for encounter?" is partially answered in the format of the session, in which the two parallel pads (visible to one another) work as sites for co-*

## 21 04 01\_PARALLEL SITES

**Siebren Nachtergaele, Andrew Filmer**

activity, for a simultaneous writing process. I would like to see the encounter – as Andrew brought up below – as the "moment of heightened awareness or engagement" (Seamon, 1979) of the co-actors, being aware of their own writing space and the writing space of the other. An awareness that provokes modes of borrowing notes or thoughts from the other to fuel the individual discourse.

(21 06 06\_sidenote) Siebren and Andrew are raising procedural questions on accessibility, authorship and usership. I see the necessity of these questions, but I think we need time and space elsewhere to go deeper on these topics. **The Auslander-moment (in bold below)** caught my attention because of the parallel awareness of 'liveness' that arose. I see Auslander's idea of contemporaneity and engagement as a crucial bridge between the digital spatiality of the Live Archive and something we could refer to as the 'dramaturgy of discourse making'.

21 04 01\_filmer

5.10 pm CET

Breg suggests that the Live Archive "is an architecture that visibly connects". So the archive is a framework and a space of visibility that serves to enable connections to be made. The archive is also, in basic terms, a repository for material that is selected and deemed important to be made visible for others. So it is material that is seen as having a future role. All archives are like this: they are spaces of potential in which material that is produced for some purpose is then selected because it can serve another purpose, that of being a trace of past activities. So everything included in an archive has significance because it is chosen. And it has significance because it is forward-facing. It has a potential other life in the future.

The Live Archive is a space of encounter because, as with any archive, its materials lie in wait to be encountered. I like David

21 04 01\_nachtergaele

5.10 pm CET

I jump in the archive working on the question above, as Breg suggested in the email (today). The word 'live' archive prompts me to pose this question, because it is connected with the concept of performativity or the performativity/performative potential of the archive.

**The concept of 'liveness' is theorized by Philip Auslander in the book 'Liveness: Performance in a Mediatized Culture' (2008). He states in this book that without records there would be no idea of 'liveness'. Maybe the TAAT Live Archive can open up this idea of liveness?**

I jump into the archive from a user-perspective.

Step 1: The threshold

When I open the archive I see on top of the page 'welcome to the TAAT live archive'

Seamon's notion of encounter in *A Geography of the Lifeworld* (1979) of "encounter as a heightened engagement with a phenomena". Encounter is an aspect of our everyday experience, but it is an aspect that is heightened, that possesses significance in some context.

I think the naming of the archive as a 'Live' Archive is also a future-oriented proposition. That this archive will foreground its liveness as a space in some way rather than as a mere repository. That its liveness will be found in its dynamism, in its operations and in its conditions of action. Somewhat self-consciously I suppose we are creating the liveness of the archive now – as we type – for anyone who might also be here, as well as for each other.

**I can see that Siebren is citing Auslander in his pad at the moment. I think the proposition of a 'live' archive is key. The idea of the liveness of the archive only exists in relation to a contention that other archives don't possess a sense of liveness in the same way.** And this is coupled with a desire that this archive will operate differently. I think I'm digressing here ... maybe a 'Live' Archive is just a space for the staging of action that otherwise remains unmarked in other archive spaces. Feels like I need to do a bit more research into archives at this point: [http://www.performance-research.org/past-issue-detail.php?issue\\_id=22](http://www.performance-research.org/past-issue-detail.php?issue_id=22)

The Live Archive might offer ways of articulating how sites of encounter work in TAAT's practice firstly through serving to document encounters, secondly through serving as a site for encounters. In the first instance, we can trawl the records of what is there - of the iterations of the HALL33 project and trace out how the sites of encounter evolve and multiply, engaging with different sets of participants, different physical locations, different institutions. There is also the category of 'doctype' which documents how different representational forms serve as means of encounter, as well as encounter each other as means of progressing ideas. Some of these are discipline-specific: the render, the drawing, the script. But how might the Live Archive articulate how sites of encounter work, rather than just what sites of

and two buttons underneath: 'enter' and 'about'.

On the background I see pictures and videos of the work of TAAT. It gives a glimpse of the variety of the practice. It generates also a certain dynamism; in a way the archive is constantly changing or evolving.

**I see that Andrew is also citing Philip Auslander at this moment.**

When I click the button 'about' I read the how-to description ("How to use the Live Archive?"). "The Live Archive is both a working tool and a library of images, texts and videos related to our artistic work and research."

I like the idea of the archive as a working tool. Is it a working tool for the TAAT organism or network of people who are involved? Or also for visitors to the archive who are not yet part of their network? When does the archive become a working tool?

**I can see that Andrew describes the idea of liveness as "dynamism, in its operations and in its conditions of action".**

The archive is described as a working tool and as a library. Is it also a library of working tools? The library concept is related to a storage of materials. You can borrow these materials, (re-)read and (re-)use them.

#### Step 2: Staged materials

I like the hybridity of materials (text, audio, video, image, reflection notes etc.) when you enter the main archive page, but at the same time you easily get lost in the stream of items. I'm wondering whether it's possible to link materials with each other? How can users of the archive, link or relate the different materials?

The mixture of different materials in the archive shows the variety of materials which are part of the creation process and the work itself. The visual content on the main page of the archive catches my attention. When you click a button on top of the page (one of the categories) you can select materials in the archive. In the page 'selection' I find my own combination of selected items. This space has the potential for reordering, rearranging and recontextualizing materials in the archive. It

encounter there are? I suppose that one must come to the archive with an agenda of some sort – its not a site that simply gives itself to the viewer. You have to do some work to unpick and interpret what's here because there isn't any commentary, and little metadata, explaining what the different artefacts are. So lots of interpretation is required – a making sense of the traces of activities, projects and actions that have been selected and deposited.

There is a logic of expansion to the Live Archive. A kind of infinite expansion at present. Its an expandable framework.

What determines an encounter? Or what enables an encounter to occur? How might the traces in the archive specifically document past encounters? And how might the Live Archive serve as a tool for encounter?

Can the Live Archive be a site for the encounter of different perspectives, and so helping to constitute what is held in common as TAAT's practice, with its associated discourses? As Hannah Arendt writes, "Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life..." (1989, 57)

could be a strategy to generate new layers of meaning.

There are different documents or doctypes: what is the status of the documents? How does a thing becomes a 'document' in the archive? Is there a selection process or procedure? What are the criteria? Who can bring something in? Who are the gatekeepers?

### Step 3: Bringing something new in

The archive as a space for exchange and reflection.

The archive of TAAT resonates with the notion of 'shareability' or the potentiality of sharing knowledge or making it public. The shared knowledge in the archive is not only dry knowledge or theoretical/institutional knowledge but also wet knowledge (these are words I borrow from Jay Griffiths) or lived knowledge: the knowledge in our hands, in our bodies (see for example the reflections of participants writing about their embodied experience in of the HALL installations).

When do you become a contributor to the archive? What kind of activation of materials or input is needed to become a contributor?





20\_06\_16\_HALL12\_athene\_tsiritaki

*(21 06 04\_image) HALL12, a series of silent walks in several European cities. The picture is taken in front of the National Archeological Museum of Athens, where Efrosyni Tsiritaki invited two people who hadn't met before to walk with each other in silence. HALL12 was an attempt to re-negotiate "the space in between yourself and a stranger" in public space.*

## 21 04 29\_PUBLIC SITE

**Dear Andrew and Siebren,**

**For this session I propose we work from one pad. Last session there was one moment, where the implicit purpose - 'what the Live Archive actually does' – became visible. A moment of serendipity in which this happened:**

***"I can see that Siebren is citing Auslander in his pad at the moment." (citing Andrew)***

***"I see that Andrew is also citing Philip***

***Auslander at this moment." (citing Siebren)***

Besides the spatial potential of this moment for the future development of the Live Archive, it made me think about how discourse enters the archive through different voices. Or how the archive can contain and generate encounters. Between Siebren and Andrew, but also between Jane (Rendell) and Philip (Auslander) for example. Could there be a way to enact/enhance their liveness on this 'writing site'? Who is seen and heard and how does 'being seen and heard' (as Hannah Arendt says) give significance to this site as a 'public site'? It also raises the question of how different voices enter the archive: what are the politics of citing somebody? To what extent can we afford to tweak somebody's words and make them our own? Is it about precision or about embracing the inevitable loss embedded within the citing mechanism? Is citing *who is absent* not always – one way or another – a form of structural mis-quoting?

17.10 PM CET

**S: When does the archive become discourse? And discourse archive?**

**A: Perhaps the archive is already a discourse rather than discourse entering it or it becoming discourse? The very act of selection and arrangement is discursive in that it constitutes knowledge in a particular form.**

**S: I like the idea of broadening the perspective on and the scope of discourse.**

**B: Yes I think that the Research Catalogue exercise we did broadened the scope of how discourse can work. *How to do things with theory and theoreticians?***

**A: This might mean that we articulate how the archive is already a discourse on TAAT, who it is produced by, and how other forms of discourse might be added which complement or contest the**

*(21 06 06\_sidenote) Expand on how contributors are authorized to the Live Archive. What do we do with our power to open the Live Archive up and to open the discourse up? What are the aesthetics of that process?*

*(21 06 07\_sidenote) There is a 'framing aesthetics' and a shift in the aesthetics of the content. How does this 'aesthetics of the architecture of the Live Archive' frame the process of a contributor?*

objects and materials and categories that constitute it.

**S:** The question who produces the discourse is for me a question about power. Also about ownership and openness.

**A:** Yes, ownership and openness is important, because one has to be authorised to contribute to the Live Archive at the moment, as you need to be registered. And yes, it's always a question about power. At the 'middle' or 'meso' level the discourse of the archive is currently produced by certain individuals who are authorised to speak with and on behalf of the collective that is TAAT. It reminds me of something Gert-Jan said last week when he spoke about the importance of aesthetics as well as shared ownership in TAAT's practice. The shared ownership occurs within aesthetic parameters that are put in place by Breg and Gert-Jan. There is possibly a tension there to unpick about the openness of the aesthetic.

**A:** I haven't used the 'selection' tool yet to generate my own PDF. But that seems like the most concrete gesture towards a sharing of authorship, but only at the level of the remixing of pre-existing artefacts.

**B:** Feel free to test it out while we speak. If you select the 'tile' (by first clicking on the right 'cross') and then go to 'selection', you could make a printable version of this impromptu discourse.

**A:** Ah, yes. Of course.

*(Andrew leaves the pad for a moment and tests out the publication zone)*

**S: The list of contributors also looks like a gesture towards a multivocality and maybe also a shared ownership of the archive.**

**A: Yes, that's important.**

**S: When do you become a contributor? By adding something I guess. When is the input valuable enough for you to become a contributor? The archive gives the contributor's names.**

**A: I have started my own 'ecology' selection now. The selection tool asks the user or visitor to the site to come with an eye and with an interest. I like it. It says 'What do you notice? What do you want to take with you?' It asks you to arrange things too. You can work back and forth and reorder individual pages. It would be interesting to also look at the discourse (and by this I mean the language) that is present in the various documents in the Live Archive. But also the spatial discourse of the materials and their arrangement.**

**S: I would describe language not only as written words. I'm thinking about visual language and maybe other forms (spatial, embodied). Almost like a spatial dramaturgy of the materials in the archive. The way the materials are 'staged'.**

**B: Other languages with their own aesthetics then, which are still 'defined by somebody', so authored as well.**

**A: (Pausing)**

**S: I think the idea of an archive as a public site is about access and plurality (of entries and voices). The public site refers for me to collectivity or making it public (open to everyone, almost like a common). It can relate also to the idea of a public sphere. Where people (and materials?) can come together and interact and discuss with each other.**

**A: I think that idea of it being a potential common is important as an aim, as a possibility for it. A commoning of TAAT's archive. An opening out of process as a way of generating a public. I'm sure I'm mis-quoting Michael Warner**

(2002) who writes that a public is an um .... um ... an act of poetic world-building. The way TAAT is inviting past collaborators to work as part of the collective in developing their own projects, or returning to take part as part of TAAT once more, is the building of a public and the Live Archive can be a discursive space where the politics of that poetic world-building is embodied.

S: I like that the idea of making it public is also about the public (but what is 'the' public?). Rudi Laermans describes commoning artistic practices as "the joint production of a value common".

A: It is about building a public rather than the public at large. A "value common"? What does he mean by that? I don't know Laerman's work.

S: I'm searching the book right now. I think it's about creating value together which is time-bound and contextualized.

B: I'm at the Ghent city Library now. The book (Commonism, 2018) is downstairs. Shall I get it? I remember he introduces a notion called 'leadingfollowing', a combination of two oppositions, that makes me think of how we are writing this text. It's good to divert, and then come together again. Speaking up and being heard on the level of writing this text is a way to lead and follow at the same time. What language and words do on the level of co-writing a text, is maybe – very much mis-quoting André Lepecki here – what dancers are doing when they are in a duet.

*(sidenote 21 06 07) The notion of 'creating a value common together that is time and context bound' seems very to the point in relation to this writing process. The conversation is a bit messy and shifts to the notion of 'leadingfollowing' by Laermans, which is nevertheless active as a mental awareness of writing together. Can this awareness operate implicitly as a value common. How do we make that explicit?*

S: Yes, it's a concept coined by the dance theorist Lepecki. What you describe is a creative interpretation of his ideas :).

*(sidenote 21 06 07) Less visible in this edited text is the decentralized sense of writing that was happening live. Several topics were discussed on several places on the pad. A moment of chaos, followed by a slow, doubtfully written question to Andrew: "are you... (long pause)... able to surrender to leadingfollowing on the level of your writing?". It was a critical question that was softened by the slow build-up in which it was posed. For me that moment created a heightened awareness of a shared response-ability towards writing together. What are the conditions of co-writing that constitute a value common? And could the common ability to surrender to leadingfollowing as improvisational attitude be seen as a value common?*

**A: Sorry, its hard to keep a sense of dialogue in the live and the textual. I'm bouncing around a bit now.**

**B: Yes me too. Andrew, are you... able to surrender to leadingfollowing on the level of your writing?**

**A: I think so... leadingfollowing is conversation, isn't it?**

**B: Yes, a conversation that is happening in a decentralized way at some points.**

**S: I see leadingfollowing also as leading-by-following.**

**A: Yes, I see. For me, this idea is bound up with the notion of 'responding' rather than 'reacting'. A response brings something new in, which is a leading-by-following. It requires concentration and honesty.**

**S: ... and vulnerability.**

**B: Beautiful.**

**A: Yes. Vulnerability in allowing the response to emerge and take things in a potentially new direction.**

**B: Letting go of your/my expectations and projections.**

**A: Its an improvisational principle, something that sits at the heart of what we might need in any encounter: letting go of controlling the narrative and**

*(21 06 06\_sidenote) While re-reading this pad, I'm thinking back over the implicit content of the conversation. Discourse enters the Live Archive because we have the intention to write something ourselves, but it also enters where other researchers/critical theorists are cited in relation to our writing. I wonder how different entry points for different voices can be made visible.*

*(21 06 07\_sidenote) The question of "who is authorized to contribute" stays unanswered, as the focus is less on the macro-politics of the medium and more on the micro-politics of this writing process. Being 'authorized' already implies a transfer of power that is not necessarily the 'value common' (citing Rudi Laermans) we want to build on. I might come back to this in the final part of the text.*

allowing ourselves to be affected.

**S:** An intimate encounter with the other requires both 'self-giving' and 'self-losing'. You need to be open for the unexpectedness.

**B:** Nice ending?

leading-by-following.

(Andrew) Yes, for me it is perhaps 'responding' rather than 'reacting'. A response brings something new in, which is a leading-by-following. It requires concentration and honesty.

(Siebren) ... and vulnerability. (Breg) Beautiful.

(Andrew) Yes. Vulnerability in allowing the response to emerge and take things in a potentially new direction.

(Breg) Letting go of your/my expectations and projects.

(Andrew) Its an improvisational principle - something that sits at the heart of what we might need in any encounter: letting go of controlling the narrative and allowing ourselves to be affected.

(Siebren) An intimate encounter with the Other requires both "self-giving" and "self-losing". You need to be open for the unexpectedness.

(Breg) Nice ending?

**(Breg) Yes. How do you relate to this live process as a 'public' process and your own access to it? (question for both of you - just highlighted it a bit to drag your attention...)** Andrew you're jumping ahead of me. That's great. Hm yes the archive as a common, means a different politics to it's setup.

(Breg) Can mis-quoting be part of the archive? (Isn't that what we're all fundamentally doing?) (Andrew) Yes.

THIS IS WHERE  
THE ARCHIVE AS  
A SITE FOR EN-  
COUNTER DOES  
SOMETHING GENUINE  
TO THE DISCOURSE  
MAKING

21\_06\_07\_SITINGDISCOURSE\_brussels\_horemans

(21 06 04\_image) This is an image of one of the printed drafts of the publication, as part of a selection of 'motoric' moments from our writing process. The images were part of the final email to Siebren and Andrew, and the basis for the final writing session.

(21 06 08\_link) This is the link to Auslander's presentation in 2011. He starts talking about 'contemporaneity' from 14.00: <https://vimeo.com/20473967>

21 05 28\_COMMON SITE

Hi both,

I was watching a keynote by Auslander yesterday, in which he describes the evolution of 'liveness through recent history', expanding on how the 'locus' of liveness lies in the experience of the participant, and that it depends on a 'contemporaneity', a fullness in being present, a grasping of something as 'live' and on our personal engagement in that moment. It was not a coincidence that this idea was 'live' during one of the sessions :)... I'm very curious how this liveness (from the experience we had together) resonates for you on processes of discourse making in general.



*(21 06 04\_description) We had a short tune-in session through video call, in which I proposed to hand over the final pad to them. The main entrypoint for the session was a thought on how to make this process shareable to others. The spontaneous decision to un-author their contributions was an implicit agreement at the start and is played out even more towards the end of the text.*

**What do we take?  
And what do we share?  
How do we open this discourse out to others, to a third writer, to more?**

**I think this is a good starting point.  
What could be an invitation to step into the discourse-making?**

**Perhaps the invitation to establish a value common through discourse?  
Does that make sense? I write this without actually having read anything about 'value commons'. I don't wish to mis-use the term. But maybe misusing the term is fine.**

**That makes sense. Rudi Laermans didn't conceptualize the idea of 'value common' in-depth. He described it as a search for a value common: a crucial step in a co-creation process.  
We established previously that it was about creating a value together which was time-bound and contextualised. I see how this is important in a co-creation process. But does this suggest that the key act of co-creation is first finding what is in common in the circumstances?**

**Yes, I interpreted it like that.  
So what have we established within our time working in the Live Archive and siting discourse within it?**

**Maybe this co-writing process is also about the search for a value common? Maybe it's more about negotiating a value common (over and over again) than reaching the point of establishing a value common? And that means that the Live Archive replicates the dynamics of the practice as it evolves in parallel or in tension with it. The contemporaneity of the Live Archive is in its staging of**

*(sidenote) I'm witnessing the conversation on my phone, following the live writing process from my sofa. I'm looking at the words that are formed, like little waves gently spreading over a sandy beach. They are asking for a patient readership, while thoughts are solidifying on the digital paper. I imagine how this experience is similar to reading a e-book. I'm reading a dialogue/ narrative in which the I and the we collide, and the two (?) characters have become a multivocal writing body. Sometimes I wonder who is writing what, but then I also notice it doesn't really matter. I'm focused on the written speech, its speed and interaction, the moments in which new threads unfold and thoughts are continuously negotiated. If leadingfollowing is conversation (citing Andrew), I'm happy to be present and follow it from a distance. I'm living the words, seeing how the interpretations solidify into sentences and short theses. I see how notions by others resonate and come to the stage. I see new notions coming in, like waves that get bigger as the tide is rising. I don't feel the need to extract something. I just want to stay close to my experience of reading the wordwaves coming in.*

encounters and staging the searching process, of seeking to establish again and again that which might be held in common.

Maybe each encounter is about renegotiating a value common? Is the value common established at the end of an encounter?

We're curious whether searching for a value common leaves space for friction or dissensus. It doesn't need to be consensual or without friction. If this is about a space of collaboration then it means that which is common might be lost, and then found again, or abandoned, or re-established. It might not be continuous.

Can we speak as a 'we' as holding something in common from this writing process in and about the Live Archive? We can add 'I' and 'we' next to each other as a way of highlighting the moments when we find a point of connection.

This is where the parallelness might shift to a different mode of shared positionality or situatedness in the writing, before it shifts to being parallel or dialogic once more. Breg wrote in the text about connection and disconnection as a reflection on our writings/interaction.

Exactly. Is a dialogical way of interacting the opposite of a dialectical way of interacting?

I think of a dialectical way of thinking as aiming towards some kind of synthesis, while a dialogue may not have that same telos. A dialogue places value in the process of engagement, not its arrival.

That's really interesting. It reminds me of what Richard Sennett writes about dialogic and dialectic. Maybe dialogic interaction is more open towards different perspectives and voices, and the dialectic is more binary or thinking in opposite voices and perspectives, searching for one synthesis out of this.

Can we make a leap here back to the discussion that has come up earlier

about the framework of 'action', 'reflection' and 'extraction'?  
I feel like there is a relationship here to your question about the dialogic and dialectical. Its the word 'extraction' which feels very, well, extractive. As if the point of any action and reflection is ultimately what might be mined from it and used to create value elsewhere (in academic publishing maybe?), rather than a recognition of the inherent value of the action and reflection itself. There is something to be said here about how the siting of discourse in the Live Archive is precisely about not extracting it to generate value elsewhere, but doing something with it here and now - an ongoing dialogue embedded within the practice.

Indeed. Extraction looks like an end point for dialogue. We live in a culture that is tied to endless extraction of value and that is what is creating the ecological crises we face.

Exactly! It has something brutal, the idea of extracting value out of the action and reflection.

By contrast, there is something beautiful about the Live Archive as a place of recirculation and re-positioning of that which is brought to it. A logic of re-working and improvising and of sharing what is placed here and of that constituting a poetic world-building in and of itself - necessarily embedded in a broader capitalist culture, but seeking to work generously and establishing values of exchange, collectivity and collaboration.

*/we* like the idea of re-working, re-articulating, re-negotiating the work. It relates to another temporality which is not short-term, or product-oriented, as part of capitalist logic. Which we can see in the culture industry. HALL33 has a sense of duration to it - it has iterations, waypoints - but it is processual. The Live Archive can be an intersecting and complementary platform for establishing a discourse that is also processual and another form of wayfaring through not being self-contained but openended.

That reminds *me/us* of Tim Ingold.

Yes!

'Transport' versus 'wayfaring', that's what *I'm/we're* thinking of. How wayfaring involves dealing with uncertainty as you traverse a territory and work out how you go on.

Can *I/we* just say that having to write dialogically means *I/we* feel like *I/we* mis-quote and then don't have time to actually stop and check whether anything is accurate?

What *we* are doing is just drafting, really. Its the first draft, but usually we would return and smooth it out. But here it just has to be what it is because the important thing is to keep moving, and to keep the dialogue going. For now.

*Our* writing process is about drafting and drifting.

To keep going is important in our wayfaring.

Returning to smooth it out is maybe for the next session?

Yes.



**increasing complexity.**

**How is this essay part of the long-term research project HALL33?**

**How is this text more than just a drift or a draft?**

**For whom can this essay work as a site of encounter?**

**How is this writing process a future oriented form of wayfaring on the level of discourse making?**

**How is this text affecting the future development of the architecture-as-archive in which it is rooted?**

**How can the text keep questioning the temporary framework it inhabits?**

**How can the publication instigate infinite multiplication processes of future discourse making?**

**What is this essay performing in relation to the future image of the TAAT-BOOK?**

**How is this essay stimulating the construction of TAAT as a regenerative institution?**



21\_06\_04\_SITINGDISCOURSE\_brussels\_horemans

(21 06 09\_image) This is a printscreen of a webpage called *Drifts of Desire*, an oral report on a walking conversation between Elke Van Campenhout and Breg Horemans. The page is part of the common publication of the a.pass Research Center that is launched on June 11th in Brussels, and hosted by the open source platform *madewitholga.be*. On the image background you can see the Live Archive set-up (projection and print-outs) as it was presented in July 2020 at Szenne Art Space in Brussels.

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