

R EADING AS **P** ERFORMANCE/ **P** ERFORMANCE AS **R** EADING

As a spectator, I comment. Performance engages **s** me and the artwork into an active discourse of memories, social & political upheavals, future aspirations, current modes, and fashions.

It is the job of the spectator to read. It might be that the **a**rtwork is unreadable or untranslatable to the spectator as we do all speak from different places, but it is the audience that finally makes what is abstract into something concrete.



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To **dance** is to be always close to oneself, by existing as a private act it cannot escape its own subjectivity. To watch dance is to dance oneself, through mirror neuros we experience the experience of the other as our own. **Reading** is analogous to this as the reader always reads themselves, our own logic of us is exposed through the interaction of the text and our gained processes of varied techniques and mechanics on how we understand the world and its functions.

Performance is an act how to create a third, it simultaneously acknowledges that it is being observed and that it observes. At the event two energies (the artwork and the spectator) meet and another dynamic (performance) is born.

The body of the performance is constantly remade as the spectators by interpreting the artworks qualities **contribute** to it expanding the artwork out of its limits - the performance never exists **alone** - it requires the meeting of the active observer and the active observant that mirror each other in their reciprocal roles.

To look at the act of reading as a performance we look at the function of how the texts intention is to be read (**observed**) and the readers intention is to read (to observe). What **emerges** is an interactive relation between the two, a private performance **forms** in the gap of observer-observed relation staging the event at the inner space of the spectator-reader. As reading most often exists as a performance one-on-one each text with meeting each reader has its own unique dynamics in rhythm, duration, emotionality, intellectuality, and physicality.

Analogous to a live setting the text-performance is active in their relation to the spectator-reader who does not only observe but (un)consciously **p**articipates in the creation of the artwork. In the text-performance the line between the spectator and actor becomes blurred as the reader simultaneously is the spectator observing themselves acting the text. But it is not live art as it **co**ntains elements of cinematography: witnessing the meeting of past fixed **d**ecisions with our current being.

To read a physical text-performance the spectator also affects the ephemerality of it. The sweat **and** dirt of the fingertips catalyze a gradual erosion of form. The smell of the text-performance fades and integrates itself within its new lived **en**vironment. With each new meeting **o**f the text and the reader, the performance keeps **re**newing itself existing in its **re**petitiveness, its past and its presence.

To exist as a **co**ncrete object the text-performance can be touched. The **co**ncentrated energy in the text-object is freed upon **me**eting the energy of the spectator-reader to open another dynamic dimension of expansion. Vice versa, the text-object can exist in **am**biguity or abstraction and mobilize the opposite effect making the experience of exchange into a concentrated form within the spectator-reader.

This prevalence of the motion of exchange opens in the performance another power play between all its participants. Art starts to exist as **v**itality the moment when the spectator is both feeding the performance and being fed by it.

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How does the **text** respond to the reader?

observed **Reading** **emerges** **forms** Analogous **to** **participation** in **dance**
physical **decisions** engage the **artwork** to contribute an **environment** **of**
renewing
the **text** contains **concrete** **repetitiveness** **concentrated** **upon** **meeting**
ambiguity
and the prevalence of **vitality** is **alone**.