Memory of Actions

a compositional strategy

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Memory of Actions: a compositional strategy

• This paper will discuss the way in which the memory of action can be composed into artistic events as respectively a research laboratory, a participatory installation, and a theatre performance.

• The engagement of an audience or participants in the production of their own experience is analysed from the three different approaches through three realised production.

• In these productions, surveillance technology is used as situating devises, composed into reflective scenographies of video feedback, which allow for self-reflective experiential investigations.
Memory of Actions
three staged situations with three different activities of engagement

• The paper will contrast between investigations in three distinct contexts: artistic research laboratory, a participatory installation, and a theatre performance.
• The following three cases revolve around the same basic intent: to use media technology to expand the moment of experience into a self-reflective situation between action, reflection, and memory.
• **Performer:** Laboratory stagings of asynchronous telematics: ‘Telematic Laboratories’ (2005).
• **Spectator:** Theatre staging with reflective scenography: ‘Still I Know Who I Am’ (2006).
• **Participant:** Participatory installation with delayed feedback: ‘Zen-Sofa-Arrangement’ (2008)
‘Present’ – No delay
The real-time feedback of the virtual performer is sensed as a mirror effect on the actual, delivering an extra view on the same activity.

‘Interference’ – 0-3 seconds delay
The relation between the virtual and actual performer is sensed as a disturbing or resonating difference between an original and a re-entry, generating a sense of an extended being with a distinct dual presence.

‘Echo’ – 3-4 seconds delay
The virtual performer is sensed as an echo or shadow following the live activity, as a direct and linked consequence but through a mediating system.

‘Memory/re-entry’ – 5-18 seconds delay
The virtual performer is sensed as a re-investigation or re-appearance of the already observed, but with enough distance to the actual to generate a possibility of comparative reflection, flickering between whether the actual or the virtual is the originator of the activity.

‘Other entity’ – More than 19 seconds delay
This refers to the time-distance beyond which the virtual performer is sensed to enter the domain of either ‘another entity’ or a re-entry of the actual performer but with their own intentions and identity.
Mediated Relationships

• Laboratory stagings of asynchronous telematics: ‘Telematic Laboratories’ (2005).

• The laboratory staged a series of 14 prototype events, each situating the visitor in a specific explorative and self-reflective situation.

• The participant engaged and performed their own experiencing, progressively refining their capacity to explore and analyse the experiential conditions in differently mediated telematic operations.

• The participants progressively changed their capacity of experiencing into a specific instrument for the specific research intent, as an experiential research devise, enabled to analyse through creation, and report and critically reflect on the process from an embedded first-person perspective.
The presence activity in video mediated relationships
Self-reflective action staged with video feedback of 30 seconds
Performance Composition


• The performance was composed as a research output, as a format for presenting a developed compositional system of intermediality through a performance experience. The staging design structured the attention and the participation of the audience, through a complex system of delayed video feedback in the scenography and iterative self-referential patterns in the choreography of the performers.
Variable video feedback of 6-9-20 seconds, montaged into a panoramic background
Staging Relationships

• Participatory installation with delayed feedback: ‘Zen-Sofa-Arrangement’ (2008)
• The installation was explicitly composed with the intent to stage situations, where the participants engaged in reflection on narrativation processes. The installation design used telematic and surveillance technologies to construct a reflective scenography, which organised complex social situation of performative engagement.
Video feedback of 9 seconds, remote performer commenting, and multiple local participatory positions.
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• The artistic events were composed using a system of explorative design, which combines the perspectives of the experiencer and observers within a single staged activity. The system derives from expert-practice of the theatre, as analytic and compositional methods of enhanced first-person experientiality, which allow for an analytic relations to the experience while under creation and with the experiencer embedded in the situation.

• The operations of the reflective scenographies give space to explorations of the possibilities, implications and consequences of the ways in which divergent technologies mediate the way we remember and experience, and how certain uses of technological mediation evolve as an extension of experientiality and narrativation, and therefore appear as an integrated part of the consistency of presence.
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