

**From Visible Object to Reported Action:  
The Performance of Verbal Images in Visual Art Museums**

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A: First of all there isn't much. Things are still. Pretty quiet. Nothing doing.  
B: Then there's a kind of flickering.  
A: The lights.  
B: They go on and off, and on again.  
A: Very rapidly. Repeatedly. On and off, off and on.  
B: The kind of lighting that is usually accompanied by a warning of some kind.  
A: "There will be stroboscopic lighting. There will be flashes."  
B: Or a loud noise.  
A: Or in this case simply flickering. And when the flickering stops ...  
B: ... there's a tiger.<sup>1</sup>

Things begin still and quiet, because we are in an art museum, and that is, we understand, how things begin here. Then the lights begin to flicker. First, they come on, or so we are told by one of the two performers on stage, and thus we appreciate that this stillness and quiet has been existent in the dark. We are sitting in the dark and waiting for something or someone to start "doing." And then the lights start flickering. Except that we have not been sitting in the dark and the lights have not begun to flicker but rather remain constantly illuminated throughout these opening lines. We discern from this initial exchange something about how *The Play* will operate: that the action will not be seen but reported. The warning that usually anticipates the use of strobe lighting can come after its appearance in this set up precisely because this visual effect does not "appear" in the usual sense but rather is articulated, heard, and then imagined. And a tiger can enter, because it does not have to enter; instead its arrival, or rather its being there, is reported. Here, the tiger is not the sort of "theatrical problem" related by theatre scholar Nicholas Ridout.<sup>2</sup> Its appearance poses no logistical difficulty, because the tiger features in the performance as a verbal image rather than a visual one.

This article traces a number of recent performance events in art museums wherein the majority of the action presented is reported rather than staged. All of the case studies have been performed at major art institutions in London from 2014 to 2017. The examples center

around *It's moving from I to It--The Play*, a piece scripted by writer and performer Tim Etchells, commissioned by London-based curatorial initiative FormContent, performed at Tate Modern, London in 2014, and quoted at the opening of this essay. The article also engages with complementary work by choreographer Boris Charmatz, featuring performer Janez Janša, specifically *expo zéro* as it was performed at Tate Modern, London in 2015, as well as *Public Collection Tate Modern* (2016) by performance makers and artists Alexandra Pirici and Manuel Pelmuş, and *Spoon 5* by Bedwyr Williams, shown as part of his recent exhibition *The Gulch* at the Barbican Centre, London (2016-2017). These particular instances of practice provide a significant context to Etchells' play and are, I propose, indicative of a broader trend towards the use of "reported action," a rhetorical device wherein key events are revealed through what characters *say* rather than what they *do*, in performances presented in, and devised specifically for, museum contexts. Classical scholar P. E. Easterling reminds us that reported action, a defining feature of Greek tragedy evident in the tradition of the messenger speech, is "always very closely linked to what the audience are to see and hear," to what is performed and what is recollected on stage.<sup>3</sup> Taking into account performances that are scripted, devised, and recorded, this article centers on the art museum and the possibilities that verbally reported images offer in contexts historically premised on visual encounters.

In this essay, I will assess how reported action contributes to creating performances in gallery spaces, wherein other visual forms intersect with what is staged, and suggest that, when used in museum sites, this theatrical technique takes to an extreme the heightened emphasis on visual perception still predominant in art institutions. "Exhibition commands visual attentiveness," Liz Wells proclaims in her writing on curation and critical intervention, and this is, she continues, "something taken for granted in museum and gallery studies."<sup>4</sup> In the same collection of essays, writer, artist, and curator Paul O'Neill affirms that exhibitions remain the most enduring and "privileged form for the presentation of art" and this mode of

staging and arrangement thus perpetuates engagements in art museums premised on looking.<sup>5</sup> Traditionally, exhibitions have brought together associations of objects and ordered materials according to certain classificatory, chronological or, lately, thematic principles. The latter are most often determined by a curatorial schema, which seeks to emphasize certain aspects or shared qualities of the works on display to exhibition visitors. Of course, our encounters in museum sites are not solely ocular. "Visual effect, display and narrative," O'Neill recounts, are "central to any curated exhibition."<sup>6</sup> Within museum contexts, systems of pictorial impression and spectacle are attended by textual discourse. In his argument about the "volatility" of visual experience in the theatre and in broader spheres of cultural and political engagement, performance theorist Dominic Johnson observes that art and non-literary performance may be "predominantly visual systems, but they are hardly devoid of linguistic messages, from the words contained in paintings ... to the words that might accompany wordless spectacles, as titles, programme notes, or marketing materials."<sup>7</sup> At least since the early twentieth century, written and spoken expressions have been incorporated into the frame of visual arts practices, and texts shape our interpretations and inform what we see in museums. It is in such a context that reported action presents itself as an effective means of generating and exhibiting images through performance in contemporary museum settings.

In the art museum, reported action appears as an innovative curatorial strategy employed to display complex and elaborate arrangements of objects, images, scenes, and characters. This shift from ocularcentrism to a framework wherein spoken configurations coalesce with visual artworks seems particularly significant given that postmodernism has so often emphasized the image at the expense of the word, and that performance art too developed in this period as a highly visual form. While live practices established themselves during the 1960s and 1970s in opposition to institutionalized creative practices and the predominant commodification of the art market, we have seen in recent years a growing drive

across museum sites to collect and display performance. The selective inclusion in art museums of specific kinds of historical and contemporary performance practice--in particular dance and participatory forms under the curatorship of Catherine Wood at Tate Modern and acts of canonization and re-performance at The Museum of Modern Art (MoMA) and the Solomon R. Guggenheim Museum in New York--supports strategies that draw on the classic theatrical practice of reported action. Performance has appeared in art museums via exhibitions of archival documents and images, as well as attempts to re-stage performance events from the past through the means of creative re-enactments.<sup>8</sup> In addition, an emerging field of visual arts and exhibition practice is drawing on theatrical aesthetics and taking performance as its subject, or as the optic or directive of a curatorial concept.<sup>9</sup> This essay charts examples from the increasing range of live work presented in frameworks instituted first for the exhibition of objects. By engaging with particular instances of practice, my purpose is to identify reported action as a contemporary response to the established traditions which govern museological sites and place certain limitations on performance.

Drawing on this rhetorical strategy, and the ways in which this mode is currently being employed by practitioners, this essay situates current debates about performance in museums in relation to a much longer history of practice and explores the implications of reported action for specific institutions, audiences, and forms of theatre and museum practice. Easterling is keen to stress that, far from being a "restrictive tradition," messenger speeches, and associated forms of described narrative, in fact offer powerful possibilities for theatrical experimentation; by employing techniques of reported action, ancient dramatists were "making creative choices for positive reasons," often resulting in effects "more theatrical, as well as more thought-provoking, than an on-stage scuffle."<sup>10</sup> Narrating rather than staging elaborate scenes offers stylistic opportunities and activates a particularly theatrical potential. Events which use reported action to invoke intricate configurations of images and objects in

museum settings reveal how vocabularies and approaches can take on renewed dynamism when reconfigured in different cultural settings and institutions. Charting its appropriation for the museum, this essay reimagines a narrative convention, common to ancient tragic rhetoric, as an experimental display practice. In art institutional contexts, where strict regulations on temperature and permitted forms of visitor engagement work hard to preserve and protect valuable objects, the tactic of reported action is particularly appealing. It eliminates the necessity of installing physical scenery or props within the gallery and, more significantly, the need for bodies to perform dynamic gestures in close proximity to visual works on display. In short, telling an action rather than doing it makes performance logistically easier to stage and therefore more amenable to exhibition environments. Reapplied in gallery contexts and alongside curated collections of visual artworks, reported action broadens the range of objects, activities, and phenomena available for display and employs verbal images in a creative extension and critique of what it is possible for museums to contain.

## **[Figure 1]**

### **Reported Action**

Reported action describes a particular technique for conveying content in the theatre. It connotes a mode wherein events are disclosed through speech rather than enacted in front of an audience. In his pedagogic writing, theatre education theorist Michael Fleming emphasizes reported action as a narrative form and thus distinct from other kinds of off-stage action wherein imagined events interact with what is being performed live in front of the audience.<sup>11</sup> This technique has a long theatrical history, offering a means by which to overcome limitations of staging and maintain etiquettes of cultural decorum in Greek tragedy while, at the same time, opening up creative possibilities for performance. Writing about

Sophocles' *Oedipus the King*, for example, literary theorist J. Hillis Miller reveals how the play dramatizes the performativity of narrative via the use of reported action. Tracing the conflicting accounts of the murder of Oedipus' father, and the way in which the protagonist condemns himself through his reassemblage of that evidence, Miller suggests that it is the "act of narration itself that creates the crime" rather than the deed.<sup>12</sup> The narrative is not merely descriptive but performative; it constructs Oedipus' guilt and the self-punishment that follows. Affording critical as well as practical possibilities, the use of reported action also speaks to the transition of images between performance and the visual arts. Engaging with historical representations of Ophelia across a range of creative forms, feminist critic Elaine Showalter stresses the frequent depiction of the character's drowning--"which is only described in the play"--in nineteenth-century paintings, including the iconic work by John Everett Millais (1851-2).<sup>13</sup> Showalter attributes the popularity of this scene amongst visual artists to the mode of its narration and the fact that "no actress's image had preceded them or interfered with their imaginative supremacy."<sup>14</sup> These literal painted renderings counter the anti-realism of Gertrude's poetic eulogy, which is precisely anti-illusionistic in its reportage.

Comprised from verbal images, which take the place of enacted behaviors, reported action can be employed to prompt fictitious visions or test spectators' ethical stance in relation to what is described. This kind of positionality is evident in the technique's more recent lineage in twentieth-century theatre practice. It is notable, for example, in the epic theatre of Bertolt Brecht--exemplified by "The Street Scene" (1938)--while the theatrical potential of verbal narration is exploited by EtcHELLS' in earlier projects with experimental UK-based performance company Forced Entertainment, including *Dirty Work* (1998), wherein two performers describe an unstageable performance and present an unmanageable cast through text. There has been increased emphasis on the virtuosic delivery of verbal images more broadly in contemporary theatre in the UK, and particularly in solo shows, for

example by London-based theatre makers and writers Christopher Brett Bailey, Chris Goode, and others.<sup>15</sup> Indeed Forced Entertainment presented a new version of their 1998 piece, titled *Dirty Work (The Late Shift)*, at Battersea Arts Centre in 2017, providing further evidence for a trend towards reported in action in current theatre practice. In the major case study example for this essay, *It's moving from I to It--The Play* (fig. 1), as in the conventional messenger speeches of Greek tragedy, the performer is "stripped of everything but his [*sic*] capacity to hold the stage with the narrative he delivers."<sup>16</sup> In his explication of the affect of rhetoric of this kind, classical theatre scholar Rush Rehm offers a useful means for interpreting the cryptic title of Etchells' play--which was commissioned by FormContent and part of a larger curatorial project of the same name--through the terms of this narrative mode. "Modern productions fail to grasp the theatrical power of these remarkable speeches," Rehm suggests, "substituting for hard-edged narration a personally felt, angst-ridden account. Imbued with a sense of 'I was there', such performances are at odds with the form, in which the 'I' defers almost completely to the 'there'."<sup>17</sup> In contrast to the sort of contemporary work Rehm's comments critique, Etchells' script, at least in its received title, promotes an emphasis on the action reported, rather than the articulating character. The visible bodies of the performers frame how we hear and visualize, but the fictional events are spoken rather than staged.

Involving a two-year program of commissioned texts, workshops, exhibitions, and public events, FormContent's overarching initiative explored the possibilities of visual language, abstraction, disappearance, and the object in the context of contemporary curatorial practice. Positioned as a concluding "scene" within this framework, Etchells' play distilled, extended, and elaborated key concerns and terminologies emerging across the different contributions and preceding elements of the project, including questions of authorship, narrative potentialities, and institutional rhetoric.<sup>18</sup> Written and directed by Etchells, *It's moving from I to It--The Play* was performed in two consecutive showings by Jennifer Pick

and Bruno Roubicek in the Poetry & Dream section of the Collection Display on Level 2 of Tate Modern, London as it stood on January 30, 2014, before touring to contemporary art and artist-run spaces in Amsterdam, Birmingham, and Bristol.<sup>19</sup> The catalogue accompanying these events reflects the iterative construction of the broader program, positioning Etchells' playtext as a means to rearticulate scenes which add up to a cumulative curatorial endeavor. For the performance in Tate Modern, we, the audience, are sitting on black chairs. Our attention is directed by the layout of this seating, which anticipates our arrival and predetermines our occupation of the venue, toward an allocated stage area in front of one in the longer pair of walls which frame the space. On this surface hang five images: four portraits, two by Meredith Frampton, the others by Dod Procter and Christian Schad, and, in the center, a landscape by painter and decorative artist Dora Carrington. In front of these framed paintings, the two performers, named simply A and B, are talking. One wears a navy crochet dress and the other dark trousers and a jumper. They speak to us and to each other.

The "scene," the performers tell us, "presents a very delicate arrangement of things."<sup>20</sup> The configuration is "delicate," because performance in museums necessarily raises questions of fragility and preservation. The talk of a "scene" reminds us that the action to which we attend is theatrical and takes place at a particular time in a specific location. The idea that the scene presents, makes present, exhibits, or displays, an "arrangement of things" draws focus to this setting as an institution whose historical purpose has been the assemblage and categorization of objects for a predominantly visual encounter. In this "arrangement," the scene presented to those in attendance includes players both displayed and performed, the gallery and the visual artworks it contains, the performers and the audience, and the words and images spoken and heard. The specific gallery at Tate Modern which houses this accumulation of things is titled "Realisms," and the wall text given the task of introducing the paintings interconnected in this space tells us that, in spite of "challenges to representational

art, many twentieth-century artists remained committed to capturing the world around them."<sup>21</sup> Theatre history, Johnson reminds us in *Theatre & the Visual*, also "abounds with plays about the pleasures and pains of picturing a world," and here, in *It's moving from I to It-The Play*, two performers do the work of populating, if not picturing, the gallery, and not only with objects, but also with sounds, scents, and characters.<sup>22</sup> "Can you smell something?" one player asks of the other, and the odors of human occupation are recited: sweat, and fear, and breath, and sex, and decay. "That's enough. There's a sound too," we are told, the faint kind of "clicking sound" of eyes "moving slowly in their sockets. Looking from side to side."<sup>23</sup> Of course, this inaudible motion is not the noise the audience perceives in the gallery, though we may strain to hear it. Our attention is focused on the words of the performer, which constitute the major action of the performance. While the events making up the play are reported to us, they are not recounted as if they happened in the past and at another location, as in traditional messenger speeches wherein a character returns to describe what they have witnessed. Nor are these occurrences presented as simultaneous offstage action. Rather, these incidents are what is happening here at this particular moment in the gallery, so that the model of reported action becomes a means of displaying images and actions live.

In shifting from reporting previous happenings to engendering present occurrences, these verbal images transition from utterances that function as constantives within the fictional world of *The Play* to evocations that are openly performative and serve to instantiate, rather than report, action. The major event in the performance concerns the repeated appearance of the tiger in the gallery. "Is it a frightening terrifying creature in general or specifically a tiger?" A asks of B. "A tiger," B replies, and "the kind that most people are scared of, with the stripes and the tail and everything."<sup>24</sup> Perhaps not a "frightening terrifying creature in general," but certainly a tiger "in general," the image this exchange asks us to imagine is unspecific, a concept rather than a precise character. Most

often in museums, the particularity of the objects and images displayed is paramount; to qualify for exhibition the artifacts must be "unique," "original," or at least "exemplary." Given this culture, the things introduced by the performers of Etchells' play remind us of the ways in which generalized objects have entered the gallery in the past. We might think here of related rhetorical strategies drawn on by conceptual artists during the 1960s and 1970s who employed language as a key medium through which to critique the objectification of art. "Conceptual art offered a bridge between the verbal and the visual," writes curator and activist Lucy Lippard in her celebrated *Six Years: The Dematerialization of the Art Object from 1966 to 1972*.<sup>25</sup> This connection is evident, to take just one example, in text-based artist Joseph Kosuth's *One and Three Chairs* (1965) which associates a wooden seat, framed photograph, and dictionary definition in order to emphasize intellectual concept over physical form. Both Kosuth's work and Etchells' raise questions about art, representation, and language. In bringing together an object, an image, and a written description, it is the latter text which resonates with the things "in general" introduced by *It's moving from I to It--The Play*. These are the relational signs of linguist Ferdinand de Saussure's theory wherein a signifying "auditory image" is habitually linked to a signified "concept."<sup>26</sup> In Etchells' play and beyond it, language constitutes the world and affects how and what we see.

### **Reported Objects**

In many ways, *It's moving from I to It--The Play* is a project concerned with the relations between words and things. Soon, we are told, the "lights flicker again, bringing more things." "What things?" A asks. "Shadows. Landscapes. People. Mysteries. Weather. Furniture. Vehicles. Musical instruments. Scientific equipment."<sup>27</sup> Hearing these objects reported in the gallery, we envisage things encountered elsewhere, though not least in the terrain of painting and visual image making. If the objects introduced by *The Play* are general

concepts based on previous experience, rather than specifically delineated items, so this list of optical effects, figures, panoramas, and utensils constitutes the stock paraphernalia of visual artworks. Seeking to historicize the relationship between image and text, and thinking about the title subjects of his book, *Theatre & the Visual*, as "contingent, historical phenomena," Johnson submits that theatre is "implicated within the same conditions of meaning production as other technologies of visual representation," including visual art, photography, and dreaming.<sup>28</sup> When approaching theatrical images, "part of the 'problem' of the visual," Johnson observes, is that it "seems to belong to other disciplines, including art history, visual studies, or the philosophical sub-discipline of aesthetics."<sup>29</sup> Certainly this prior claiming of visual territory is played out at its most literal via this catalogue of stage content which is also typical of visual arts images--still life objects, portraits, landscapes, and environmental typographies and phenomena--like those displayed in realistic and Neue Sachlichkeit (New Objectivity) styles at Tate Modern. Such objects and settings appear in the images which form the backdrop to *It's moving from I to It--The Play*. They are evident in the shadowed hills of Carrington's *Spanish Landscape with Mountains* (c.1924) and the domestic furnishings, the white bedstead and angled chair, of Procter's *Morning* (1926). Such accouterments appear too via the settee and table that uphold Frampton's portrait of *Marguerite Kelsey* (1928) and the white narcissus that protrudes from Christian Schad's *Self-Portrait* (1927). They are especially notable in the collection of neoclassical objects pictured in Frampton's later *Portrait of a Young Woman* (1935), which includes a cello, several books, a paper scroll, a vase, and a marble plinth.

In its early stages, *It's moving from I to It--The Play* seems bound by the same visual languages as the paintings surrounding it. These visual artworks frame the performance and provide a kind of institutionally sanctioned scenery to its plot. By rendering in text those objects represented in the images at Tate Modern, the previous paragraph undertakes the kind

of critical labor critiqued by philosopher Walter J. Ong in "A Dialectic of Aural and Objective Correlatives" (1958). Ong suggests that the art object, "precisely in so far as it is an 'object', invites being treated with words."<sup>30</sup> As long as we rely on language to express, apprehend, and explore our encounters, critical engagement with these paintings requires their translation into text and the associated relations of power which determine how the visual is understood. The "dialectic of object and word in which the work of art has its being" is of vital concern for Ong who determines that, in the act of analysis, it is possible either to "take the work as an object and attempt in some sort to verbalize it," or "take it as a word and attempt to objectify it, to exploit its likeness to 'things'."<sup>31</sup> In short, evaluation renders objects textual and explications of written works correspondingly treat words as objects. This critical entanglement has implications for *It's moving from I to It--The Play* and its performance in the museum. If we consider the paintings on display as texts and the reported objects articulated by the performers on the basis of Etchells' script as objects, then these narrated objects acquire a certain equivalence, or in Ong's terms correlation, with the preexisting visual artworks. Following Ong, all objects are, then, "in some sense words, and all our words invite manoeuvring as objects" such that we can either "encode the object in words or decode the word into a quasi object."<sup>32</sup> As pseudo objects, those sites and instruments reported in *The Play* rehearse a mode for exhibiting complex and shifting accumulations of images observable across an increasing number of performances devised specifically for museum contexts and including another Tate-based project in which Etchells participates.

**[Figure 2]**

*expo zéro* was presented within *If Tate Modern was Musée de la danse?--a "proposition"* by choreographer and dancer Boris Charmatz tested at Tate Modern, London

from May 15 to 16, 2015 wherein this site, and art museums more broadly, are reimagined through the optic of dance. Within this framework, *expo zéro* constitutes an exhibition without objects in which an invited group of artists, performers, and scholars occupy a sequence of empty galleries and creatively explore throughout opening hours what a museum of dance might look like and contain.<sup>33</sup> The contributors change as the piece is re-performed in different venues but include, in this iteration, Etchells, as well as participatory art theorist Claire Bishop and performer Janez Janša. The project critiques traditions of display centered on the autonomous art object and a sequential development of art historical movements in an attempt to acknowledge and accommodate other systems of knowledge and heritage. Here too, the objects and performances on display are reported rather than being physically present. The first time I visit *expo zéro*, Etchells is talking about a recent performance by acclaimed dance-theatre company Tanztheater Wuppertal Pina Bausch presented at Sadler's Wells Theatre, London, in the previous month. He and Bishop are in the process of populating the gallery with imagined, or rather recalled, objects and events. Just after I enter, Bishop suggests recapping the works they have collaboratively envisaged to make up the fictional collection so far. These include a piece by Berlin-based artist Tino Sehgal; the film from conceptual artist Bas Jan Ader's mixed-media work *I'm Too Sad to Tell You* (1970–71); sculptor Jeppe Hein's moving gallery walls; a photograph of *Shoot* (1971) by Chris Burden--referred to by Etchells as "the one where he's got a hole in his arm from the bullet"; and the image from Bausch's *Auf dem Gebirge hat man ein Geschrei gehört* of someone drowning in earth.

As is also the case with *It's moving from I to It--The Play*, all of the objects and events reported within *expo zéro* seem initially to reference established motifs from across the visual arts. In fact, this continuity is even more explicit in *expo zéro* since all of the works invoked describe existing art objects and the sorts of performance increasingly displayed in Tate

Modern and other international art museums. Within *expo zéro*, Bishop and Etchells are programing these objects in words, and the success of their articulations is reliant, to some degree, on prior knowledge of these existing artworks by those in attendance. These anecdotal recollections evoke not only those specific objects and events reported but also a legacy of theoretical and practical projects which have sought to expand the confines of the art museum as institution. We might think, for example, of art historian André Malraux's "Musée Imaginaire" or "Museum Without Walls" (begun 1935) which envisaged, by photographic means, bringing into association previously unimaginable combinations of objects. As art historian Douglas Crimp summarizes in his related commentary *On the Museum's Ruins* (1993), all "works that we call art, or at least all of them that can be submitted to the process of photographic reproduction, can take their place in the great superoeuvre."<sup>34</sup> In Malraux's visualizations, as in *expo zéro*, the signified works have "lost their properties as *objects*" and become instead expressions of a particular style, in the case of the former, and a particular subject, in the case of the latter: dance. They transition to be, as Malraux suggests, "not 'works' but 'moments' of art."<sup>35</sup> Throughout his project Malraux is interested, Crimp suggests--during his discussion of the "Museum Without Walls"--in the "proliferation of discourses" such momentary expressions could set in motion.<sup>36</sup> Here, as in Bishop and Etchells' work in *expo zéro*, the emphasis is on articulation and accumulation.

Reviewing their reported exhibition, the critic and the artist agree to come back in a short while to see if they have overfilled the space with the artworks they have imaginatively installed and move on into the next empty gallery. Once in situ, Etchells touches the white walls gently and it is clear from the generative strategies of wordplay he employs that he knows how to occupy this space for an extended time frame. He speaks again: "This is the room where we keep all of the sad dances." With this enunciation, Etchells begins rhythmically experimenting with words which evoke a repertoire of dance forms, some

"slippery," some "shivering," some "seductive," some "quiet." All of "Pablo Picasso's dances," he says, are housed here, and "dances for the dead," and those "that have a kind of blue feeling about them." This is where are kept "all of the fertility dances" at a "certain temperature," of course, and "all of the dances that should take place in the dark." "In this room," he says, "we keep all of the fast dances, all the really quick dances, we keep the quick dances in this room--a ghost dances in this room--dance--a ghost--a ghost--dance--dance--a ghost."<sup>37</sup> Visitors are left to imagine the form and movement of these genres and their performers. Here the shared visual languages and motifs employed earlier in *expo zéro*, as well as in *It's moving from I to It--The Play*, and the collocation of object and text performed via their articulation, transition into a less specific frame of reference which requires the audience to look beyond our art world knowledge and to our broader imaginative faculties.

### **Reported Characters**

On my second visit to *expo zéro* the contributors are once again engaged in constructing an imaginary exhibition of artworks but the objects on display are different and described this time by Etchells and Janez Janša (fig. 2). Some, as was the case on the previous day, rearticulate earlier artworks, such as the collection of coins which make up conceptual artist Roman Ondák's *Pocket Money of My Son* (2007); Alberto Giacometti's sculpture which is positioned "just here, kind of like a stiff man walking"; and the steel wheelchair--*Untitled* (1998)--by performance and installation artist Mona Hatoum which has knives for handles. Since it's a dance museum, Etchells suggests, there will be no barrier around the wheelchair so that visitors can move it if we so choose. Following these invocations, the terms broaden with the suggestion that this reported exhibition might also include a trampoline of uncertain origin, "all of the dances from sci-fi movies," and Etchells' brother as he appears drunk, with a cigarette, at 3am. With the introduction of this unfamiliar

figure, the objects and characters which populate *expo zéro* are extended beyond identifiable allusions to artists and works well established in the world of the visual arts. This expansion has implications for the accessibility of the work, which no longer relies primarily on the capacity of the audience to recall the appearance of iconic artworks but our ability to imagine more generally. Tracking this shift from the invocation of known paintings, sculptures, and events to unknown figures both in *expo zéro* and *It's moving from I to It--The Play*, this section will read these pieces together with Welsh artist Bedwyr Williams' recent London-based exhibition *The Gulch* (2016-2017) in order to extend the potential of reported action to issues of characterization.

A broader and more inclusive frame of reference also develops in *It's moving from I to It--The Play* as supplementary characters are reported in addition to the two performers via whose articulations this surplus of figures manifests. Further to the two actors on stage, and the *Self-Portrait* of Christian Schad (1927), Frampton's *Portrait of a Young Woman* (1935) and *Marguerite Kelsey* (1928), which adorn the gallery walls, a host of stock characters begin to crowd the stage, or at least are reported to do so. After a moment of silence which we the audience do not experience, because it is reported rather than enacted, a sequence of animals--a snake, a cat, a horse, a unicorn, a monkey, a donkey, and a spider--follow the tiger and constitute the first category of reported performers to appear in the gallery. Hearing this parade of creatures necessarily reminds us of the capacity animals possess to disrupt well-rehearsed theatrical plans and intervene in established strategies of representation. The undistinguished inclusion of the mythical unicorn in particular highlights again the possibilities of reported action as a mode of display which solves, to some degree, logistical problems of staging. It underlines too the performativity of theatrical language and its relationship not only to image but also to imagination. As soon as they appear, we are told, these animals vanish and a child enters, or is reported to arrive, in yet another invocation of a

theatrical problem, that of the unruly child actor. As with the objects and animals which we are told occupy the gallery earlier in *The Play*, this child is also indeterminate, though allocated a gender via the use of the pronoun "she." This is also the case with the characters who follow her appearance: *the* stranger; *the* host; another stranger; *a* priest; *a* drunkard; *the* detective; *the* butler; *the* gardener; another child; *a* thief; *the* doctor; *the* gravedigger; *the* astronaut; a couple of riot police; *the* saleswoman; *the* radio presenter; *the* student; *the* slave; *the* gallery attendant, and so on.<sup>38</sup> These figures are all characters "in general" rather than specifically delineated individuals with specific names and features.

A feasible cast for a murder mystery play or detective story, the characters narrated within *It's moving from I to It--The Play* remain stereotypes even when introduced with "the" definite article. They are, the performers state, "caricatures" who have "wandered out of their own stories and into this ... mess."<sup>39</sup> From this position of generality, some of the reported characters work to poke fun at the established traditions of display and performance which accompany theatre in the museum. The performers ridicule the hackneyed figure of the detective who moves around in some "default state of clue-gathering to which she subscribes."<sup>40</sup> The gravedigger also invokes a familiar character from Shakespeare's *Hamlet* and makes reference to the--at times--oppressive legacy of theatrical heroes. The mention of a gallery attendant, on the other hand, foregrounds those figures who represent institutional authority in museum settings and evokes a role also critiqued by Etchells and Janša during *expo zéro*. Returning briefly to that context, the performers meditate on why security guards are deemed necessary in the museum but not in the theatre. By questioning why there is no one present in the theatre to stop the audience from touching the actors, they appraise the relative value of art objects and theatre practitioners. Janša asks explicitly what monetary worth a piece of performance art might have to attain in order to qualify for protection and

Etchells jokes that since many dance performances are comparably short the cost to employ an attendant to safeguard the work would be comparatively less than for a visual art object.<sup>41</sup>

In *It's moving from I to It--The Play*, the action of the reported characters also works to critique the established systems and institutional practices of theatres and museums. The figures navigate the gallery and one another, we are told, in complex choreographies. In a stereotypical posture, the gallery attendant sits beside the wall and begins to read a novel, while the "thief enters, looking for but unable to find something of great value to make off with, possibly jewels or a laptop."<sup>42</sup> While the iconic visual works on display are rendered unworthy of the thief's attention, the necessity of traditional theatrical trappings is also called into question. As another stranger is imagined to move around the perimeter of the gallery, staying close to the walls, she encounters a "large pair of curtains whose purpose is pretty much a mystery."<sup>43</sup> *The Play* suggests that the conventional accouterments of the theatre become illegible in the museum, wherein other modes of performance might be possible. When the first stranger arrives, she discovers what "she thinks is a window" and looks out, though both we in the audience and the performers reporting her action "have no idea where she is looking or what she manages to observe."<sup>44</sup> The view through the imagined window is not visible because Etchells doesn't include its vista in his script. Or perhaps its omission leaves space in which we might extend the work of conjuring images we have been doing throughout *The Play*. In this case we are left to freely construct the content of our own "mental image," produced through imagination, fantasy, or dream. The reported characters are also undertaking this task of interpreting imaginary objects, each approaching "what she supposes is another window," or "takes to be an armchair," or "what he thinks might be a sofa."<sup>45</sup> For them too, the referent is uncertain and must be pictured in the mind's eye.

This act of deciphering fictional objects is also evident in the practice of Welsh artist Bedwyr Williams. Amongst the sequence of installations and dioramas which made up his

recent exhibition *The Gulch*, presented at the Barbican Centre, London from September 29, 2016 to January 8, 2017, one section appears as a more self-consciously conventional museum-based show. Invoking historical display practices, such as the use of hessian fabric--a material employed by painters as an alternative to stretched canvas--a series of vitrines collects together an uncanny array of objects, including a spot lit blue spoon accompanied by headphones (fig. 3). Listening to the audio guide which attends this object and is articulated by Williams, visitors hear a narrative about an explosion in a restaurant, including an inventory of lost objects, and are told that the spoon, titled *Spoon 5*, is all that survived the event. In contrast to those objects staged by *It's moving from I to It--The Play* and *expo zéro*, in this exhibit the object is material but its imagined action and functional context are reported. The audio guide sets the scene prior to the detonation, including details of flourishes around place settings, "thumbnail sketches" in tablecloths, and a cloakroom assistant who replaces her jewelry with cloves. We hear also of a "touching the moon" event, wherein diners attempt to suck down that sphere through an open skylight, and the story of the spoon, employed in the daytime to allocate table numbers but taken up at night as a prop by revelers acting lewd gestures. Here, as in the messenger speeches of Greek tragedy, the success of Williams' narrative depends on visitors "capacity to visualize and re-animate" what we hear, on what Rehm calls the "imaginative participation of the audience."<sup>46</sup> As the details accumulate to the point of excess, a bomb goes off in the story, a gag gone wrong, and the reported objects disappear leaving only the spoon. In each case study, descriptions gather with cumulative force to the point where they shatter, leaving only the reality of the gallery.

**[Figure 3]**

### **Flickering Lights**

*It's moving from I to It--The Play* follows a structure similar to Bedwyr Williams' audio guide for *Spoon 5*. Throughout Etchells' script the objects and figures persistently proliferate, as characters are duplicated, doubled, and marked out in their relation: "Another gravedigger. More comical than the first."<sup>47</sup> This continues until, we are told, the gallery is "almost completely full" and "hardly anyone can move."<sup>48</sup> The fictional movement of the imagined characters is restricted in its verbal narration. Groups of protestors and riot police are among the last to be reported in the crowd, and then a fight breaks out. The origin of the conflict, the performers suggest, is not immediately apparent. It may have been provoked accidentally by the drunkard, or via a disagreement between the priest and the newspaper reporter. The possibilities are multiple because the action is not enacted but described. Most likely, though, the performers agree, the commotion begins with the "sudden though perhaps predictable reappearance of the tiger."<sup>49</sup> According to the script, "rumours that the tiger is here or there in the strange crowd that has gathered" perpetuate before the animal returns such that the events happening within the world of *The Play* also begin with anecdotal--or reported--action.<sup>50</sup> And then the characters vanish and before long "the space is empty" again but for the tiger who circles the gallery and begins to speak about different kinds of loneliness, its fears, the audience, contemporary politics, and, tellingly, "the apparent futility of action."<sup>51</sup>

At the height of the accumulation of reported objects and characters, and prior to their mass exodus, the performer who articulates the majority of this gathering pauses and asks "What happens next?" The other replies that there is "going to be a performance" but is immediately reprimanded for not understanding this has "already started."<sup>52</sup> The suggestion is, then, that what we have seen thus far is not immediately discernible as a performance but might appear to be something else; an association, or exhibition, of characters, objects, places, and scenes. What makes *The Play* identifiable as performance, besides its categorical title, is perhaps its sustained attention to the mechanisms of appearance and disappearance so

integral to its structure and to theatre in general. Throughout the performance, the tiger appears and disappears, either as the result of some sort of theatrical effect, or because the light is reported as going off, or because the latter is the means to the former. During one instance of this fading out, the tiger talks about ontology, the "matter of being there and not being there."<sup>53</sup> As I have written elsewhere, performance maintains a "complex relation to 'being there,' to exhibitable qualities and referents of presence."<sup>54</sup> Like museum systems which rely on categorization and the identification of typical attributes and principles--those chronologies of representation critiqued by former Tate Director Nicholas Serota as the "encyclopedic and dictionary functions of the museum"--ontology is also concerned with demarcation and generality.<sup>55</sup> At least since performance theorist Peggy Phelan's foundational account in *Unmarked* (1993), the ontology of performance has been permeated with disappearance, something counter to museums' mission of preservation.

In contrast to the "eternity of display" in which museum environments and the objects they present have traditionally been imagined, all of the materials and actions that materialize within *It's moving from I to It--The Play* fade away.<sup>56</sup> Throughout the narrative, the "flickering of lights" repeatedly, "on off, on off," precedes any appearance, and the reported characters look up to them in anticipation, "as if expecting further action."<sup>57</sup> Particular kinds of flickering temporalities and modes which shift across terrains of the displayed and the performed represent a recurrent trope in the contemporary array of practices moving between theatricality and curatorial practice. In the context of the art museum, a model of performance emerges, I suggest in my recent book, which "flickers between material object and performed enactment" such that the potential of performance as something which goes beyond a "single rhythmic formulation, temporal moment, or structure might begin to be imagined."<sup>58</sup> In the context of *It's moving from I to It--The Play*, objects appear and disappear through spoken performance. We hear of a stone thrown into a lake which "flickers and then the water also

vanishes, leaving nothing--an empty space," and the tiger is also presented as a "special kind of intermittent tiger," an irregular and discontinuous character which is simultaneously displayed and performed within the space of the museum.<sup>59</sup> The performers of Etchells' play wonder if this "coming and going" is merely a theatrical gimmick but determine instead that this sort of back and forth motion is integral to the conjuring of objects and characters within the performance.<sup>60</sup> Directly acknowledging the theatrical tropes which structure *The Play*, the performers' dialogue draws attention to its capacity to display unexpected configurations of objects that are complex to stage in the gallery. Most people, the performers tell us, are unlikely to see a tiger in a museum, "except perhaps when they're in this kind of flickering environment" wherein artistic and institutional conventions are being challenged.<sup>61</sup>

Tracking this sort of spasmodic flickering to another example of an art museum-based performance which employs strategies of reported action, *Public Collection Tate Modern* by artists Alexandra Pirici and Manuel Pelmuş also uses intermittency as a means to evoke particular artworks and installations. Performed in Tate Modern, this time from June 17 to July 3, 2016, the piece was presented as part of the inauguration of the new Switch House building which incorporates increased provision for an expanded range of art forms, including installation and live art. It involves a group of performers situated within the gallery who translate well-known visual artworks from the collection of Tate and other high-profile international art museums into the terms of performance. While I am watching, a performer dressed casually in dark clothing sits on the concrete floor of the Tate Modern Tanks, large, circular galleries dedicated to live work and other immersive environments and projects. Resting on his elbows and raising his legs, I recognize that he is shaping his body to resemble the form of a pipe, or rather surrealist artist René Magritte's representational critique *La trahison des images (Ceci n'est pas une pipe)* (1929). Moments later the image transitions, flickering into a new form. The performer rises and joins hands with four other

players to create a reenactment of Henri Matisse's iconic painting *La Danse* (1910), then the formation shifts again and Kazimir Malevich's *Black Circle* (1915) appears (fig. 4).

**[Figure 4]**

Within *Public Collection Tate Modern*, canonical artworks are reported *in action* rather than, as in the case of the other examples, through speech. There is a certain self-congratulatory pleasure in watching these stagings and identifying the image or sculpture which the performance embodies. The physical rendering of Magritte's seminal painting--itself an astute commentary on visual representation and the correspondence between text and image--and Malevich's figurative critique are notably paradigmatic in their layering of representational play. Most compelling, however, is the acting out of a work which requires the performers to adopt a different mode of conveyance and, in a return to language, provide a spoken instruction. In order to communicate British artist Martin Creed's *Work No. 227: The lights going on and off* (2000)--a piece from Tate's Collection wherein an existing gallery space is lit and then darkened at five second intervals--visitors must, following the direction of the performer responsible for restaging this piece, close and reopen our eyes in adherence with the prescribed timings of the invoked composition. Standing in the gallery and blinking slowly, I am transported to the dark, empty room of Creed's installation and appreciate something of the challenge to established conventions of viewing art this project developed. After undertaking this action, I suspect that this work might also be the referent of the flickering in Etchells' *It's moving from I to It--The Play*. Creed's practice of titling his works numerically reflects a refusal to accord one form of making more status than another.<sup>62</sup> This critique of the predominance of material forms is evident too in Pirici and Pelmuş' project

and their reenacting of the "permanent" collection as a "public" endeavor. The capacity to reimagine materiality, as well as visuality, is a central function of reported action.

### **Reported Images**

As well as in the gallery, experiences in the theatre, Dominic Johnson reminds us, are "often characterized by memorable situations of looking" but what we see is determined by "where we look from, how we look, and why we look away."<sup>63</sup> In the context of the art museum, rhetorical strategies of reported action offer a means through which to challenge established exhibitory biases and contest frameworks which control the sorts of performance that can take place in these sites. By using this device to bring profuse collections of reported objects, characters, and events into the museum, the performances reviewed in this article--*It's moving from I to It--The Play* by Tim Etchells; *expo zéro*, initiated by Boris Charmatz; Bedwyr Williams' installation *Spoon 5*; and Alexandra Pirici and Manuel Pelmuş' *Public Collection Tate Modern*--reveal an experimental mode of display practice founded in a classic theatrical and rhetorical technique. By staging sequences and arrangements of imagined images, these works extend the materials and phenomena that are possible to exhibit in museum contexts. They also eliminate many of the logistical challenges of staging performance in museum settings and thereby support the institutional accommodation of live art practices. Hearing successions of objects and actions reported in the gallery, we picture things encountered elsewhere, general concepts attached to the words spoken by performers. In this way, an intricate exchange emerges between visual artworks elaborated through words on the one hand, and objects and images constructed in language on the other, which enables an institutional reframing of the relative status of image and text, and of verbal images as art.

Within *expo zéro*, objects are installed in the gallery via their recollection in the terms of those who speak in that space, and the success of the exhibition relies on visitors' capacity

to recognize and imaginatively reconstruct the iconic artworks invoked. This is also the case with Pirici and Pelmuş' *Public Collection Tate Modern*. Both of these pieces give attention to the discursive practices which surround our encounters with art and determine how the visual is viewed, understood, and critiqued. Art historical literacy determines the ways in which an audience member can engage with the objects recalled which are unlikely to be affecting without prior knowledge of their visual art referents. In *It's moving from I to It--The Play* many of the depicted objects also make up the familiar, though less specifically referenced, stock of still life and landscape paintings, until the theatrical fiction of the empty space for performance emerges as a recurrent trope and makes possible the verbal installation of objects and images which extend beyond identifiable allusions to artists and works well established in the world of the visual arts. Connected to the mechanisms of appearance and disappearance explored throughout *It's moving from I to It--The Play*, the persistent motif of the empty space reveals a significant correlation between the convention of the ostensibly "neutral" museum gallery, or empty stage, and intersections between museums and the theatre.<sup>64</sup> This theatrical trope, and its associated potential for inscription, makes space for the abundance of verbal images increasingly constructed through performances in art museums.

It is in this broadening out to a more inclusive range of experiences, characters, scenes, and objects that reported action might offer a more accessible mode of display for visitors less versed in the histories and movements of visual arts practice. The plethora of reported events and characters which stage actions in critique of established traditions of both theatre and museum practice reveal the immense capacity of the verbal to generate images. In his writing about "theatre images" performance theorist Joe Kelleher states that when he uses that term he is not defining it as the "fixed contents of a stage picture--if such contents could ever be considered fixed, or indeed 'contents'--but as a sort of impression (it may already be fading or in flight, while still smarting from the blow) taken from what the spectator sees and

hears on stage."<sup>65</sup> These images, and those instigated by reported action in the museum, are not rendered solely in visual expressions but also through sound--what is said and what the audience hears. Kelleher reminds us of philosopher Jean-Luc Nancy's definition of the art image as something that is specifically not the object or thing it represents, and of literary theorist Maurice Blanchot's emphasis on the "formless materiality" of textual images.<sup>66</sup> The potential of amorphous verbal images is taken up by contemporary performance makers in their use of reported action in the museum. In response to, or a play on, the historical focus on visual perception characteristic across art institutions, the use of this narrative technique allows an excess of reported actions, objects, characters, and images into the gallery.

Explicating the visual power of speech, theatre education theorist Michael Fleming suggests that the "effect of the technique of reported action is partly aesthetic because actions are presented in a more oblique and distanced way."<sup>67</sup> In museum contexts, the aesthetic qualities of reported action become particularly acute and an effective means to conjure, organize, and effortlessly uninstall surpluses of visual images. While revaluing collective actions of storytelling and artworks constituted in the flicker between the ephemerality of performance and the oft-cited permanence of the object, these case study examples also seem to foreground the instability of the images they produce. The disappearing tiger, so we are told by the performers of *It's moving from I to It--The Play*, brings with it our most persistent fears, including references to the "fallible body, which you don't like to look at" and "that image you don't like to have: of yourself gone out from this life and become an object."<sup>68</sup> Invoking the eventual transition of the body out of life and into the world of objects, *The Play* turns at its end to political urgencies, to the "rise of right-wing politics in developed world democracies" and "attacks on immigrants," to the devaluing of welfare state, and to climate change, until the audience is again "left looking at an empty space."<sup>69</sup>

When performed in museums, reported action takes the visual aspects of those settings to a certain extremity. In this context, the verbal images constructed through this rhetorical device draw into the gallery actions and events otherwise impossible for the museum to contain, and augment the amount of content such institutions might practically house. The form of reported action happening in museums differs to established models of that narrative device wherein the recounted action is depicted as happening either prior to the events performed on stage or simultaneously but in another location. Rather, this effusion of verbal images is presented within the case study examples as that to which we are given to attend during the present moment in the gallery. Reported action, Rush Rehm writes, has the "strongest impact" when the performers "serve as the medium" through which the audience create a cacophony of "visual richness" such that "language and imagination do the work that modern theatre and film have surrendered to technical wizardry, graphic visuals, and special effects."<sup>70</sup> Through the evasion of complex technological pyrotechnics, and by shifting responsibility for the aesthetic rendering of visual images away from the artist or curator and onto audience members and gallery visitors, strategies of reported action speak not only about what can feasibly be staged in art institutions but also to the growing emphasis on experiential display practices and participatory techniques in museum contexts. In this way, reported action tells us something about how images communicate in contemporary museums and in performance and present a new and innovative mode of display founded in the theatre.

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<sup>1</sup> Tim Etchells, *It's moving from I to It--The Play*, in *It's moving from I to It*, ed. Pieter Vermeortel et al. (London: FormContent and Milan: Mousse Publishing, 2014), 165.

<sup>2</sup> Nicholas Ridout, *Stage Fright, Animals, and Other Theatrical Problems* (Cambridge: Cambridge University Press, 2006).

<sup>3</sup> P. E. Easterling, "Form and Performance," in *The Cambridge Companion to Greek Tragedy* (Cambridge: Cambridge University Press, 1997), 154.

<sup>4</sup> Liz Wells, "Curatorial Strategy as Critical Intervention: The Genesis of Facing East," in *Issues in Curating Contemporary Art and Performance*, ed. Judith Rugg and Michèle Sedgwick (Bristol: Intellect, 2007), 29.

<sup>5</sup> Paul O'Neill, "The Curatorial Turn: From Practice to Discourse," in *Issues in Curating Contemporary Art and Performance*, ed. Judith Rugg and Michèle Sedgwick (Bristol: Intellect, 2007), 25.

<sup>6</sup> O'Neill, "The Curatorial Turn: From Practice to Discourse," 25.

<sup>7</sup> Dominic Johnson, *Theatre & the Visual* (Houndmills: Palgrave Macmillan, 2012), 18.

<sup>8</sup> High profile examples include *Out of Actions: Between Performance and the Object, 1949–1979* at the Museum of Contemporary Art (MOCA) in Los Angeles in 1998; the *A Short History of Performance* series at the Whitechapel Gallery in London from 2002 to 2006; *Marina Abramović: Seven Easy Pieces* at the Solomon R. Guggenheim Museum, New York, in 2005; *Marina Abramović Presents...* at the Whitworth Art Gallery, Manchester, in 2009; *Marina Abramović: The Artist Is Present* at the Museum of Modern Art (MoMA), New York in 2010; and *A Bigger Splash: Painting after Performance* at Tate Modern in 2012.

<sup>9</sup> This is the argument developed in my recent book *Theatre, Exhibition, and Curation: Displayed & Performed* (Routledge, 2016) wherein I articulate an emerging field of arts practice distinct from but related to increasing curatorial provision for "live" performance.

<sup>10</sup> Easterling, "Form and Performance," 154-5.

<sup>11</sup> Michael Fleming, *The Art Of Drama Teaching* (London and New York: Routledge, 2012 [1997]), 151.

<sup>12</sup> J. Hillis Miller, "Narrative," in *Critical Terms for Literary Study*, ed. Frank Lentricchia and Thomas McLaughlin (Chicago: University of Chicago Press, 2010), 73-4. My thanks to *Theatre Journal* co-editor Jennifer Parker-Starbuck for suggesting this point of reference.

<sup>13</sup> Elaine Showalter, "Representing Ophelia: Women, Madness, and Responsibilities of Feminist Criticism," in *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman (New York: Methuen, 1985), 84. I am grateful to Liz Schafer for a lively conversation during the preparation of this essay and her recommendation of this chapter.

<sup>14</sup> Ibid.

<sup>15</sup> It is relevant here to reference recent related projects taking place outside London which have explored exchanges between visual art objects and reported actions via the memories of gallery visitors. Examples include Simon Pope's *Gallery Space Recall*, presented at Chapter Arts Centre, Cardiff in 2006, which invited attendees to remember and describe a journey through a familiar gallery space; and *Works to Know by Heart: An Imagined Museum*, held at Tate Liverpool from 2015-16, which asked visitors to commit to memory major post-war artworks held in the collections of the Centre Pompidou, Tate and MMK Museum für Moderne Kunst Frankfurt am Main in advance of their imagined disappearance. The latter culminated in the event *2053: A Living Museum* wherein visitors, rather than curators or artists, took the place of objects and reported their forms. I am thankful to my readers for prompting me to make this and other connections to associated rhetorical strategies.

<sup>16</sup> Rush Rehm, *Understanding Greek Tragic Theatre* (London and New York: Routledge, 2016), 70.

<sup>17</sup> Rehm, *Understanding Greek Tragic Theatre*, 70.

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- <sup>18</sup> For further information about Etchells' contribution to the project see <http://timetchells.com/projects/its-moving-from-i-to-it/>
- <sup>19</sup> *It's moving from I to It--The Play* was also performed at Spike Island in Bristol; Eastside Projects in Birmingham; David Roberts Art Foundation in London; and as part of *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* in Amsterdam in 2014.
- <sup>20</sup> Etchells, *It's moving from I to It--The Play*, 168.
- <sup>21</sup> Matthew Gale, "Realisms" (Room 10), Poetry & Dream Collection Display, Level 2, Tate Modern, London, 30 January 2014.
- <sup>22</sup> Johnson, *Theatre & the Visual*, 1.
- <sup>23</sup> Etchells, *It's moving from I to It--The Play*, 166-7.
- <sup>24</sup> *Ibid.*, 165.
- <sup>25</sup> Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley: University of California Press, 1997 [1973]), x.
- <sup>26</sup> Ferdinand de Saussure, "A Course in General Linguistics," in *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (Maiden, MA and Oxford: Blackwell, 1998), 76.
- <sup>27</sup> Etchells, *It's moving from I to It--The Play*, 167.
- <sup>28</sup> Johnson, *Theatre & the Visual*, 21.
- <sup>29</sup> *Ibid.*
- <sup>30</sup> Walter J. Ong, "A Dialectic of Aural and Objective Correlatives" (1958), in *20<sup>th</sup> Century Literary Criticism: A Reader*, ed. David Lodge (London and New York: Longman, 1972), 507.
- <sup>31</sup> Ong, "A Dialectic of Aural and Objective Correlatives," 507.
- <sup>32</sup> *Ibid.*
- <sup>33</sup> For further information about *expo zéro* see <http://www.tate.org.uk/whats-on/tate-modern/performance-and-music/expo-zero>
- <sup>34</sup> Douglas Crimp, *On the Museum's Ruins* (Cambridge, Mass.: MIT Press, 1993), 56.
- <sup>35</sup> André Malraux, "Museum Without Walls" (begun 1935), in *The Voices of Silence* (Princeton: Princeton University Press, 1978 [1953]), 44 and 46.
- <sup>36</sup> Crimp, *On the Museum's Ruins*, 58.
- <sup>37</sup> Tim Etchells in Boris Charmatz, *expo zéro*, presented within *If Tate Modern was Musée de la danse*, Tate Modern, London, 15 May 2015.
- <sup>38</sup> Etchells, *It's moving from I to It--The Play*, 170-4.
- <sup>39</sup> *Ibid.*, 175.
- <sup>40</sup> *Ibid.*, 172.
- <sup>41</sup> Tim Etchells and Janez Janša in Boris Charmatz, *expo zéro*, presented within *If Tate Modern was Musée de la danse*, Tate Modern, London, 16 May 2015.
- <sup>42</sup> Etchells, *It's moving from I to It--The Play*, 173-4.
- <sup>43</sup> Etchells, *It's moving from I to It--The Play*, 172.
- <sup>44</sup> *Ibid.*, 171.
- <sup>45</sup> *Ibid.*, 171-3.
- <sup>46</sup> Rehm, *Understanding Greek Tragic Theatre*, 71.
- <sup>47</sup> Etchells, *It's moving from I to It--The Play*, 174.
- <sup>48</sup> *Ibid.*
- <sup>49</sup> *Ibid.*, 177.
- <sup>50</sup> *Ibid.*
- <sup>51</sup> *Ibid.*
- <sup>52</sup> *Ibid.*, 175.
- <sup>53</sup> *Ibid.*, 179.

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- <sup>54</sup> Georgina Guy, *Theatre, Exhibition and Curation: Displayed & Performed* (London and New York: Routledge, 2016), 174.
- <sup>55</sup> Nicholas Serota, *Experience or Interpretation: The Dilemma of Museums of Modern Art* (London: Thames and Hudson Ltd., 2013 [1996]), 42.
- <sup>56</sup> Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, Expanded Edition (Berkeley: University of California Press, 1999 [1976]), 15.
- <sup>57</sup> Etchells, *It's moving from I to It--The Play*, 182.
- <sup>58</sup> Guy, *Theatre, Exhibition and Curation: Displayed & Performed*, 183.
- <sup>59</sup> Etchells, *It's moving from I to It--The Play*, 168-9.
- <sup>60</sup> Ibid., 169.
- <sup>61</sup> Ibid., 165.
- <sup>62</sup> Helen Delaney, "Martin Creed, *Work No. 227: The lights going on and off*, 2000," <http://www.tate.org.uk/art/artworks/creed-work-no-227-the-lights-going-on-and-off-t13868> [Accessed December 22, 2016]
- <sup>63</sup> Johnson, *Theatre & the Visual*, 1.
- <sup>64</sup> Guy, *Theatre, Exhibition and Curation: Displayed & Performed*, 15.
- <sup>65</sup> Joe Kelleher, *The Illuminated Theatre: Studies on the Suffering of Images* (London and New York: Routledge, 2015), 5.
- <sup>66</sup> Kelleher, *The Illuminated Theatre: Studies on the Suffering of Images*, 6.
- <sup>67</sup> Fleming, *The Art Of Drama Teaching*, 148.
- <sup>68</sup> Etchells, *It's moving from I to It--The Play*, 169.
- <sup>69</sup> Ibid., 182 and 165-6.
- <sup>70</sup> Rehm, *Understanding Greek Tragic Theatre*, 70-1.