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## To Live in Repetition: Performance, Memory and Trauma

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

applications but also their internal tensions and limitations. It is an attempt to focus on the shape of the arising discourse on performance art and repetition as well as to find among its concepts, the ones that seem to carry the greatest potential for research and critical interpretation.

## **Re-practices in Performance Art – Documentation, Remediation and Networked Distribution**

Ewa Wójtowicz

Performance art does not operate in isolation from the broader circulation of the networked culture. Just like any other media, the documentation of performance can be dispersed throughout the network: to be remixed or recontextualised or become the component of a mashup. The documentation of performance events in the reality of the contemporary network culture does not play a subordinate role to the event as such, since the distributive network not only disseminates information about the event, but also generates a discourse. Analysed examples include the forms of creative activity such as re-enactment, looping online video performance or intervention in the real-time documentation. There are also the new possibilities of artistic expression that come with the persona of a “code performer”. The examples of artists’ approaches include: Constant Dullaart, Ryan Trecartin, and Gazira Babeli and duos, as Eva and Franco Mattes or MTAA. The theoretical framework is based on the theory remix by Eduardo Navas, and the notion of “culture as a screenplay” introduced by Nicolas Bourriaud. It is important to apply it not only to a remediated performance understood as a work of art. Also, the continuous creation of an online identity – both in the world of the Second Life, as well as through social networking platforms – is an ongoing performance in front of potentially global audience. Re-practices within contemporary art rely on the appropriation of historical events and their continuation, which allows for the creation of a third reality of some sort. This third reality becomes a common one, within which – paradoxically – constant change is a sign of the need for preservation. As a result, the documentation material is open, being part of a game with an ever-changing system of references.

## **To Live in Repetition: Performance, Memory and Trauma**

Katarzyna Bojarska

The article “To Live in Repetition: Performance, Memory and Trauma” offers a reflection on the psychoanalytical concept of repetition and its role in the understanding of the functions of traumatic memory and performance. The author offers the concept that performance can be understood not so much as a separate medium but as a very way of living through history and experiencing historical events towards the end of modernism. Thus performance seems to be most of all the means and not the aim of the artistic operation, while what is being produced (and remains), the material work itself, is not considered mere documentation. In such a context, performance emerges as a threshold genre, where the past becomes present in order to soon become past, this time however, necessarily shifted and dislocated by the very gesture of repetition and remaking. The author analyses the work of Miron Białoszewski in his war-time memories as a performance of sorts which is based on the dynamics of repetition and reenactment: the subject of the interpretation is not only the written aspect of the memoir, but also gestures towards the process preceding the writing, such as the author’s oral performances, his “talking” as well as recording and last but not least, the oral reenactment of the book in the Polish Radio studio.