

ENCOUNTERS WITH THE LIVE ART DOCUMENT: A MANUAL

A series of instructions for archivists of the future

The Parasite:

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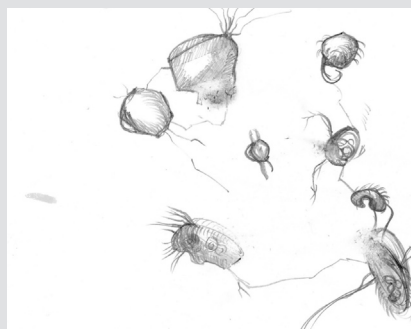
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Montreal, Quebec



<http://encounterswithdocuments.blogspot.com>

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Dear archivist of the future:

I invite you to replay these instructions on the following pages. They are fairly simple and straightforward.

Some of the following instructions may pose challenges that are beyond the scope of your abilities or resources. All I ask is that you try to emulate these instructions as closely as possible. I realize that emulation and migration of the artist's intention is difficult, at best. In fact, in the process of replay, we might discover that it is an impossible objective. The archivist's (like the curator's, conservationist's and audiences') interpretation of the instructions will shift the artist's intentions. The constraints of actualizing these instructions will become evident. Creative choices will be made.

The point is to actualize each instruction to activate a past event enacted by The Parasite on March 3, 2007. In order to do this it is necessary to fold the past into a movement towards futurity. This is generally what is attempted when documents of events are conserved and archived. However, the encounter with the document is so easily overlooked in the process.

The goal is to evoke the memory of an event through the encounter with duration and time. This duration is bleeding through these pages. Water leaks through the arms of this manual as it did melting through one of my eighteen arms holding a stack of ice. Water is potentially falling onto the surface of a wooden dock or cement floor. Water has already fallen onto the floor and you have mopped it up.

The intention of this manual is to provoke memory and make event-full.

The Parasite

The parasite moves irrationally, unpredictably through relational-site-specific zonesduration. It records what and while it experiences. It is an apperceptive feedback loop. It anticipates its future, manifesting its past through a reflection on what it will become. It generates para-sites and para-temps through networked relations (on and offline). The parasite is manifested by and through the relations of 9 artists. This collaborative and multi-plicit initiative and memory, creates the is an infestation of multi-~~eo-creation~~the (un-)stable archive by artists, curators, conservationists and gallery participants through different zones of relation. These zones may be~~The symptoms may still be~~ imperceptible, that is forgotten, or not represented-representable in language or metaphor through traditional semiotic and literary descriptive means. They are created re-vitalized through the visitors' sensational encounter through a relation of mutualism. The symbiotic generation of memories through unstable and migrating documents is keymaintains to the parasite's livelihood.

The parasite it prone-reproduces to-by generating viral encounters with its trace documents-of events. It never looks back in nostalgic fear of loss: it multiplies in the memory of what it will become,retrospect-of-the-event. It feeds off of its host to in-transduce the future. The passing of viral infection inflames a foreign memory that then becomes part of the host. By intransduction we mean that the encounter with the document must be acknowledged as a creative act that affectively alters (translates) its futurity. The participant is the interceptor that may perceive and create this feeding and transfer. Or this feeding just might be imperceptible, not quite understood- but felt through haptic experiences.

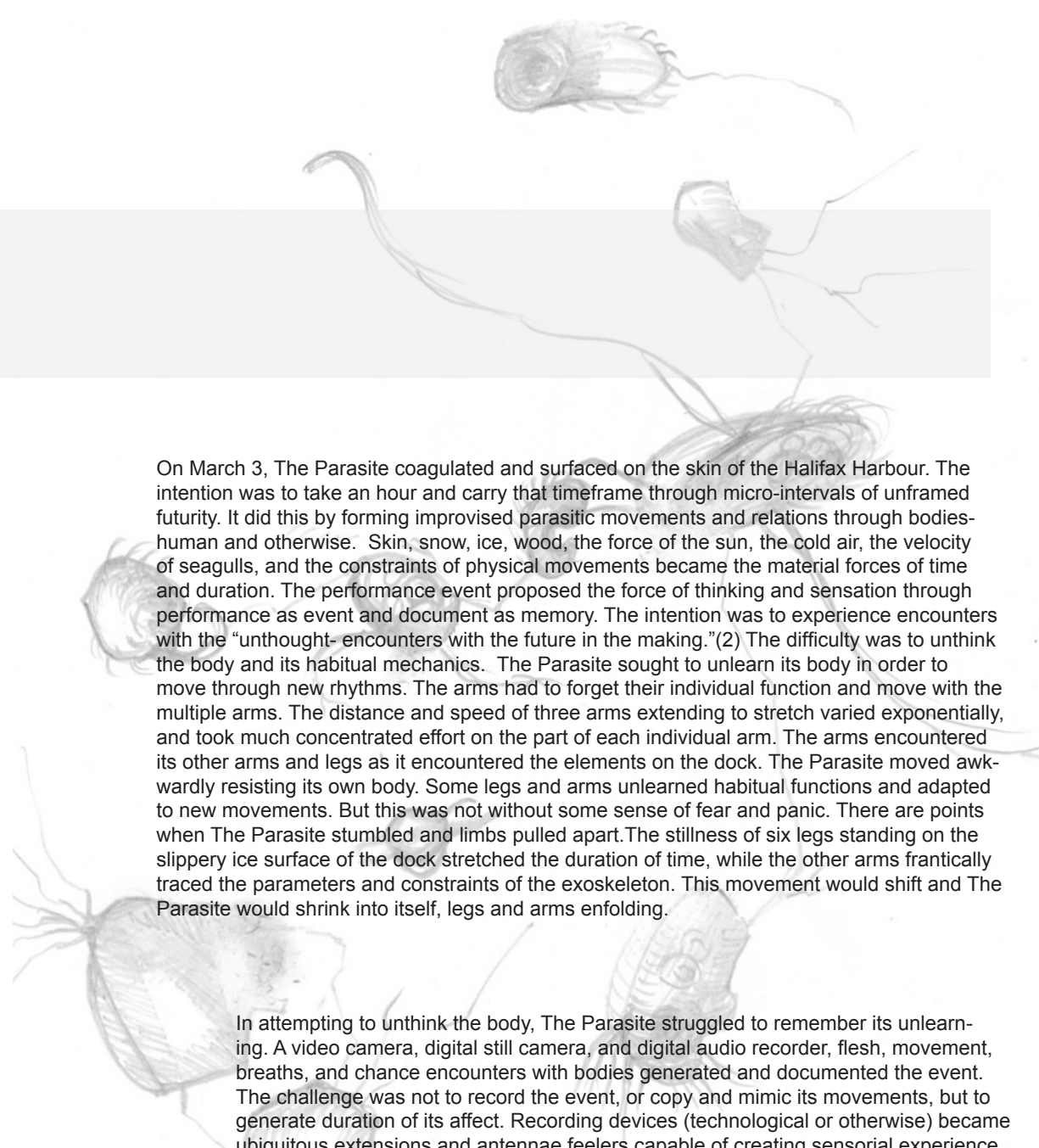
The parasite is an experiment. It/we/i-I-I-I-I-I-I-I-I-I seek to problematize the encounter with the document of performance through fra-dividuated haptic encounters. The gallery, as a cultural archival database, becomes a relation moving towards unstable futurity.

The Parasite

The Parasite, as manifested in its current incarnation, came together by chance through the auspices of The Nova Scotia College of Art and Design. An interest in the threshold of performance and documentation drew nine bodies to a singular event that continues to unfold. Upon meeting, eighteen legs and arms agreed to forgo the researcher-subject relation for a collaborative pseudonym and an artistic process. It was agreed that TomElliotMelanieLowe-JoshuaSchwebelRubyKatoAttwoodCamMatamorosSuzanneCainesRajeePanaJejishergill-ChristopherWattTagnyDuff was, practically speaking, too long a name to remember, and that The Parasite would suffice.

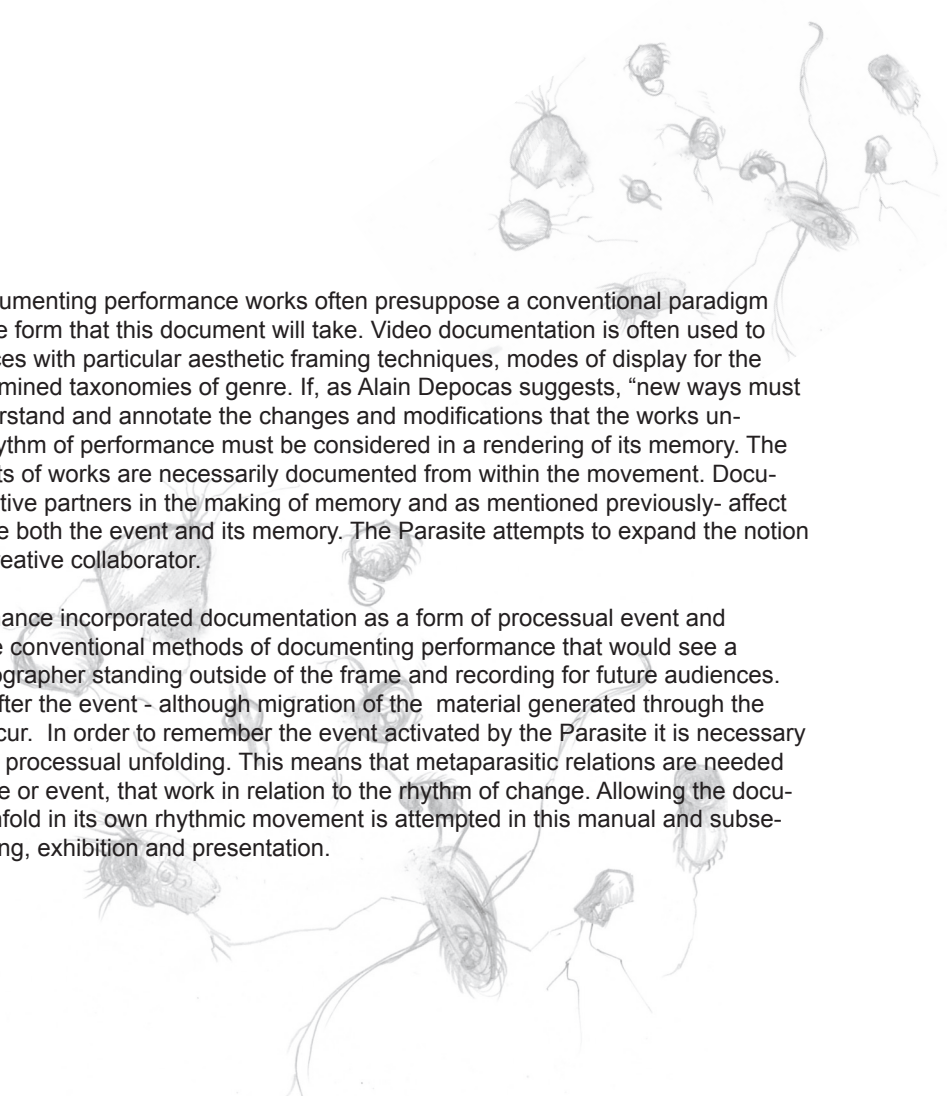
The point was to create an open-ended grouping that would manifest bodies of work that would not be accredited to one artist, researcher, subject, or educator, as is usually the parameter for a workshop or performance event. Nor would these categories of stature be evoked. The structure of the event assumed that “the field of emergence is not presocial. It is open-endedly social. It is a sociability in a manner “prior to” the separating out of individuals and the identifiable groups that they end up boxing themselves into (positions in gridlock).” (1)

Becoming open-endedly social is not as easy as one might think. One of the arms is legally obliged to follow specific parameters that assume a predetermined sociability when conducting and documenting case study research with living human or animal subjects. Summary protocol forms in the Humanities, Arts and Sciences delineate the subject as removed from the researcher. The subject is perceived as the object of performance, and the researcher is considered the documenter of such an event. Documentation of performance practice may also follow this convention assuming a subject and classifying it as the author. The Parasite assumes co-authorship of eighteen legs that become one in order to sidestep the subject-research dichotomy, and invites the proliferation of materials and ideas in the public domain. But even this is a compromise of sorts. The Parasite moves through and with metabolisms exchanging nutrients and contagions; such movements cannot be attributed or valued as belonging to an entity, but rather as being in relation to entities. It is from this field of complexity that The Parasite attempts to navigate.



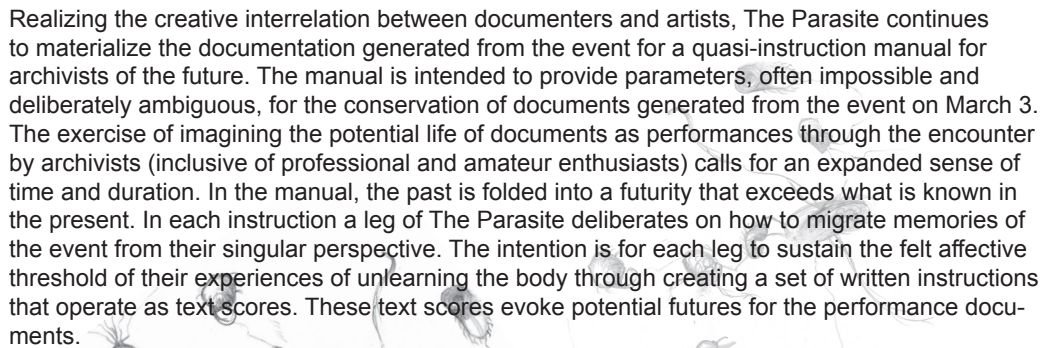
On March 3, The Parasite coagulated and surfaced on the skin of the Halifax Harbour. The intention was to take an hour and carry that timeframe through micro-intervals of unframed futurity. It did this by forming improvised parasitic movements and relations through bodies-human and otherwise. Skin, snow, ice, wood, the force of the sun, the cold air, the velocity of seagulls, and the constraints of physical movements became the material forces of time and duration. The performance event proposed the force of thinking and sensation through performance as event and document as memory. The intention was to experience encounters with the “unthought- encounters with the future in the making.”(2) The difficulty was to unthink the body and its habitual mechanics. The Parasite sought to unlearn its body in order to move through new rhythms. The arms had to forget their individual function and move with the multiple arms. The distance and speed of three arms extending to stretch varied exponentially, and took much concentrated effort on the part of each individual arm. The arms encountered its other arms and legs as it encountered the elements on the dock. The Parasite moved awkwardly resisting its own body. Some legs and arms unlearned habitual functions and adapted to new movements. But this was not without some sense of fear and panic. There are points when The Parasite stumbled and limbs pulled apart. The stillness of six legs standing on the slippery ice surface of the dock stretched the duration of time, while the other arms frantically traced the parameters and constraints of the exoskeleton. This movement would shift and The Parasite would shrink into itself, legs and arms enfolding.

In attempting to unthink the body, The Parasite struggled to remember its unlearning. A video camera, digital still camera, and digital audio recorder, flesh, movement, breaths, and chance encounters with bodies generated and documented the event. The challenge was not to record the event, or copy and mimic its movements, but to generate duration of its affect. Recording devices (technological or otherwise) became ubiquitous extensions and antennae feelers capable of creating sensorial experience and memory. Sensations and movements are retained for future recall, propelling The Parasite to move through futurity. The movement of most of the documents and memory are imperceptible; many of these memories are embedded in breath, conversation and the snapshot from a tourist's camera that will never be seen.



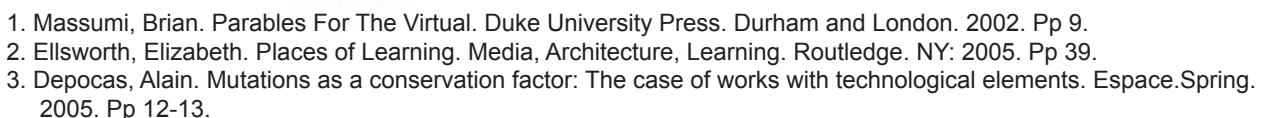
Current modes of documenting performance works often presuppose a conventional paradigm that predetermines the form that this document will take. Video documentation is often used to document performances with particular aesthetic framing techniques, modes of display for the footage, and predetermined taxonomies of genre. If, as Alain Depocas suggests, “new ways must be developed to understand and annotate the changes and modifications that the works undergo,”(3) then the rhythm of performance must be considered in a rendering of its memory. The processual movements of works are necessarily documented from within the movement. Documenters become creative partners in the making of memory and as mentioned previously- affect the eventfulness of the both the event and its memory. The Parasite attempts to expand the notion of documenter as a creative collaborator.

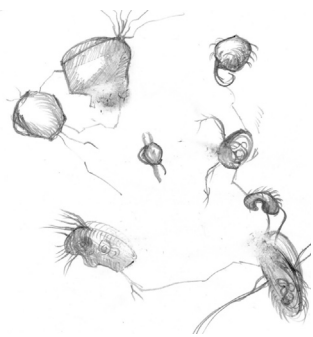
The one-hour performance incorporated documentation as a form of processual event and memory. It did not use conventional methods of documenting performance that would see a photographer or videographer standing outside of the frame and recording for future audiences. Nor was it compiled after the event - although migration of the material generated through the event continues to occur. In order to remember the event activated by the Parasite it is necessary to work from within its processual unfolding. This means that metaparasitic relations are needed within the performance or event, that work in relation to the rhythm of change. Allowing the document or memory to unfold in its own rhythmic movement is attempted in this manual and subsequent forms of archiving, exhibition and presentation.



Realizing the creative interrelation between documenters and artists, The Parasite continues to materialize the documentation generated from the event for a quasi-instruction manual for archivists of the future. The manual is intended to provide parameters, often impossible and deliberately ambiguous, for the conservation of documents generated from the event on March 3. The exercise of imagining the potential life of documents as performances through the encounter by archivists (inclusive of professional and amateur enthusiasts) calls for an expanded sense of time and duration. In the manual, the past is folded into a futurity that exceeds what is known in the present. In each instruction a leg of The Parasite deliberates on how to migrate memories of the event from their singular perspective. The intention is for each leg to sustain the felt affective threshold of their experiences of unlearning the body through creating a set of written instructions that operate as text scores. These text scores evoke potential futures for the performance documents.

To migrate memories illustrated in the following pages The Parasite worked with digital platforms on the World Wide Web. Blogger is the main platform used to contemplate how documents might be migrated through time. YouTube and File Den are used to post QuickTime video clips, digital stills and audio files created during the event. The Parasite wrote, and continues to write, numerous texts and comments exploring the problematic of remembering through documents on a blog (www.encounterswithdocuments.blogspot.com). Each one of The Parasite's limbs is sensitive to different thresholds of liveness, as can be seen in the following texts. The documents have spurred new performances and generated new documents that migrate from the blog to other digital and social networks on and offline. These networks are enfolded and unfold through the making of this manual.

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1. Massumi, Brian. *Parables For The Virtual*. Duke University Press. Durham and London. 2002. Pp 9.
 2. Ellsworth, Elizabeth. *Places of Learning*. Media, Architecture, Learning. Routledge. NY: 2005. Pp 39.
 3. Depocas, Alain. *Mutations as a conservation factor: The case of works with technological elements*. Espace.Spring. 2005. Pp 12-13.



PARASITE 9
CHRISTOPHER WATT





Dear Archivist of the Future:

My participation in the Parasite performance of March 3rd 2007 will endure through the viewer's perception. Actions of mine will be re-created in the spectators understanding of the work; the viewer will construct the documentation.

Dear Viewer/Participant:

Please examine the provided photos and foresee yourself through the following steps.

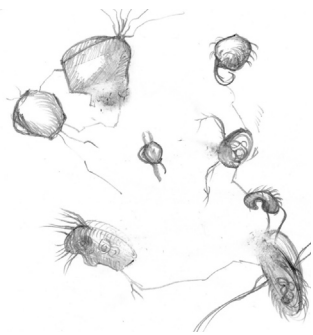
Please follow numbered photographs with each exercise:

1. Approach dock
2. Walk down the ladder to your left.
3. Step down until feet are two steps above ocean level.
4. Stay in standing position for ten minutes.

The photographs indicate the space but have no visual references of a performance. Documentation of the performance is created through a viewer's theoretical reenactment. Understanding is created through the viewer's visualization; continually creating the confirmation of a performance.

On March 3rd the Parasite performance gave me the idea of climbing down the ladder to explore unconventional areas of the dock. This idea is the ephemeral material. It is explained through language but documented by the viewers' knowledge. Once the viewer can imagine the piece the idea has carried on another existence- it has been documented. These photos and text exist as a work sheet; an exercise in constructing a document.





PARASITE 6
SUZANNE CAINES



1



6



11



2



7



12



3



8



13



4



9



14



5



10



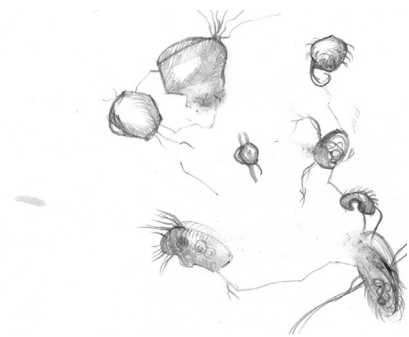
15

DEAR FUTURE ARCHIVIST

In order to help with the archiving of this performance event, I went back to the sites where I collected snow and took photos. These photos can be used in a number of different ways.

First Option: They can be used as a reference to re-create the performance event. The snow piles would be created in the exact same locations and positions as shown in each photograph. I have numbered them in order of how I collected the snow. I have also given an alternative options if there is no snow in the area when the performance is to be re-constructed. In this option the archivist can purchase stuffing from a fabric store to re-create a snow-like sculpture. These sculptures should be placed in the same location and position as in the photos. The sculptures will also need to have sand or pebbles placed on it, so they look like the ones in the photos.

Second Option: These photos could be shown in a gallery space and presented as a collection to reference this event. I would like them to be shown on a computer with a row of small scale photos next to a large image. The large image would be the image that has been clicked on in the row next to it. It could be presented using a Photoshop format where the audience could click the row on the left hand side of the computer if they wanted to view another image. In the rest of the gallery space snow sculptures using stuffing and sand will be constructed. These snow piles will be created using the gallery walls and found objects to create a similar feel to the original photos. The audience would be able to compare the constructed sculptures from the performance and the real photos.



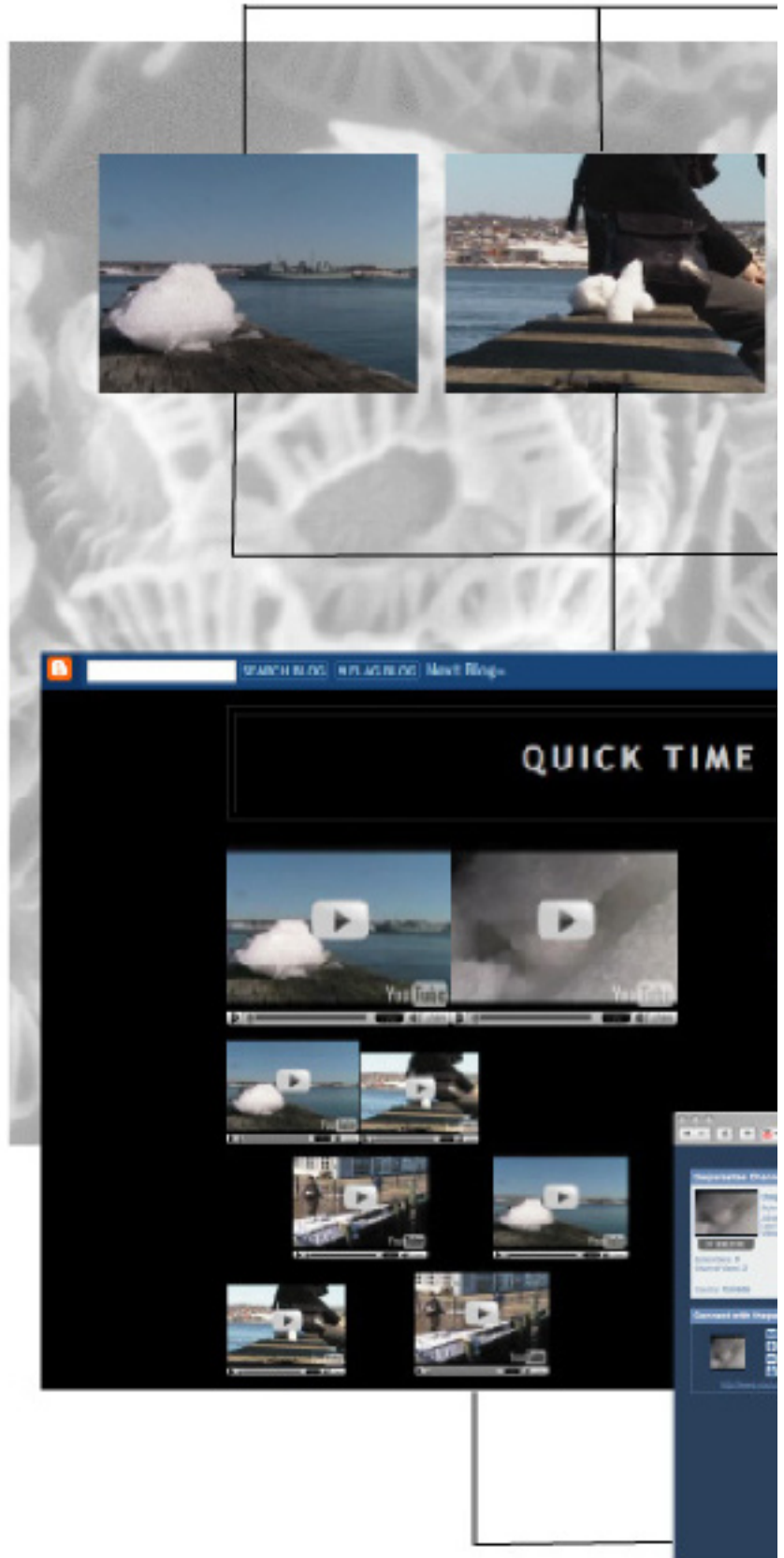
PARASITE 5
TAGNY DUFF

Instructions for the archivist of the future:

Quick Time Memory

A series of QuickTime videos taken during the performance event (March 3, 2007)

This series of QuickTime videos is to be migrated through multiple forms through duration of time. The first evolution of video is to be archived online via Blogger (<http://quicktimememory.blogspot.com>) and You Tube (<http://www.youtube.com/theparasites.com>) as of March 16, 2007. The series is to be saved for unlimited access and reproduction by the public domain until the two networked entities upgrade to such an extent that the HTML code becomes obsolete. For all research purposes and public exhibition of these works, it is recommended that viewers access the blogs (and add comments) via wireless or land line internet connections found in cafes, private homes, public institutions, etc. Printing a take-away card with the blog address for the curious audience/visitor is ideal for the dissemination of the video archives. Before the inevitable extinction of the online archive and QuickTime video format codex, migration to Beta tape and DVD with original codex is recommended. When video is no longer conserved on tape and a more stable of form of storage is invented, then all the video clips may be migrated to the new media. The most important aspect of the work is to emulate, as closely as possible the scale, speed, sound and resolution quality of the QuickTime video. However, changes that occur through migration of forms are not detrimental to the work.



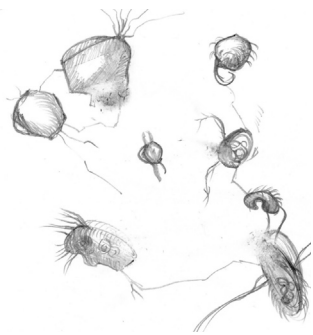


With the continuous change in conservation methods of new media and performance works it is conceivable that there will be a major shift in the role of the archivist and artist. The creative problem-solving talents required for solving current issues of migration of form, concept and media may mean that archivists will no longer mimic and conserve the authenticity of art. The distinct and separate set of expertise and roles currently performed by artist and conservationist may no longer be the norm in the near future.

If this is the case, then the QuickTime video is to be migrated through changing forms indefinitely until biotechnologies may be safely used to activate artistic works in the cellular memory of human bodies. It is conceivable that this integration of art and science may take a duration of time that exceeds the current temporal frame of the Gregorian calendar.

For the conservation of this work, the Emilia Huxley Virus is the desired archival medium. Currently (as of 2007), the Emilia Huxley Virus 86 is thought to potentially extend the life of its host, the marine algae called Emilia Huxley that bloom on the oceans surface absorb carbon dioxide from the earth's atmosphere. The virus seems to postpone cell death through the production of ceramide, and to control climate through the production of a gas called Dimethyl Sulphite, helping clouds to form. The transduction of digital algorithms conserved from the QuickTime videos with the genetic coding from the 86 Virus may be created in the form of a vaccine or an oral pill. Testing for such an archive must not pose a threat of harm to living beings. Upon inoculation or ingestion, humans may be able to experience the sensation of feeling and smelling cold winter ocean air, hearing the sound of waves and seagulls and feeling time passing.

This archive of the future may prove particularly evocative when experienced in the region of Halifax where the event took place- a region that may have changed substantially with global climate change. These instructions are based on speculative prediction. If these conditions are not and cannot be actualized, then the work is to dissolve and deteriorate into obsolescence.



PARASITE 8
JOSHUA SCHWEBEL




To the archivist of the future:

My contribution to the event and its documentation took place in the form of a series of NOW bulletins placed in locations around the central performance site to absorb the snow, mud and salt for different durations. These pieces of paper typically used to alert people to the present are now soaked in the stuff of The Parasite. They are irreplaceable, since they contain residue from weather conditions, passersby, running water - situations which would be impossible to reproduce. They must be archived in order from the longest soaking time to the shortest. This can be deduced by following the written notes on the back side of each and proceeding in reverse order. Their material presence is essential to retaining the memory of the event. Since The Parasite's activation at the workshop, my work has continued to multiply. This multiplication was the movement that I incepted from the beginning, this is proper to the piece.

I now present you with the three forms of the work to date:

The paper present: As an artist, I have no idea how to archivally preserve coloured bond paper with laser ink and handwritten pen, salt, snow, grass-stains, etc. Right now I have them in a black garbage bag in my studio. They have dried out, so the garbage bag keeps them dry and keeps the sun from bleaching them. Nothing can be placed on them, because they will crush and lose their contour. They cannot be photocopied, scanned or migrated. They must be kept as close to their current state as possible.

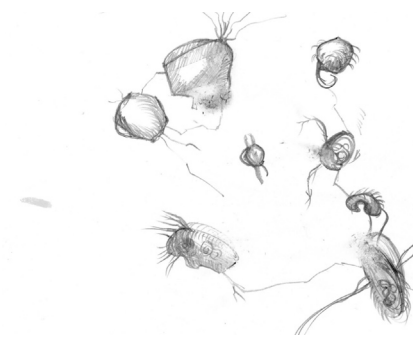


Future growth: After the event, I retained several Now Bulletins that were unused during the event. These can be used for the future. Should the work be displayed, I would like these to be used to chart the duration of the exhibition. In this case, one "original" must be used as a template from which to photocopy more future bulletins. One "future" bulletin will be mounted for each day of the exhibition in an archival ziplock filled with snow (this will melt, so it is only important that it once was snow). Each day of the exhibition a member of the gallery staff will puncture a pin-prick in the bottom of a bag. The water will leak out that day, and for the remainder of the exhibition the condensation in the bag will produce mold. This mold will chart the age of the event/document. At the end of the exhibition, these are to be digitally photographed and then the originals are to be disposed of. Please see the note at the bottom as to instructions for the digital photos.

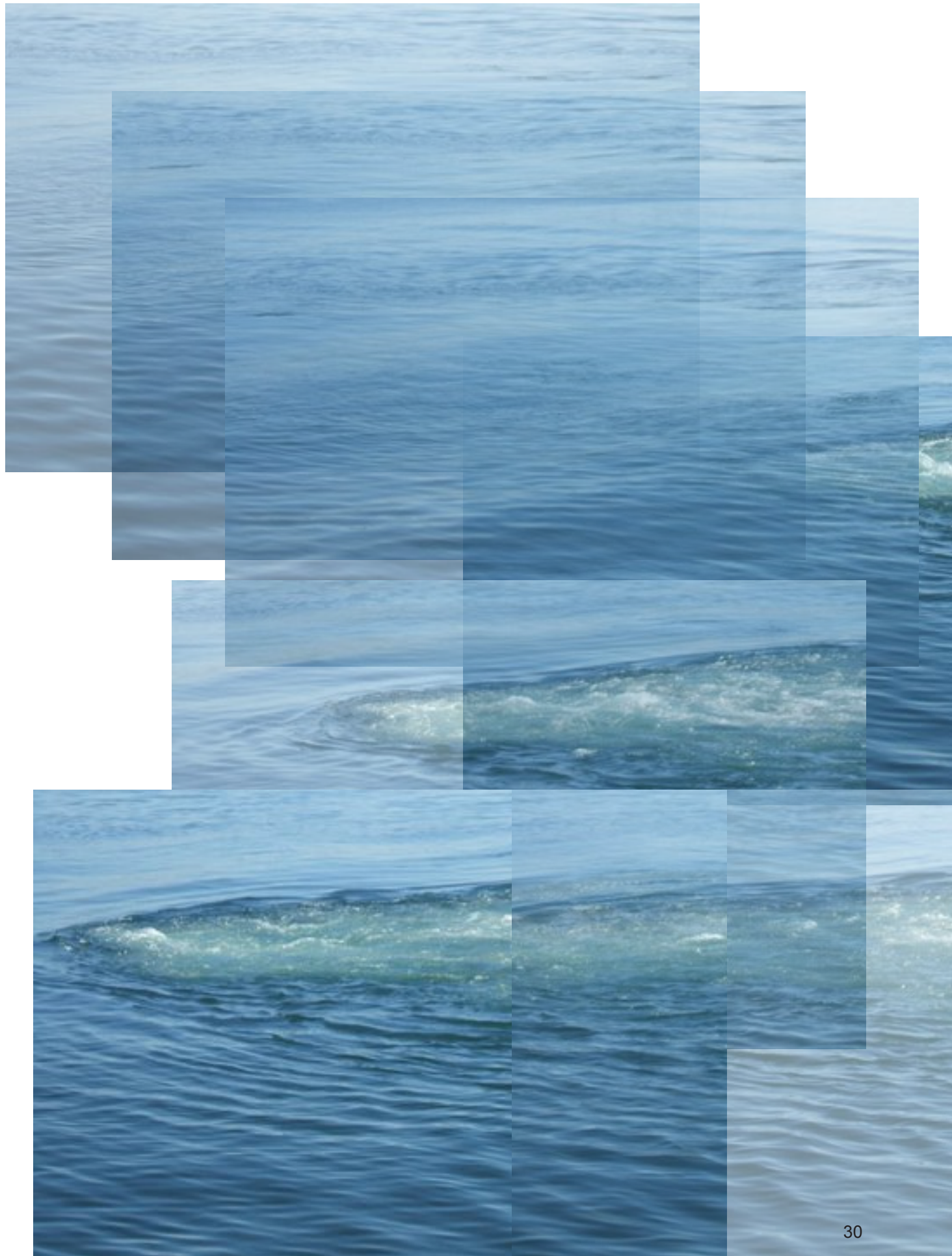
Digital freeze-frame: I have also scanned some of the work. These exist as jpeg images. These jpegs are currently on my computer and are files that are commonly accessible image files as of 2007. These files are to be maintained as digital files, transferred to cd, dvd or other mediums, but are not meant to be exhibited as printed images - I do not intend them to exist in paper-form, only as digital information or pixelated projections.

Archivist of the future: This is a work that continues to multiply. I will maintain the paper and digital forms of the work in my personal estate. As a living artist, you may consult me to direct you in preserving the work. I will use a highly accurate and specific method to choose which form to privilege in which situation. All three forms should be maintained as stated above. In the event of the work being remounted after my death or after I lose interest, I would like you to consult a medium, a psychic, or a ouija board, who (or which) will direct you on my behalf.





PARASITE 7
MELANIE LOWE



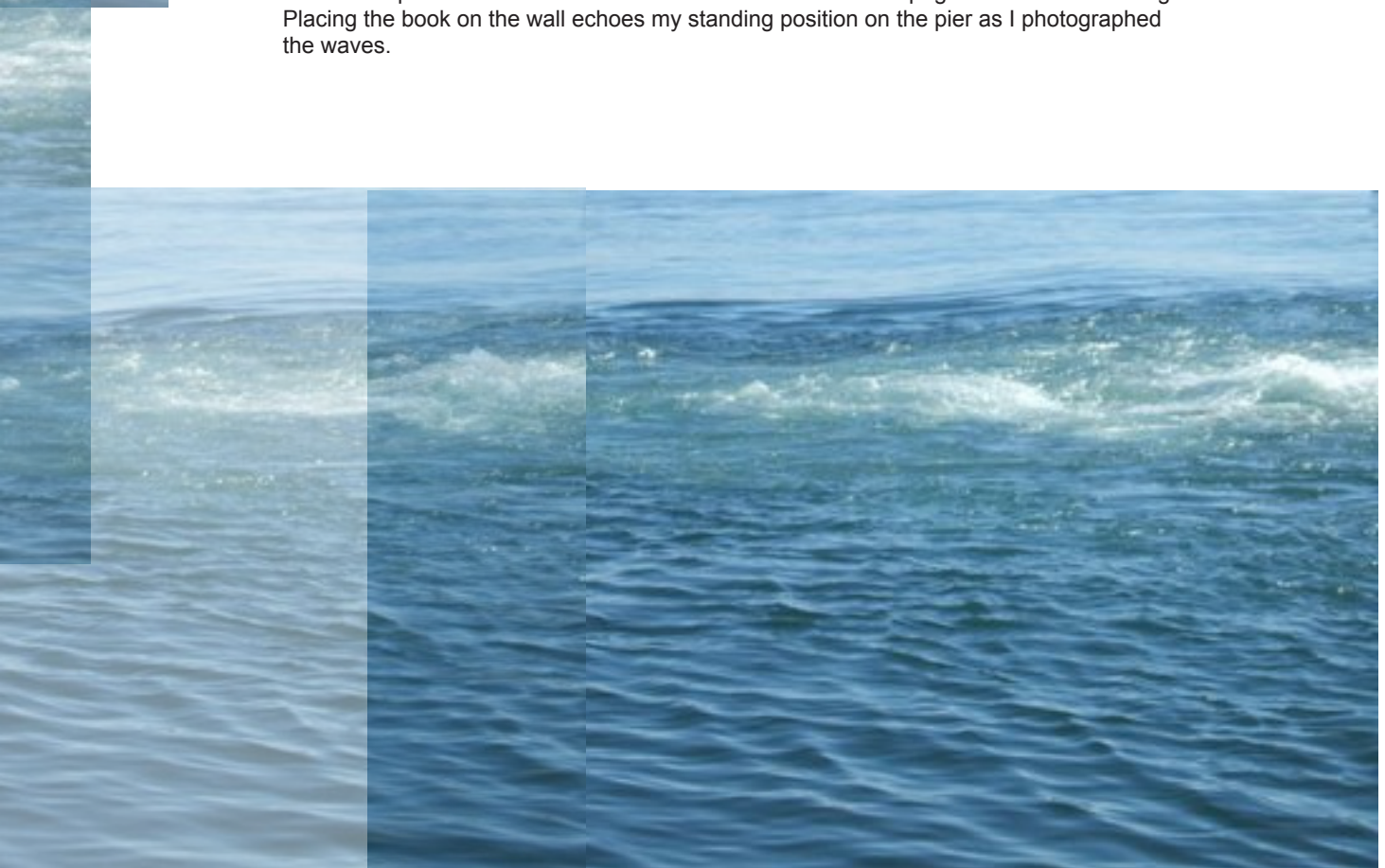


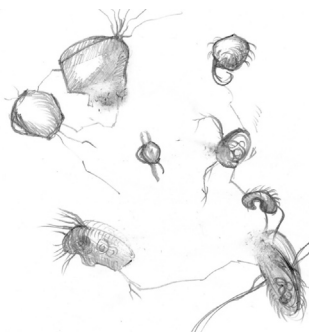
Instructions for the archivist of the future:

Still Moving

To document the performance event that took place on Saturday, March 3, 2007, I chose to photograph the waves of the Halifax harbour from the pier before and after a ferryboat arrived with passengers. This project changes for me every time I look at the images, as I reflect on my memory of the performance. I find the metaphor of the waves intriguing as a visual interpretation of the connection and community of all those engaged in the performance. One effects and affects the other: inter-dependence grows between them. My intention was to include the images just before and just after the ferry arrived...the anticipation and the aftermath. There is a pause between the 'before' images and the 'after' images of when the ferry actually entered my viewpoint. I consciously chose not to photograph those few moments.

My request to the archivists of the near future would be that these images be conserved as Tiff files and viewed in a looped animated sequence projected on a white wall. I would like the viewer to encounter these images at a large-scale. But how long will the current technology exist? If, in the distant future, the digital images cannot be viewed due to advancements in technology, my request for conservation would also be to have these images produced as archival large-scale prints. These would be bound together in a book format and placed on the wall so that the viewer must turn the page to see the next image. Placing the book on the wall echoes my standing position on the pier as I photographed the waves.



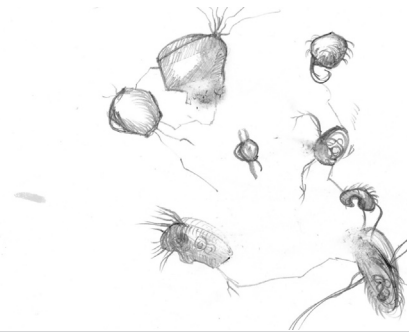


PARASITE 7
RAJEE PANA JEJISHERGILL



To the archivist of the future:

The event will have to take place outside; there has to be more than one person, 2 or more, perhaps. One person (or a few) must sit on the ground and rub their hands for a duration of time, preferably an hour. The other person (people) will give them snow or ice. The performer(s) will then rub the snow or ice for a duration of time, alternating between rubbing their hands and rubbing the snow on their arm(s). Bumps will then form on their arm(s), and then they will take photos. The performance can be done again. Those who gave snow will rub their hands, and those who rubbed their hands, will give snow. The snow or ice should be small, the size of a snowball. They can, if they want, store the snow in the freezer, so they can perform during a different season. If they perform during spring or summer, the snow will melt quicker, so they should rub the snow or ice harder. They can use any snow, if they'd like. If the archivists live close to the ocean, it would be nice if they used snow that was close to the ocean or a harbour. If snow isn't available 20 years from now, the archivist(s) can collect rain water and freeze it in a zip lock bag- enough to make a good size of ice, and they can use that to perform.



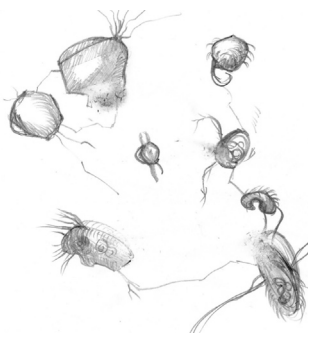
PARASITE 1
TOM ELLIOT

As someone that works with recordings, I feel that my proper place is neither here nor there. I am drawn toward working with recordings in part because I tend to feel that they provide at least something like a stable, if ridiculously limited, reference from which I may consider an event. By stable, I mean that the experience of viewing and / or listening to a recording more than once gives me the feeling that the patterns that comprise the recording have remained the same while I get to be the one that cannot help but change.

I often give up a bit of my ability to perceive an event I am directly involved in so that I may consider the frame of a recording device. I am then thinking of what the event will seem like while observing from a possible future. I don't feel that I did this very well during The Parasite's performance. I think I trusted that whatever happened would be alright, and was then disappointed at how little the recordings held of what I remembered. I wish I had filtered my memories through the recording machine.

The source recordings for these sketches are in the mp3 format and were gathered using a hand-held recorder. They don't sound very good. There is a lot of information missing that I can still remember. Some of the sounds were re-recorded by myself a few hours after the original performance. I re-enacted things that I had observed other performers doing, and tried to follow Chris's text score for as long as I could. The sketches are a mixture of documentation of the actual performance and re-enacted sounds. Nothing is quite as it was, just so you know. The sketches themselves are 16-bit stereo AIFF files; they have also been saved as an audio CDR. I have recompressed the sketches for distribution as mp3 files, but as this has meant a further loss of information, I wouldn't recommend they be preserved in this way.

The sketches aren't meant to exist in a particular space. I also often listen to audio recordings using headphones. In this way I get to ignore a world of relevant variables. They may be transmitted over radio, Internet (here, the mp3 files are probably most suitable) or lent in the CDR format. If the AIFF or audio CD files need to be re-encoded in the future to be heard, please try to do this in a lossless format, and keep in mind that I'm probably laughing a bit at the idea.



PARASITE 2
RUBY KATO ATTWOOD



Dear Archivist of the Future: I made a phone call every 15 minutes for the duration of the performance and described what I saw. I performed in relation to other members of The Parasite. Based on this and other aspects of the performance, I developed multiple forms of documentation to express a feeling of multiplying and dividing through duration. Attempts to correlate spoken word and vision with a focus on time, led to a longer term investigation of imagining and remembering the performance. Please read the descriptions carefully and follow the directions to the best of your ability. It is not necessary to show all forms of documentation simultaneously, separately or in groups. The archivist may select which form to activate and is encouraged to consider their choice as part of the work. The archivist is encouraged to contact the artist to access future forms of documentation and to discuss installation details. Sincerely, Ruby.

DESCRIPTION: The Phone Call is a poem read aloud on a cell phone answering machine. The Phone Call is a process performance piece designed to be changed, edited and migrated. The idea of multiplying and dividing through duration is investigated by allowing people to listen and creatively respond to multiple versions of the poem, which is itself a morphing response to The Parasite's performance. The idea is to remember, generate and sustain conversations between spoken word and vision; The Parasite will have been collaborating with the audience of the future.

DIRECTION: The artist wishes to be contacted and involved with the installation of this work on a show by show basis: metheparasite@yahoo.com. Please use a medium to communicate with the artist from the grave and/or another dimension if post humous shows occur.

DESCRIPTION: Synchronicity is a small plastic atomizer bottle filled with melted snow collected from the performance site on March 3rd, 2007. Synchronicity is an art product which has mystical and/or paranormal significance which is presented as a "cosmeceutical" product. Potential for the work to be translated, sustained and generated in the future, is held within this special, archived snow/water, and must be activated by archivists and audiences of the future. Synchronicity's active ingredients are designed to generate synchronistic movement between the Parasite and the audience, expanding the artist's experience of connection and of separation, as a "parasite of the parasite". Synchronicity is magically connected to the parasite and is remotely and spiritually maintained by the artist. It is meant to set a stage for the audience, imbuing their interaction with an element of The Parasite's performance.

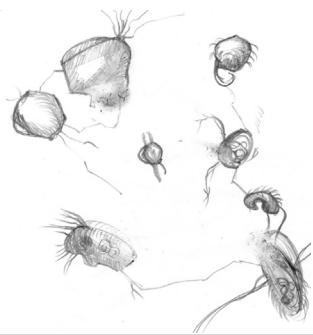
DIRECTION: Please place lettering on the wall: "Reverse your memory with Synchronicity". In front of the lettering, install a small shelf for product display. Beside the shelf, install a place for the accompanying brochure. Monitor use with a surveillance camera and return footage to artist for spiritual maintenance. Preserve Synchronicity in its original packaging as an artefact and adhere to all instructions in the brochure, including the fine print. Please document audience interaction with a surveillance camera.



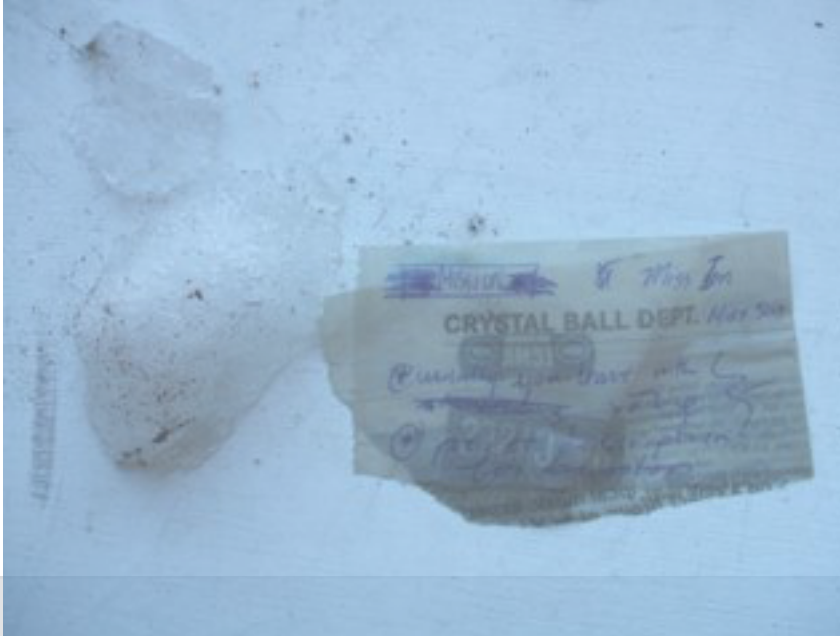
DESCRIPTION: Recurrence/Collection is a digital slideshow diptych and video clips relating personal Parasite performances. Recurrence/Collection critically investigates the memory of archival practice, how archival practices are seen through duration. The digital slideshows display the result of repeated movement on the Parasite performance site, and the collection of snow. The video clips mainly address this subject by using water and snow as morphing 'lenses', through which familiar and unidentifiable objects can be seen or unseen, are anchored or released.

DIRECTION: The audience of the future should access Recurrence/Collection on the web: <http://metheparasite.blogspot.com/>. The artist will migrate the slideshows to DVD for viewing in public space if the internet or software supporting the slideshows disappears. The work may be migrated by the archivist if necessary, but should be freely copied and distributed to the audience, or shown in a public space. Stills from the DVD or single photos from the slideshows may be printed and shown in a gallery in conjunction with the web address, or direction to access public showing of the work. The artist reserves the right to migrate and edit the images and videos at anytime.





PARASITE 3
CAM MATAMOROS





I was collecting things from the environment and things that observers willingly gave me as proof that they were there. (also, i asked people with cameras to take pictures of the performance, but didn't observe whether they did or not.) I wanted to document the sense of taste/digestion through found objects. I interpreted the sense of taste as being related more to a process by which one makes choices than what is perceived by the tongue. I digested the objects by bringing them into the body of the performance, into our parasitic organism and more specifically into the folds of my own body as the stomach of our parasite. Things I collected myself (not from other people) were always collected from the right-hand side. If you are retracing my steps, you know that if you are headed towards or away from the pier, you will find the matching elements on your right-hand-side. I stuffed things in my pockets, i tried to some extent to maintain some chronological order for my own choices, but in the end everything was piled together, in layers with snow as a digestive element, seeping into each item, soaking it and breaking it down, mixing trace elements from each into every item.



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