ABSENT | PRESENT

MONTSERRAT COLLEGE OF ART

KATE GILMORE

ZSUZSANNA SZEGEDI

ABSENT | PRESENT

Curated by Leonie Bradbury

MONTSERRAT GALLERY

January 25 – March 30, 2013

In the process of developing *Absent | Present* the trajectory of my thinking changed dramatically. The initial premise for the exhibition was an examination of each artist's body in relation to her work. Kate Gilmore, who plays such a central role in most of her pieces, is the ever-present protagonist, while Szegedi is mostly absent, shimmering in

LEFT TO RIGHT
Kate Gilmore
Between a Hard Place, 2008
Standing Here, 2010
Blood from a Stone, 2009

and out of the picture frame like a blurry shadow.

I am fascinated with the manner in which these artists redefine the role video plays within their complex practice, acting as both document and work of art, which formed my entry point into the work. My subsequent in depth investigation and thinking through of their process revealed to me a much bigger concept namely that of the artwork as network, which became the thematic content of this essay.

Multiplicities:
Artwork as Network

BY LEONIE BRADBURY

Customized and consumer-driven, our experiences are, more than ever, taking place on digital, public interfaces. Virtual platforms such as Facebook, YouTube, Instagram and Vimeo have created a dimension where the content we share and receive exists in multiple places simultaneously. Within the context of this mediated existence, the complex artistic practices of Kate Gilmore and Zsuzsanna Szegedi redefine what constitutes a 'work of art.' Their videos function as autonomous works of art, instead of serving as mere evidence of a performance. The use of the 'copy' as medium overturns traditional binaries of the primary and secondary aspects of a work of art and its video counterpart. In the works by Gilmore and Szegedi, video is one part in a distributed network of separate, yet related, sites; spread across multiple temporal and physical localities that together comprise the work of art.

The multi-dimensional, multi-locational assemblages of these artists are essentially rhizomatic, each piece continuing to grow and present itself in different forms, yet remaining connected to a previous incarnation. This distribution of the work of art across multiple sites happens physically, interpretively, and subjectively. The non-centered art object is no longer time or location specific, and in each of its iterations the response to the work shifts. The sequential and rhizomatic nature of each piece allow for multiple, non-hierarchical entry points, redefining the traditional, one-to-one relationship between object and subject, artwork and viewer.

The Non-Centered Object

My first encounter with Gilmore and Szegedi was through digital representations of artistic actions. In the 2010 Whitney Biennial, Gilmore's performative video *Standing Here*, 2010, was displayed on a monitor next to the sheetrock structure where the artist's performance had taken place. Later that month, I watched a video of an interactive collective drawing project on Szegedi's Vimeo channel. In both instances, I wondered, where is the art located? Is Gilmore's art the monitor mounted to the Whitney's gallery wall? The sheetrock structure that stood near it? Or in the performance? Is Szegedi's art present in the online video? The drawing it documented? Or in the performative events of the drawing's creation and destruction?

The role of video in these works is the key to these inquiries. Video is typically considered as either documentation or as an independent work of video art. In the case of most performance art, video functions as a secondary source, evidence of an action taking place. For Gilmore and Szegedi, the video is overtly framed as the primary art form rather than playing a supporting or documentary role. The artists generate a performance or drawing, which they record with either digital or stop motion photography, and present the footage within a gallery setting as works of art.

Both artists insist that the video is not simply a document of an 'original' work of art or event, but rather is both copy and original. A point emphasized by the fact that Gilmore's performances are only experienced by audiences through video, and Szegedi's performance events, although interactive, are mainly encountered through the animations in the gallery and online. For these artists performances are made to be experienced in mediatized form. In *Liveness: Performance in a Mediatized Culture*, 2008, Phillip Auslander argues," all performance modes, live or mediatized, are now equal: none is perceived as auratic or authentic; the live performance is just one more reproduction of a given text or one more reproducible text."[1] Is the video, as Auslander suggests, equal to the live event and are they both originals? Or is there an undeniable primacy to the live, performed moment and original objects?

Gilmore's practice exists at the intersection of sculpture, performance and video. The single-channel video *Between A Hard Place*, 2008, begins with a close-up of a woman in a black dress, against a solid, grey background; her back turned toward the viewer. The piece is shot with a fixed camera, in a single take, and as it zooms in the

viewer can only see the midsection of the figure. She puts on a pair of black gloves and begins to punch the grey wall in front of her. Her actions are difficult and painful. As the video progresses, the artist creates a pathway through a series of sheetrock walls with her fists, elbows and bright yellow high-heeled pumps, which echo the yellow of the sheetrock paper as it is slowly revealed. The sound of the destruction of the walls and her labored breathing is recorded 'live' with the visual action. The performance – and thus the video – ends when the artist breaks through the last panel of sheetrock.

The directness of the camera's fixed point of view suggests a televised 'live action' and intentionally courts the illusion of video as a transparent

medium. While the artist's actions are mediated through video, they may be perceived as 'live' in tenor. However, 'liveness' implies an audience, which in the case of Kate Gilmore, is not present at the time of the performance. Gilmore does not perform with spectators; the audience experiences her performances exclusively in recorded form – a process dubbed by Rosalind Krauss nearly four decades ago as "performance-for-the-monitor."[2]

While Gilmore's work is most commonly

described as performative video or site-specific video installation, she identifies herself as a sculptor.[3] This identification initially seems contrary to the video work, though gradually through critical viewing, becomes apparent as an important framework for consideration. Gilmore's pieces involve a multi-phase process, including the building of a 'set' and the performance of her loosely prescribed, but not scripted, set of actions, which are repeated until the self-imposed task is complete. For example, *Buster*, 2011, ends once the artist has destroyed each paint-filled ceramic vase.

As a result of the performance, the supporting structure is transformed from a formal presentation of arranged vases, to a site of destruction, marked by the actions of the artist's body. Gilmore insists that the structure in its newly transformed state functions as an autonomous sculpture. In presenting the stage as a work of art, she challenges performance scholar Peggy Phelans' notion of a performance's "tracelessness" by not only saving the remnants of the performance, but by honoring them as contingent, yet autonomous works of art after the fact.

Gilmore's claim challenges the constructed hierarchy of art forms, and problematizes whether to identify her work as sculpture, video or performance. Perhaps Gilmore's performance is not a performance at all, but a tool used to create a sculpture. For Phelan, "performance honors the idea that a limited number of people within a specific time and space frame can have an experience of value, that leaves no visible trace afterward."[4] Gilmore is invested in the opposite impulse, by expanding her viewership and having both three-dimensional objects and the video, which evidences the event, and becomes, or already is, a work of art in its own right. In doing so, she challenges our definitions of action-based work, as well as, assumptions of where the art takes place.

Gilmore views her video as a form of sculpture, exhibiting the video recording of the performance alongside the sculptural outcome. She states, "It [the video] is an extension of the performance and the installation that happens in my work. Video is a way to show the action that happens within the installations, but it is constructed in a way that considers its formal and aesthetic elements in relation to the piece, the character, and the environment in which it is exhibited."[5]

But what of the instances when the video is exhibited without its sculptural companion, a common practice in exhibiting Gilmore's work? *Blood from a Stone*, 2009, for example, was created for the Brooklyn Museum of Art and involved the artist lifting heavy blocks of white plaster onto shelves hung high on the wall. In Brooklyn, the video is shown alongside the sculpture. The Museum of Fine Arts, Boston also owns the piece and exhibits the video alone in a dark room alongside other pieces of video art.

Most of Gilmore's pieces are created as single sculptural installations accompanied by five digital videos (and two artists proofs) of her performance enacted with the sculpture. In addi-

tion, the artist has also released limited editions of c-prints of a work. *Buster*, for example, includes an edition of ten 30 x 40 inch c-prints along with the seven videos. It is important to note that these c-prints are not video stills. They refer to the sculptural art object and the performative event, yet are also presented as independent works of art. Together these separate yet connected components form a networked whole that comprises the work of art known as *Buster*.

Zsuzsanna Szegedi's installation *A Proper Erasure*, 2012-13, includes several layers of production, exemplifying the multiplicitous nature of Szegedi's work and her innovative use of video. For this piece, the artist created a wall drawing several months before the exhibition opened

a section of the drawing, others erase with dramatic gestures. Within a few hours, the original drawing transforms into a wall of spontaneous abstract gestures, drips and streaks. The audience marks now merging with the artist's gestures. A stop-motion animation of both events is displayed on a monitor mounted directly onto the modified wall drawing. Layering the footage of the erasing onto the erased drawing, next to the projection of the original drawing highlights the contingency of the video in relation to the original action of drawing, while it also establishes it as integral to the process. After the exhibition closes, the video, the performative events and the drawings, receive additional exposure when the animation is displayed independently in subsequent exhi-

up with the most outlets, many of which extend beyond the limits of the initial gallery installation.

It can be challenging to distinguish between photographs (or moving images) that serve as documents of a performance versus images depicting this same event, yet that function as works of art. It gets complicated even further when multiple versions of a piece are in circulation. For example, Szegedi's *Erase With Me*, 2011 is presented in a number of versions, each presenting a slightly different portion of the event. Although the artist presents the video as a work of art, it has more of a documentary nature, with the original Szegedi drawing playing a minor role and audience members featured prominently. The documentary feel of *Erase With Me* is especially evident in compari-

in another space and invited a trio of dancers to erase the result. Dressed in white and using tools, as well as, their bodies, the dancers slowly destroyed the drawing. The process of creation and destruction is documented with a time-lapse camera. Szegedi then spent up to a week in the exhibition space, again drawing directly onto the gallery wall using water-soluble materials such as charcoal, acrylic paint and chalk markers. The second drawing is a visual continuation of the first, erased drawing that is now projected on the adjoining wall.

Once complete, Szegedi invited visitors to erase the drawing using erasers, water bottles, paper towels, and sponges. While some participants use subtle movements, carefully removing

bitions and online on the artist's Vimeo channel.

Szegedi's process-oriented videos question the concept of completeness in a durational medium. She alternately calls her pieces "audience involved performances," "destructive painting performance events" or "guided drawing interactives."[6] The artist is searching to formulate a new vocabulary to capture a series of process-based experiments that explore artist and viewer, maker and collaborative participant, original work of art and documentary materials. For Szegedi, the videos are not a documentation, she states, "They are choreographed situations that convey ideas about the role of the image, the maker, and the viewer."[7] An analysis of her process reveals that video is the artistic output that ultimately ends

son to her other pieces. For example, the noise of the audience, the inter-dispersement of the stills, the way the video is edited to include a viewer looking into the gallery from the street, all add to the impression that this video is a record of an art experience rather than a work of art.

By contrast, if we look at *Mid-Conversational Merge*, 2010, this video has a completely different look and feel. Here, Szegedi invited the audience to help create the drawing onto the gallery wall by tracing over a digitally projected drawing created by the artist ahead of time. After the collective drawing was completed, Szegedi came in alone with an extended paint roller and bucket of paint to erase the drawing by painting the walls and floor white again. The

camera is positioned in one location creating continuity between frames, and the drawing is the central focus of the shot. The flickering light of the overhead projector onto the wall is reminiscent of vintage 16mm films, which establishes a nostalgic mood. Additionally, the animation replays much faster than in *Erase with Me*; this abstraction transforming the video from document to art. Her animation *Wet Destruction, 2012,* shows the transformation of a drawing, morphing from one shape into the next without any evidence of an audience or any spatial contextualization. The artist's body here too is present albeit barely visible as a graphically outlined figure integrated with the animation.

Between a *Hard Place*, *Buster*, and *Mid-Conversational Merge* are but a few examples

know a Szegedi piece? When you participate in an erasing? Or while watching the animation? The answer may in fact be, all of the above. For it is in each of these instances that the various elements provide an authentic experience of the work of art. The artwork, however, is no longer a singular object or event, but rather presents itself as a rhizomatic network of interconnectedness and entangled autonomies.

The Decentered Subject I:
Multiplicity of Meaning

Gilmore and Szegedi's artwork exists in numerous sites, across multiple media, and presents itself through varying modes of distribution. Crucially, then, the rhizomatic nature of these works is not limited to the physical manifestations of each

Digital video, for example, connects to a rich history of video art and its various modes including performative, cinematic, or documentary video. Additionally, each further form of output, such as photography, three-dimensional objects, or an erased drawing, can be situated within their respective medium-specific traditions, and, of course, also exist amidst larger thematic strands of the history of art.

For instance, in Gilmore's *Buster*, the sculpture participates in the historical framework of a postmodern re-interpretation of minimalist sculpture, 1970s performance art, and the move of video from secondary document to primary place of production and reception. In terms of minimalist sculpture, Gilmore shares an affinity with contemporary female conceptual sculptors

Zsuzsanna Szegedi, *Mid-Conversational Merge*, 2012

of works of art that feature temporal and spatial sequencing of formal, material and conceptual elements to create a single work of art that has more than one site of existence. However, viewers can fully experience the elements that comprise each work while not seeing all of the parts and without the artwork coming across as incomplete. Thinking back to the *Blood From a Stone* example, and its simultaneous yet differentiated iterations at the MFA Boston and Brooklyn Museum of Art, the question emerges, when has someone actually experienced one of Gilmore's works? When looking at the sculpture, video or at a photograph? Likewise, when does one truly

piece, since these multiplicities of medium and presentation additionally invite multiple fields of meaning. Seth Price, in his essay *Dispersion*, 2002, describes a new type of "categorically ambiguous art, one in which the synthesis of multiple circuits of reading carries an emancipatory potential."[8] Price cites Marcel Duchamp's *Fountain*, 1917, as an early model of an artwork that "does not occupy a single position in space and time; rather it is a palimpsest of gestures, presentations, and positions" concluding that "distribution is a circuit of reading."[9] Applying Price's concept of multiple circuits of readings to the work of Gilmore and Szegedi, it is evident that each piece includes multiple media that – in turn – participate in different arenas within the discourse of art history.

such as Andrea Zittel. Both Gilmore and Zittel play with the formalist aesthetic of 1970s American Minimalism, a period dominated by white, male artists who created large-scale objects that emphasized an object's mass-produced materiality and examined the viewer's relationship to the object in time and space. Gilmore and Zittel visually quote works by their early male counterparts, but in a language of critique rather than homage. Narrative elements that refer to domesticity and everyday life are added, such as the household objects included by Zittel and the everyday office or party outfits worn by Gilmore.

Gilmore's endurance-based performances relate in process to works by performance artist Marina Abramovic̆, among others. Like Abramov-

ič's, Gilmore's performances generally consists of a simple task repeated or extended over time while the accompanying video footage captures the artist struggling to complete the undertaking. An important distinction, however, is that Abramovič does not consider the documentation of her performances to be a separate work of art as Gilmore does. For Abramovič, the art clearly lies in the performance, and the video maintains its secondary supporting role as document. In an interview, held in conjunction with her recent exhibition *The Artist is Present* on view at the Museum of Modern Art in New York, Abramovič states, "the performance for me makes sense if it is live, and doesn't make so much sense if it is documentation… everything that is left over, like the video or the photograph, is not the real thing… for the real thing, the audi-

social stereotypes – in particular those that consider women as weak or incapable of performing strenuous, physical tasks. We can see Gilmore's "acting against type"[12] as a process of mirroring back to the viewer a social construct that still exists in society. In the process, the artist confronts the viewer with their own notions of the physical capacities of the female body.

Like Gilmore, Szegedi's work engages with multiple frameworks of art history and contemporary practice. The animated wall drawings participate in a rich, centuries long tradition of landscape painting and drawing that are so ubiquitous with culture as to not require much explanation. In terms of subject matter and stylistic execution, the mixed media drawings echo well-known forest paintings by Neil Welliver and the watercolor

of interactivity transforms the role of spectator from being passive observer to active performer, instrumental in the completion of the piece. Like Rauschenberg their mark making becomes integral to the outcome of the piece both in the video and on the wall. The participatory nature of the erasing events connect the artist to an art historical lineage of interactive and audience participatory works that began with the 1950s *Happenings* organized by Yayoi Kusama and Alan Kaprow, among others.

Szegedi's work is in conversation with her contemporary counterparts, as well, in particular with interactive art that combines science and audience participation. For example, the interactive technology works such as *Healing Pool*, 2008, by Boston-based new media artist

ence needs to be there to see that."[10] By contrast, Gilmore's videos are presented distinctly as an art object and are created without a live audience thus challenging the binary opposition of video as a secondary document.

Kathy O'Dell's *Performance, Video and Trouble in the Home* provides a context for considering Gilmore's work within the history of video art. O'Dell contends that video, as a medium, and its connection to the televisual and thus the home, is a tool of reflection and a site for identity construction. She sees video as "a symbolic mirror in which the self was fragmented, frozen, and disconnected" and a place where "fictions of identity are exposed so that new ones can be constructed."[11] Gilmore intentionally plays with

landscapes by Andrew Wyeth. By contrast, the erasure of Szegedi's drawings makes an obvious and particular reference to the famous *Erased de Kooning Drawing*, 1953, by Robert Rauschenberg. His action, erasing, framing, and presenting an original de Kooning drawing as his own, was an investigation into the power of authorship. In Rauschenberg's drawing, the original author's intent remains visible on the surface, however lightly. This layering of authorship creates the conceptual complexity of the piece and secures its place in the history of art.

For Szegedi, the erasing of her drawings is a collective exercise rather than a cross-generational critique. She is the initial author who invites the erasure from her audience. The crucial element

Brian Knep or the British artist collaborative KMA who organize interactive public art events using light.[13] Authors Lizzie Muller, Ernest Edmonds and M. Connell in their essay *Living Laboratories of Interactive Art*, 2006, present interactivity as a "medium that produces meaning."[14] They argue that such interactive initiatives work to overcome "the continued distinctions, within traditional cultural institutions, between […] object and experience, creation and consumption."[15] Szegedi certainly overcomes these distinctions with her blurring of the creation and destruction of an art object, the breaking down of singular authorship and refusal to produce a commodified end product. Szegedi does not commercialize any component of the work, and presents the

animations on-line and free of charge.

Aesthetically, Szegedi's stop-motion animations are in dialogue with the black and white animations by South African artist William Kentridge, who uses a similar process of drawing and erasing. Kentridge, however, remains tightly in control of his erasing process, repeatedly adding and subtracting his individual charcoal marks to create a narrative. In a 2005, interview with the San Francisco Museum of Modern Art Kentridge stated in regards to his process that, "There is a

destruction and creation of her drawings equally, while ultimately Kentridge uses erasure mainly to produce new imagery. Szegedi has her camera stationed across the gallery space, programmed to take an image every sixty seconds. This allows the artist to occasionally be present within the image, while Kentridge intentionally remains outside of the frame. Szegedi's narrative is an abstract visualization of natural processes such as creation, destruction, transformation and decay, while Kentridge's story is one reflective of the

tices, both past and present. Different material forms connect under the umbrella of 'work of art' and are presented in diverse configurations while using various modes of distribution. For this type of artwork there is no center, but rather a non-linear progression from one state to the next. How and where the viewer encounters the work similarly varies from one person to the next. The various interpretations of each of these nodes, by way of this non-hierarchical mode of experience, add to the complexity of the network. Our earlier understanding of the work has now become more elaborate, each offshoot containing the possibility of connecting to infinitely more related parts.

Decentered Subject II: The Fragmented Viewer

No longer bound by the singularity of material form, the location of 'the work' is an ever-shifting, non-centered site. The presentation of art through digital image technology influences and alters the way that a viewer can experience

sense of animation as a field of transformation – as depicting transformation."[16] Kentridge draws on a piece of paper set up on his studio wall pausing every few marks to walk to his camera to take a picture, while Szegedi draws directly on the gallery wall. Szegedi's animations document the

political conflicts in his native South Africa. His exist solely as animations projected in the dark rooms of museums, while Szegedi's are part of a series of iterations of a piece that never completely come together to form a whole, as they are always separated by either space or time from their previous incarnation.

In Gilmore and Szegedi's work, each component of a piece serves as a signifier to the other parts, as well as a reference to other artistic prac-

a work of art; especially if the digital image is presented as equal to the original work of art, which it represents. Digital art, in the non-object form of digital files, have a greater reach in terms of audience, especially when compared to the television monitor with videotape, whose display is always limited to the owner of the work. Walter Benjamin's assertion that, "the technique of reproduction in 'substituting a plurality of copies for a unique existence,' permits the image to 'meet

the beholder or listener in his own particular presentation' and in doing so 'reactivates the object reproduced.''[17] Benjamin made his statement at the beginning of the 20th century regarding the reproductive technologies of printed matter, the reproduction of images in particular, but it still rings true today when applied to digital video. With the Internet the pluralities of copies is infinite and access has become globalized.

Today the "televisual" has moved from the living room, to the personal computer, to our smart phones. Where with information streaming 24/7 on billions of websites, viewers have more control than ever before over what they watch, when they watch and where.[18] Gilmore's method of Internet distribution involves providing abbreviated clips on her website while reserving the full version of each piece for gallery display and purchase. David Castillo Gallery also posts clips of the Gilmore videos that they sell both on their website and on Vimeo. In comparison, Szegedi posts her videos on her own website and on a personalized Vimeo channel.

The Internet has replaced the television as a primary system of representation and dissemination of cultural information.[19] If an artist's desire is for their work to be presented in a format that is familiar and accessible to a broad audience, video is the ultimate medium to achieve this goal. Contemporary artists working in video are participating in mainstream culture where 'going viral' is now a sought-after marketing tactic or even a personal goal for those individuals looking for their 4.12 minutes of fame and recognition from a global Internet audience. Video is by nature a social medium as it needs both a creator and a viewer, but since 2005, video is easily shared on-line.[20] The once portable videotape has now been replaced with the sharable digital video file. But what happens to the viewer of a work of art in the context of a digital world?

The traditional one-to-one ratio of artwork to viewer in the exclusivity of a gallery setting is replaced by thousands of online viewers who can be located anywhere and access the work at any time. Although an artist may control how the works are disseminated online, there is a lack of control in terms of how the viewer receives the piece. No longer limited to the carefully orchestrated gallery presentation, a viewer can encounter a video while multitasking at work or on a mobile device while in transit. The visual frame is now cluttered with advertising and search engine prompts. The audio is either on or off depending

on the setting of the display device or the circumstance for viewing the piece as the viewer can be in the privacy of their home, office or at a public terminal in a library or coffee shop. The viewer is not situated in a centralized location in relation to the artwork anymore, just as the artwork is no longer presented in the singular framework of a gallery or museum.

In the online format, artworks are now infinitely available and to an extent reproducible.

On the one hand, this extension can be viewed as positive, as new realms of distribution can grow viewership and increase opportunities for the works to be seen across the globe. On the other hand, the visual 'noise' surrounding the video is a detractor in terms of the aesthetic experience. One important distinction between Gilmore and Szegedi's practice is that Szegedi shares multiple, complete versions of her animations online, whereas Gilmore only provides abbreviated clips. For Gilmore, the full-length videos are available only to the collector of the work or within an exhibition context. In only sharing excerpts on-line, Gilmore protects the integrity of the video from piracy, but in doing so the artist intentionally withholds the full (length) experience of her video pieces from the Internet viewer.

Multiplicities
The complexities of layering various processes: digital and material, drawing and video, artist and

audience, creates a network of related and connected parts that can be experienced separately, or together, depending on the location and timing of the viewer's interaction with the piece. Gilmore and Szegedi's non-centered works allow for multiple, non-hierarchical entry points in terms of both their physical manifestations, interpretative content and the viewer's method of encounter. Their practice moves away from the one-to-one relationship between the unified object and the viewer. The various iterations of a single work of art connect conceptually, visually and thematically, yet differ in terms of their presentation and viewing methods.

As Deleuze and Guattari so provocatively stated in their seminal publication, *A Thousand Plateaus: Capitalism and Schizophrenia*, "A rhi-

a sequence of events or objects that are multiplicities in and of themselves. They occupy a place in between. Gilmore and Szegedi's practice allows for their works to be expansive, growing, multiplying at various points of connection. In looking at their working methods, each of the iterations that comprise a work of art can be considered a plateau: the sculpture, the performance, the happening, the erasure, the video and the photograph. Each connecting visually and conceptually into a multiplicity that extends ever outward to form a rhizome. Gilmore and Szegedi's pieces resists categorization and exemplify a nomadic visibility across multiple venues; that include the gallery, the museum and the internet, but are not limited by them.

Notes

1. Philip Auslander, *Liveness: Performance in a Mediatized Culture*, (New York: Routledge, 2008), 55.
2. Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October*, Vol. 1. no. 1 (Spring, 1976), 55.
3. Gilmore received formal training as a sculptor and currently teaches sculpture at Purchase College, State University of New York. Conversation with the artist in her studio, October 26, 2012.
4. Peggy Phelan, *Unmarked: The Politics of Performance*, (London and New York: Routeledge, 1993), 149.
5. Email correspondence with the artist, December 17, 2012.
6. Zsuzsanna Szegedi http://www.zsuzsanna.com
7. Zsuzsanna Szegedi http://www.zsuzsanna.com
8. Seth Price, *Dispersion*, (self-published by the author, 2002), 4.
9. Price, 11.
10. Interview with the artist, *Documenting Performance*, Museum of Modern Art, 2010. http://www.moma.org/interactives/exhibitions/2010/marinaabramovic/

zome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance. The tree imposes the verb 'to be,' but the fabric of the rhizome is the conjunction, and… and... and...."[21] The notion of the "and, and, and," is particularly relevant here. *Buster* is a sculpture, a performance, a performative video, a video document, and a series of c-prints. *Mid-Conversational Merge* is a drawing, a happening, an erased drawing, and a stop-motion animation. Each of these pieces contains multiple individual components that are contingent yet independent, autonomous, yet united to form multiplicities.

The concept of multiplicity provides unity to

LEFT TO RIGHT
Zsuzsanna Szegedi
Former Presence, 2011
Wet Destruction, 2012

marina_document.html
11. Kathy O'Dell, "Performance, Video and Trouble in the Home," in *Illuminating Video: An Essential Guide to Video Art*, edited by Doug Hall and Sally Fifer, (New York: Aperture Foundation, 1991), 18.
12. Term introduced to the author by the artist during the studio visit.
13. KMA is a collaboration between UK media artists Kit Monkman and Tom Wexler. Their work is primarily focused on illuminating, encouraging, and developing, interactions between people in public spaces using projected light. http://rhizome.org/profiles/tomwexler/
14. Muller, L., Ernest Edmonds, Connell, M., "Living Laboratories for Interactive Art" in *CoDesign: International Journal of CoCreation in Design and the Arts*, Vol. 2, No. 4, (2006).
15. Muller, Ibid.
16. William Kentridge Interview with SFMoMa, 2005 uploaded June, 2010. www.youtube.com/ watch?v=5_UphwAfjhk

17. Amelia Jones, *Self/Image: Technology, Representation and the Contemporary Subject*, (London and New York: Routledge, 2006), 138.
18. In 2011, YouTube had more than 1 trillion views or around 140 views for every person on Earth http://www.youtube.com/t/press_statistics October 6, 2012
19. According to reports from comScore and Nielsen 33.2 billion online videos were viewed in December 2009 alone and that the average U.S. Internet user watched more than 190 minutes of video in that same month. http://www.sysomos.com/reports/youtube/.
20. Average length of YouTube video in 2009 (http://www.sysomos.com/reports/youtube/). The popularity of video sharing sites isn't limited to the U.S.: a report from Allot Communications revealed that close to a quarter of all mobile bandwidth consumed worldwide can be traced back to YouTube. http://gigaom.com/video/pew-youtube-report/ July 26, 2011.
21. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi, (Minneapolis and London: University of Minnesota Press, 1987), 25.

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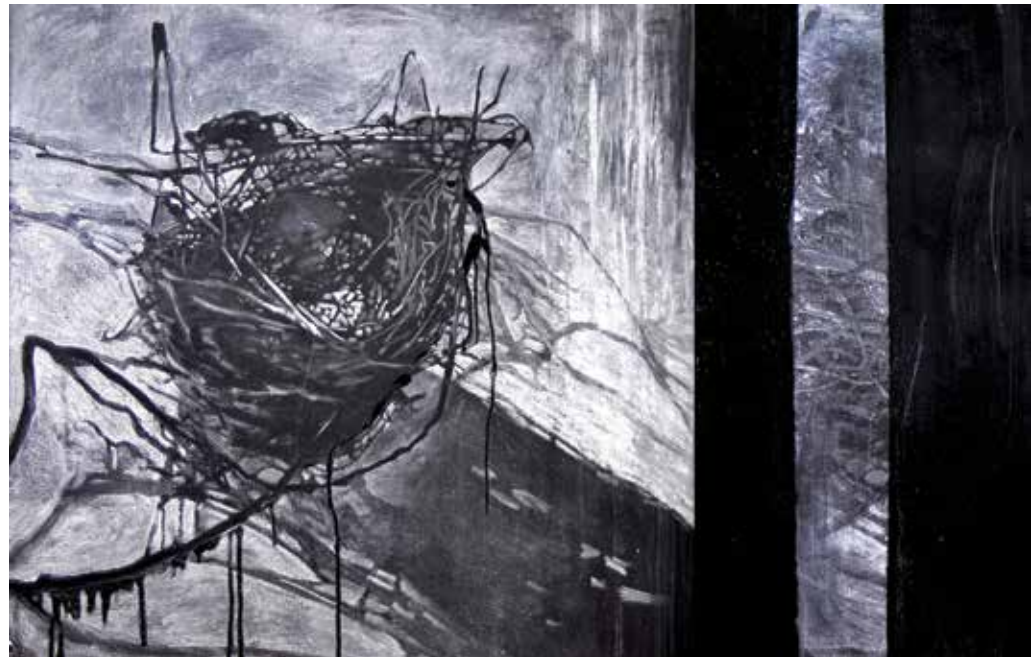
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Acknowledgments

Exhibition Checklist

Kate Gilmore

Between a Hard Place, 2008, video, 9:43

Blood from a Stone, 2009, video, 8:09

Buster, 2011, video, 7:45

Sudden as a Massacre, 2011, video, 39:25

Buster, Sudden As A Massacre videos stills courtesy of David Castillo Gallery. All other images courtesy of the artist.

Zsuzsanna Szegedi

Former Presence, 2011, video, 1:45

Wet Destruction, 2012, video, 0:50

Mid-Conversational Merge, 2012, video, 2:28

A Proper Erasure, 2012-13, mixed media on gallery wall, dual channel video installation: projection 12.50, video 5:00, 11 feet 4 inches x 44 feet

All images courtesy of the artist.

TWO PUBLIC ERASING EVENTS
Thursday, January 24, 2013
Thursday, March 7, 2013

Credits
Leonie Bradbury, Director, Curator
Maggie Cavallo, Curator of Education
Lucas Spivey, Exhibitions Manager
Savery Kelley, Curatorial Intern
The Journeyman Press, Printing
John Colan, Design

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LEFT TO RIGHT
Kate Gilmore, *Buster*, 2011
Zsuzsanna Szegedi, *A Proper Erasure*, 2012-13