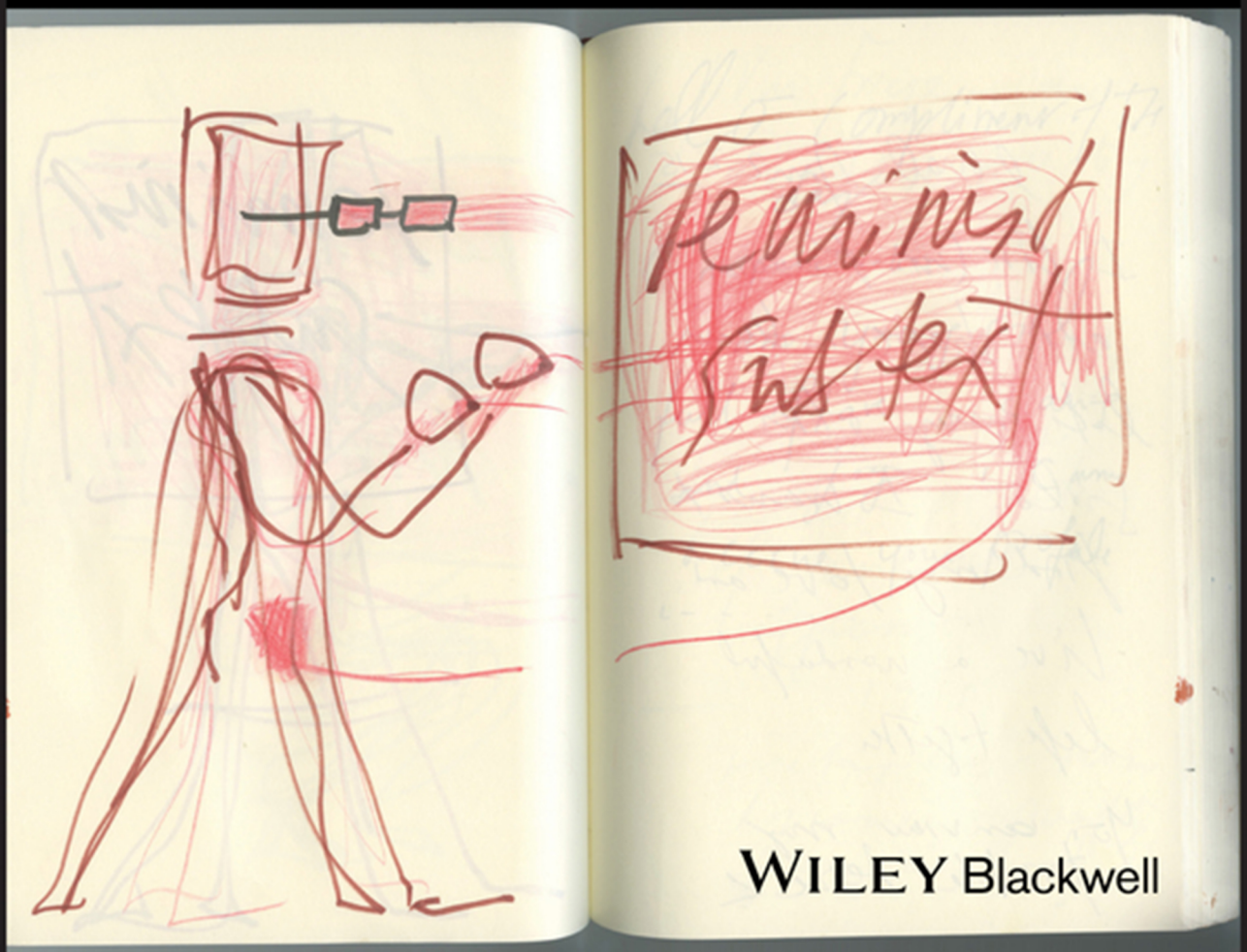
WILEY BLACKWELL COMPANIONS TO ART HISTORY

# A Companion to Feminist Art

Edited by Hilary Robinson and Maria Elena Buszek




WILEY Blackwell

# 25

# On Feminism, Art and Collaboration

*Amy Tobin*

An investigation into collaboration and artistic practice could take any number of starting points. Perhaps from early modes of art production rooted in the pedagogic site of the Renaissance studio, perhaps in the fraternity of the Pre-Raphaelites, or in the heady bohemianism of avant-garde groups that make up the Impressionist, Dada and Surrealist movements to name only a few.[1] In each case collaboration provided a context for making artwork, if not a means for multiple hands to contribute to a single work of art. More recently, collaboration has taken on a different valence in relation to participatory and social art practices that invite people – from other artists, to curators and exhibition viewers – to enter into the artwork. In many of these practices the idea of co-production reverberating in the term 'collaboration' becomes tangled up with the authority of the artist-instigator, as well as the ontology of the artwork as situation or event and the pragmatics of pay or other forms of remuneration. Heated debates concerning questions of agency, passivity and exploitation have provided a framework from which to interrogate the possibilities and pitfalls of these expanded art practices.[2] From this framework it's clear that works by artists including Liam Gillick, Tania Bruguera and the collective WochenKlausur are symptomatic of the conditions of contemporary social relations, as well as reflecting on them. This essay proposes a different set of questions about collaboration in relation to feminism and art, looking at three works by American artists: Suzanne Lacy's *International Dinner Party* (1979), Judy Chicago's *Dinner Party* (1974–1979) and Emily Roysdon's *I am a Helicopter, Camera, Queen* (2012). As is clear each of these pieces retains the authorship of a single artist and so my focus on collaboration is less concerned with the co-production of an artwork than with the act of co-creation that can take place within an artwork. Although the degrees of participation and contribution differ in each work – as do their material iterations – Lacy, Chicago and Roysdon all picture feminist and queer constituencies creating space of appearance and recognition.

The sites of community created in these three artworks depend on collaboration because they invite participants to engage with others, and to recognise themselves in relation to others often on different terms to those that structure daily life. The *International Dinner Party*, the *Dinner Party* and *I am a Helicopter, Camera, Queen* correspond with early attempts at feminist organising in the 1970s, which sought to break with the patterns of the everyday that kept women in place. However, Roysdon's work is also rooted in processes of queer community building that extends this

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disruption from a gendered axis of power to the oppressive conditions of heteronormativity. Although these artworks do not attempt to enact the process of politicisation that took place in organisational models like the consciousness raising group, they do provide space for a different set of relations to be imagined, allowing participants and viewers to picture community. Importantly these pictures take account of the happy cooperation of sisterhood and support, as well as the problems of power, influence and inequality. Collaborations between women in the 1970s were rarely successful at mapping points of solidarity with other movements for civil rights and gay liberation – despite the parallel tracks different struggles took.[3] These three artworks are instructive in showing up the cohesion of a movement, as well as the fallouts that accompanied working together, and the changing shape of constituencies and communities. This is important for understanding the history of feminism and the Women's Liberation Movement in the 1970s, as well as the relationship between feminist and queer communities in academia and beyond.

In this essay collaboration is understood as a visual, but embodied, process. It is about one's own physical appearance in a group and the process of understanding the appearance of another. It's about becoming an image, in relation to others, about being seen and seeing, as well as speaking and being heard. While it is the process of speaking together, or organising together, that often provides the focus of discussion, appearing together is foundational to both. The First National Women's Liberation Conference at Ruskin College in Oxford in 1970 or the Take Back the Night marches in North America, Europe and the UK that began in the mid-1970s or the protests of the Women's Action Coalition (WAC) in New York 1992 were empowering, partly at least, because of the spectacle of so many women together.[4] However, in each instance across the past five decades, and before then, too, the solidarity envisioned in relationships between women against isolation – whether that be in the university department, the home or in encounters with sexual violence or the state – had the symbolic effect of breaking (some of) the particular bonds that separate women, ranging from the solid walls of the home to their association with weakness and sexual availability. The visibility of women became an important locus for those in the visual arts, and a divisive one too, as splits formed between those who thought new representations of women, by women, would be empowering and those who argued *any* representation was part of a patriarchal visual regime.

However, the dynamics of representing women as a group, or how to visualise a feminist movement, was not central to critical debate. Neither were the effects of appearing together in more intimate settings, like the small, anti-hierarchal, decentralised groups that structured the political organisation of women in the 1970s. A text written by the Italian writer Antonella Nappi, reflecting on a feminist summer camp in Vendee, France, describes the effect of seeing women differently for the first time after being naked together. Nappi notes the realisation that her experience of nudity had been almost exclusively limited to heterosexual encounters which, 'was a very powerful device to create a cohesion with the man and a void between myself and the other women; it was also… an illusion, since I was never truly seen.'[5] She writes that in the context of the women-only group: 'I was seen without blackmail, without conditions, I gave my body the right to exist for what it was, I got to know it.'[6] As Nappi's text clarifies the intimacy of small groups was contingent on minimising their spectacular impact to those outside, privileging new relations formed through looking at each other, appearing together, instead.

Hannah Arendt discusses the political importance of appearance.[7] She leans on the ephemerality and the surface quality of the word, arguing that appearing together demands freedom from the burdens of labour and responsibility, as well as the immediate intersubjective exchange of speaking and listening. To be sure this is an idealised situation – one usefully reread by Linda Zerilli as a way of undertaking political work without focusing on the advocacy of a particular community or identity group.[8] But, among the many things it may offer for thinking about feminist politics, Arendt's emphasis on appearance also provides a way to imagine the mechanism and effect of coming together, and coming to know others in an unknown and undetermined political situation. While Zerilli invokes Arendt as a way to open up an 'abyss of freedom', in the knotty terrain of political identification and identity politics, I am interested in the contingency of Arendt's 'space of appearance' and her contention that power can rest in the process of revelation.[9] This is important in this context because appearing together requires space, or results in the delineation of a space. Collaboration is therefore a demand for ground, and a means of standing ground.

This essay focuses on three instances when artists have created spaces in which feminist subjects can appear together politically, leaving professional and personal identities aside. Although the political constituencies created by the works have not always been those intended by the artist, they have always exceeded their physical, if not conceptual, sight. Lacy's *International Dinner Party* literally mapped the spread of women's political activism in the 1970s, while Roysdon's *I am Helicopter, Camera, Queen* imagined a choreography of relationships between queer feminist subjects, as well as the architecture of an art institution and an online transmission. Chicago's *Dinner Party* not only created a monument to women's history but was also collaboratively produced and became the object of enormous critical reflection and legal debate. It was a staging ground for conflicting relationships within and beyond feminism. In each instance communities of feminists were imagined through collaborative artworks. The process of collaboration provided the form through which to make a feminist collective politics and the formation of a differently organised community, visible in an artwork.

My decision to talk about these three artworks is an idiosyncratic one: they neither represent a comprehensive selection of different approaches to collaboration in feminist-influenced work, spanning the forty-odd years between 1970 and now, nor do they neatly intersect. While Lacy's *International Dinner Party* was conceived to celebrate the opening night of Chicago's *Dinner Party*, Roysdon's work was not, to my knowledge, prompted, influenced or inspired by either work. Yet there are significant similarities between Lacy's and Roysdon's approach to imaging feminist and queer communities, particularly through the use of technology – telegrams and telephones in Lacy's case and internet streaming in Roysdon's – and the tension between proximity and distance staged in their work. Although these works exceed a single visualisation of collaboration or community, both maintain solo authorship. So too did Chicago's *Dinner Party*, although it became a lightning rod, attracting the articulation of more complex, intersectional approaches to feminist activism and thought, as well as supporting what Jane Gerhard has described as a movement of popular feminism.[10] In this essay collaboration is taken to be an amorphous thing that might expand the bounds of authorship, rather than be in opposition to it. Which is to say that the relations these artworks set up are not simply about the production of an artwork but about the creation of space. I read Lacy's map, Chicago's dinner table and Roysdon's choreography as experiments

in resetting social structures, by making the work of feminist and queer community building visible. Each work pictures collaboration and togetherness through the mapping and reclaiming of space. Other people collaborate with the artist to take the space, but the artwork that frames – both instigating and curtailing – the collaboration remains the work of the artist. For Lacy and Roysdon at least, this authorship did not exclude identification with the community but was something more akin to taking the few steps back necessary to take a group photograph.

## Mobilising collaboration in the *International Dinner Party*

At some point in the early months of 1979, the Los Angeles-based artist Suzanne Lacy along with seven collaborators (Thea Lisios, Linda Preuss, Audrey Wallace, Susan Brenner, Shannon Hogan, Adrienne Weiss and Sharon Kagan) printed and dispatched an open invitation to women to participate in an international art event. The folded A4 card features text on one side and a schematic, triangular diagram on the other. It is addressed 'Dear Sisters' and begins:

> We would like to ask you to participate with us in a worldwide celebration of ourselves! We are asking women in many countries to host dinner parties honouring women important to their own culture. These dinner parties, held simultaneously in March 1979, will create a network of women-acknowledging-women which will extend around the world.[11]

The invitation entreats its readers to transform a relatively everyday activity, having dinner, into a symbolic act of international feminist solidarity. The 'International Dinner Party Event', as it is referred to later in the invitation, borrows from the logic of a protest march or durational artwork to amplify and direct the intimate act of eating together into a larger collaborative exercise. Yet rather than appear together, occupying the same space for a distinct period of time, this dinner party relied on a network supported by women's interactions and their agreement to host a dinner party on the same day – 14 March 1979. Importantly these interactions were spread out across 'many cities and countries', with women hosting '*their own* dinner party, paying homage to women in *their area* who have contributed to our lives'.[12] Here the invitation distinguished between different women's investments in a shared culture, with the italic text highlighting ownership based on 'area', alluding to both geographic place and specialism, with some dinner parties honouring women in their professional fields. The language of the invitation shifted the terms of its address: at times speaking to 'you' and 'your group', distinguishing between 'we', 'theirs' and 'us' and looping these together as 'ours'. Ending with an address contact for Suzanne Lacy, and the hope 'to hear from all of you', the document sought to initiate collaborative relationships on both local and international scales, allowing difference but anticipating connection.

A follow-up note, printed on the front and back of a smaller card signed by just Lacy and Preuss, detailed further instructions for the event.[13] The copy on the card mostly repeats the earlier communication, except for the invitation to document the dinner parties and to send that documentation to the San Francisco Museum of Modern Art (SFMoMA). The instructions asked women to send a 'telegram, mailgram or postcard'

with a message including details of the group and the women they were celebrating before or during the event, as well as a black and white photograph and letter afterwards. This invitation to self-document transformed the *International Dinner Party* from an imagined event into a materialised network. The unfixed, shifting pronouns in the invitations were to be fleshed out with the images and written voices of actual women. One photograph shows a group of London artists at a dinner party in Alexis Hunter's studio. They hold their glasses up as if mid-way through a salutation, while another photograph depicts a group dressed up as historic women artists at a New York dinner party hosted by Mary Beth Edelson and Ana Mendieta. Furthermore, geographic distance would not just be imagined but actually traversed by the movement of telegrams and mail correspondence to San Francisco from an international community of women. In this way the work not only sought to catalyse collaboration but also represented already existing groups, collectives and communities.

On 14 March 1979, Lacy occupied a gallery at SFMoMA with a large world map, folders and a set of pins. Through the day and night, as telegrams and postcards were received notifying of dinner parties happening internationally, Lacy pinned a red, triangular marker to the map. As time went on the markers multiplied, visually relating the international spread of the work's participants (Figure 25.1 and Figure 25.2).[14] This action mirrored an earlier work by Lacy titled *Rape Map*, which was included in the performance-event *Three Weeks in May* (1977). For this work Lacy stamped and stencilled a map of Los Angeles every day, marking where incidents of rape and sexual violence had taken place the night before. Although the two maps have different affective registers – the earlier shocking, the later celebratory – both made invisible women, and hidden acts, visible. This comparison


**Figure 25.1** Documentation of Suzanne Lacy and Linda Pruess, *International Dinner Party*, 1979, at San Francisco Museum of Modern Art. Courtesy of Suzanne Lacy.

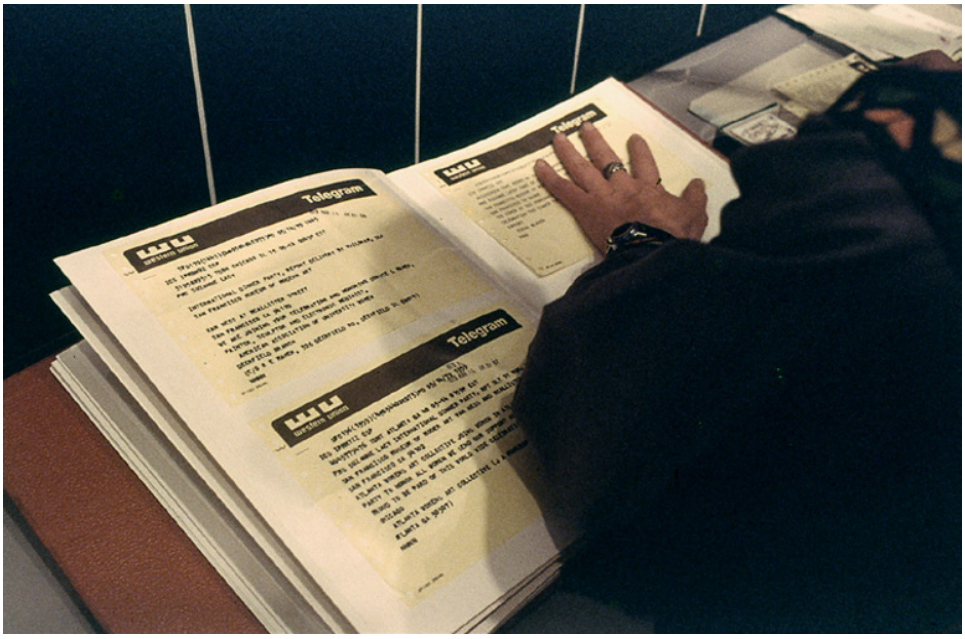


**Figure 25.2** Documentation of Suzanne Lacy and Linda Preuss, *International Dinner Party*, 1979, at San Francisco Museum of Modern Art. Courtesy of Suzanne Lacy.

also situates the *International Dinner Party* in relation to Lacy's art practice, which often incorporated collaborations that were less conceptual than practical, supporting large-scale durational projects or media events, and that intersected activism with performance. Yet while a project like *Three Weeks in May* included performances by numerous artists, along with workshops and press junkets, in an attempt to expand art into a frame in which a particular issue – in that case rape and sexual violence – could become more visible, the *International Dinner Party* engaged other women in the realisation of an artwork. As well as the map, the telegrams were incorporated into the work, in folders installed below the map for visitors to flick through. These records were added to over the subsequent weeks as participants sent documents in the form of letters and photographs of their dinner parties.

The map provided an image of the international spread of women's collaborations, showing up the extent of the territories the Women's Liberation Movement had reached. In this sense it might be seen as an empowering performance that made women visible to each other across geographic distance and that collected and collated material evidence of intimate events, happening simultaneously the world over. Indeed, it also shows the possibilities of technologies – fax, telegram and telephone – for connecting women in the 1970s, which were less available at earlier moments, and also removed the necessity of meeting physically. Of course, there are problems with this hopeful interpretation, not least that the spread of the movement depicted on the map was uneven, focused on North America and more specifically California. This pattern reflects Lacy's connection with feminist activism in Los Angeles through the Women's Building. Her affiliation weighs like an anchor pulling the pins displayed on the map to an

unintentional centre point, with other dense areas concentrated on Washington DC and New York. As such, the map also shows up the limitations of technology: Lacy has recalled how time consuming it was to contact women, to find numbers, to establish a phone tree, which is to say nothing of the enormous financial cost.[15] But it also represents women's uneven access to technology in different parts of the world and between rural and urban environments. Indeed, the representation of the network on the map also absents the other networks that were pressed into service to realise the event, notably the New York chapter of Women's Caucus of Art, which Lacy was also a member of. The New York chapter organised their own large-scale dinner party, inviting members to contribute a dish in potluck style to create a huge banquet. Documentation of the event, in *Women's Caucus for Art Newsletter*, shows extravagant, towering cakes that seem more like the stuff of a contest than a collaborative endeavour.[16] So while the map itself offers a fairly arbitrary and monochromatic picture, the larger framework of the event – Lacy's durational performance in the museum, the dinner parties and their documentation – imbued it with both intimacy and action, as well as obscuring other ways of organising together.

In the second invitation Lacy and Preuss described the *International Dinner Party* as a 'living artwork', gesturing to its status as a time-based event, as well as its representation of and effect on the everyday lives of its participants.[17] In other words, the artwork came to life, just as it intervened in the lives of women and inscribed them into a work of art. Importantly, though, the work did not simply fix and frame the lives of women: it also brought them together and into relation. The animation of the multiple elements of the artwork challenged the relationship between performance and documentation. Documentation does not, here, suggest loss, or at least not along the lines of Peggy Phelan's influential argument.[18] Instead, the *International Dinner Party* sustained a tension between performance and documentation, proximity and distance, as well as the local and the international. Documentation made up the substance of Lacy's action at SFMoMA, but it was also part of the dinner parties taking place in other cities. None of the participant groups were in sight of one another; their connections were mediated by the communications industry. This has many ramifications, one of which is to engage not with a single picture or map but with a process of picturing, of making oneself visible to others. This shift to the gerund suggests a way of collaborating to picture collectivity between women that does not depend on presence and togetherness for empowerment. It relays the power of being connected internationally and makes it present through the sheer weight of the material documentation.

That there was not a single, simultaneous *International Dinner Party* points to the insurmountable differences (time-based, geographic and ideological) between women. In this way, the work challenged the idea that women's liberation politics was based on proximity and sameness. Instead it allowed women to come together across distance. The impossibility of simultaneity and the experiential differences between women are evident in the documentation. For instance, Nora Moabu writes to Lacy, in a letter dated 16 March 1979, to express her 'excitement' after her dinner party held in Ghana, despite the sudden news of the introduction of a new currency, which meant that 'all of our old money was valueless.'[19] The incorporation of this letter into the *International Dinner Party* evidences the different contexts, realities and pressures faced by its participants, showing them up to one another as a counter-newswire, and now a counter-archive. At the end of the letter Moabu signs off, with the hope that Lacy has 'all the information' she needs because she

will 'be leaving Ghana very soon'. That Moabu became uncontactable, in turn, highlights the temporary nature of the *International Dinner Party* community and the unruly contingency of feminist networks, even for an artist and fastidious organiser like Lacy.

The *International Dinner Party* mapped the spread of women's activism in the 1970s, when the Women's Liberation Movement had momentum. As such the artwork records the desire to take stock and represent the power of women's collective work, by representing its international reach. Yet the work also maintained the intimacy of collaboration – asking women and smaller groups to reveal themselves to one another. These different scales mirror the dynamics of collaborative encounters, in which participants appear, at once consolidating and exposing themselves, like links welded together in a chain. The power contained or produced in these encounters was not physical, economic or institutional strength but that of recognition enabled by the contingent material of a chain mail network. This was something that Lacy and Preuss supported after the realisation of the event on 14 March. A third piece of correspondence, printed on one side with an image of the map, and on the other with text, reads: 'This postcard is one way we're continuing the chain of worldwide women's communication', below which a blank space is left for 'your message' and 'your name'.[20] Next to that space, Lacy's name – with no mention of Preuss – appears making the sender her new collaborator. The postcards were then sent to other women involved in the project, forging new connections within the community established by the event. As an artwork rather than an organisation or formal network, the *International Dinner Party* shows up the latency and mutability of feminist networks. Something explored in different ways, but always with women present at the table, in Lacy's later works, including *Immigrants and Survivors* (1983), the *Crystal Quilt* (1985–1987) and *Silver Action* (2013). The integration of people and delineation of communities in these works corresponds with the development of Lacy's New Genre Public Art and socially engaged art practices in the 1990s, showing the 'forgotten relation' between those practices and feminist-influenced art, as Helena Reckitt has argued.[21] While the *International Dinner Party* can be seen as a first step toward a recurring theme in Lacy's practice, it was conceived of in response to Judy Chicago's *Dinner Party*. Indeed the *International Dinner Party* took place on the occasion of that work's debut at SFMoMA in 1979.

## Monumentalising collaboration in Judy Chicago's *Dinner Party*

In some ways Chicago's *Dinner Party* was almost the antithesis of Lacy's *International Dinner Party*. While the latter primarily comprised commonplace documentary materials collated into banal folders, accompanied by a large wall-mounted map, the former was a large-scale sculptural installation, with three discrete sections – the table itself, a set of embroidered banners and museum-style information panels – and a specially designed lighting rig. In Chicago's work the everyday quality of sharing a meal was exchanged for a table without chairs and dinner plates already consumed by painted patterns and reliefs. Rather than use the artwork as a space to represent women's interaction, Chicago's *Dinner Party* represented her view of women's history and utilised the skills, knowledge and labour of particular women to realise it. In comparison to Lacy's use of communication technology to make women present across geographic separation, Chicago's work depended on traditional craft skills like china painting, embroidery and leatherwork.

Furthermore, Lacy engaged women from very different contexts to be part of the work, while Chicago sought to represent great women from history, reducing them – as some have argued – to biological gender.[22] But the *International Dinner Party* invitation spelt out that it was conceived of as both a celebration and an expansion:

> Inspired by this work [the *Dinner Party*], several California artists want to *expand* the idea of honouring women from Western History to encompass living women of all cultures.[23] [italics mine]

The emphasis on 'living women' as an expansion of the idea of honouring historic figures clearly marks out Lacy's interest in mapping the contemporary movement. Furthermore, the idea of encompassing differences by opening out to 'women of all cultures' suggests a corrective to Chicago's predominantly white, Western history and the formation of a more diverse community in the future. While Chicago's work was monumental in scale, enriched by the heavy materiality of embroidered tablecloths, vulvic plate-reliefs, gilt flatware, tiles, banners and its own heritage display, Lacy's work comprised materials sent across distances. The messages she received conformed to the format of the telegram, and the photographs to snapshots taken and processed quickly. Indeed the map-performance resembled the ad-hoc character of battlefield planning, rather than the monumental staging of the *Dinner Party*. So while Chicago's work was about fixing a history, establishing a lineage and celebrating precedents, Lacy's was active and open to the flux and flow of networks between women, picturing them for the first time. Picturing them in process.

Despite the scale and heavy materiality of the *Dinner Party*, though, it was also itinerant. The installation of the work in San Francisco in 1979 was supposed to be the first stop on a national tour. However, when the next intended venues – the Memorial Gallery of the University of Rochester and Seattle Art Museum – fell through, a more impromptu, if not also successful, infrastructure was established. In lieu of an institutional tour, a group of supporters gathered around to care for the work – housing it and renegotiating a national and eventually an international tour. The group did not include the typical constituents of feminist organising Rather, community organisers were joined by a number of professional women in Chicago called The Roslyn Group, who 'treated the show as an investment in a neighbourhood development project'.[24] Similarly the non-profit corporation Through the Flower, first set-up by Chicago to support the complex production of the work in 1978, marked a departure from decentralised grassroots feminist organisations, like the Woman's Building that Chicago co-founded in Los Angeles in 1973. However, the demand for this infrastructure represents one response to the failure of mainstream art institutions to commit their resources to back the production and display of feminist-influenced artwork, especially one that provoked controversy. As Gerhard argues in her study of the *Dinner Party*'s place in American feminism, this lack of institutional support directly contrasted with the overwhelmingly positive reception the work received beyond art critics and museum professionals.[25] Gerhard suggests that the refusal of multiple museums to show the work was a noxious mix of aesthetic contempt and a denial of popular feminism. The two were undoubtedly linked, as the intricate detail of the 33 tapestry place settings, the swirling semi-abstract designs on the china places and golden glow of the signatures on the white tile floor departed from the materials, concepts and forms determining other mainstream

contemporary avant-garde art practices. Instead, the *Dinner Party* dwelled in the rich obsessions of predominantly female amateur or hobby artists. The huge success of the *Dinner Party* in visitor figures and souvenir sales, as well as the letters of support now in Chicago's archive, suggests that at least some women found something in Chicago's work that reflected their lives, their interests or their creative skills.[26] This celebration of women's history through particularly gendered craft practice parallels other feminist critiques of fine art as a category, including Lucy R. Lippard's article 'The Pink Glass Swan: Upwards and Downwards Mobility in the Art World' and Rozsika Parker and Griselda Pollock's book *Old Mistresses*.[27] Although neither discusses the *Dinner Party*, Lippard's and Parker and Pollock's arguments parallel Chicago's mobilisation of an audience for her artwork that extended well beyond the art world.

The infrastructure and audience around the *Dinner Party* mirrored the activation of a feminist community through collaboration in the *International Dinner Party*. In fact, the latter work seems like a sage prognosis on the network the former would need to marshal to keep her dinner party together. But Lacy's work, whether she was conscious of this or not, also corrected Chicago's approach to collaboration. While the *International Dinner Party* made collaboration the subject, as well as the form, of the work, the team of people involved in realising the *Dinner Party* remain absent from the final piece, whose title is often qualified by the possessive version of the artist's name.[28] The production of this feminist monument, though, depended on a workshop, known as the 'Loft', which included a 'core staff' of seven people – Diane Gelon, Ken Gilliam, Susan Hill, Anne Isolde, Leonard Skuro and Helen Simich as well as Chicago – and a shifting number of other volunteers expert in different kinds of craftwork.[29] To ensure work on the *Dinner Party* was completed discrete tasks were assigned to each core staff member and particular projects to the other skilled workers who had to commit at least sixteen hours to the Loft to participate in the project. All, apart from Hill and Isolde briefly, were unpaid, and work on the *Dinner Party* was advertised as an opportunity to learn new skills, develop artistic practice and feminist consciousness. However, despite the contribution of different women's labour, as well as some ideas and design solutions, Chicago held firmly onto her vision and took on the role of leader and figurehead.

The critical response to Chicago's work has ranged from crediting her investment in craft skills and a model of group work historically associated with women – namely domestic hobbycraft – to calling her out as exploitative. However, it seems that Chicago was conscious of the contradiction. Her archive includes meticulous records relating to the production of the *Dinner Party* including sets of review and evaluation questionnaires filled out by studio volunteers.[30] These questionnaires note the responses of the Loft participants to their working conditions and experiences, with questions including: 'Do you think anyone developing such materials should share his/her benefits and/or profits with the project?' and 'What do you feel Judy Chicago's role has been in relation to the piece and the entire whole?'[31] The responses make for emotive reading, some describe the uplift and empowerment of working on the *Dinner Party*, others note the pressures and tensions of the workshop setting. Mostly the volunteers recognised Chicago as the author of the work, but there was less consensus on how 'benefits' and 'profits' should be shared. While these forms evidence the experience of working in the Loft, the attempt to quantify seems problematically bureaucratic and uncomfortably reminiscent of the turn to surveillance in professional life. The absence of a wage also perpetuates the association of women's work, skilled and unskilled, as beyond value.

Indeed these conditions cast Chicago into the figure of the corporate director. While Chicago was loud, undertaking rigorous fundraising, they were quiet; while she made decisions, they made suggestions and while the artist was recognised as an individual, they remain a largely unnamed group. The division of labour at the Loft also shows Chicago's earlier pedagogic activity at Fresno State, Cal Arts and the Woman's Building in a different light. Like at the Loft, Chicago demanded a high level of commitment, as well as skill from her students.[32] This was bound up with her understanding of feminism as finding strength, but to some extent it also depended on submission. Chicago provided access to women's liberation, but on her terms. As she wrote of her intentions for the *Dinner Party*, it depended on empowering women by allowing them 'to make *this* heritage *their* own'.[33]

The heritage Chicago imagined in the *Dinner Party* was only ever a partial one and the monumental scale of the work provided a point around which other stories could gather, opening it to critique beyond the artist's original intention. One criticism of the work by a committee of women, including Gloria Nievez, Shirley Culver, Kathy McKinney, Irene Castillo, Bev Dorsey and Judith Meyers, highlighted the absence of Chicano and Hispanic women from the dinner table, although some names feature on the tiled floor. The committee arranged to meet with Chicago and Gelon to discuss the absence in September 1978, sending a letter prior to the appointment with research relating to Juana Inez de la Cruz, who they were nominating for a seat at the table. But in a heated exchange, reported in an open letter penned by Estelle Chaoon, Chicago refused to include the Inez de la Cruz plate, arguing that it was too late to make the change. The 'Latina controversy', as it is described in the archival holdings, is not so much controversial as a straightforward revelation of a blind spot in the Western-centrism of the project. This was not simply that the names of women of colour were not represented; the problem was how they were represented across the hierarchy of materials and spaces in the installation. In response Chicago presented a list of 'Latinas' included in the work, primarily on the tiled floor, and this justification:

> I do not mean to imply that those on the table are 'better' than those on the floor. Rather, I intend the plates to be symbols of the long tradition that is shared by all the women in The Dinner Party. The floor is both the foundation of the piece, the re-creation of the fragmented parts of our heritage and like the place settings themselves, a statement about the condition of women.[34]

Chaoon responded saying that, while Hispanic women were represented on the floor, Chicanas were not and insisting that the hierarchy of the work's form could not be overlooked: 'this society relegates us to the floor only'.[35] The structural inequality embedded in the form of the *Dinner Party* replicated exclusions in the Women's Liberation Movement. Particularly around who could embody the figure of the woman; who was 'foundation[al]' and central, and who was 'fragmented' and marginal. However, a plate at the table did not necessarily result in equal representation, as the theorist Hortense Spillers notes in her discussion of the Sojourner Truth plate.[36] Spillers points out, following Alice Walker, that Truth's plate is the only one that does not feature vaginal imagery; instead, it shows three faces. Spillers describes this omission and fragmentation as a lexical gap that pervades the 'negative-aspects of symbol-making'.[37] The effect is the 'excision of female genitalia' as a 'symbolic castration', which 'abrogates

the disturbing sexuality of her subject, but might well suggest that her sexual being did not exist to be denied in the first place.'[38] The 'tenacious blindness' Spillers describes plays out in the *Dinner Party* – despite the efforts of the committee of Chicano women to collaborate – by repeating a symbolic logic that denies embodiment to *Las mujeres de bronce* and black women.[39] The heritage offered in *Dinner Party* could not, therefore, be shared by all women and as such it did not present an image, or a reality as Spillers might have it, with which to identify.

## Performing collaboration in *I am a Helicopter, Camera, Queen*

The *International Dinner Party* and Judy Chicago's *Dinner Party* were attempts to picture a mass constituency of women, using the measure of the map and the monument. Roysdon's *I am a Helicopter, Camera, Queen* was also concerned with measurement, although the scale was less determined than either of the dinner party works (Figure 25.3). The performance mobilised multiple viewpoints, as the different 'representations of territory and seeing' in the title suggests.[40] In this work the bird's-eye view of the helicopter, the automatic lens of the camera and the powerful assay, or queerness, of the Queen were all invoked as ways of seeing, or as mechanisms to exceed the visual. This performance did not create a picture, or a document of community or history, instead Roysdon tested the boundaries of the art gallery and representation, by inviting 105 volunteers to occupy and animate the space.

*I am a Helicopter, Camera, Queen* was a performance in two parts. It took place in Tate Modern's small, non-public McAuley gallery and the Turbine Hall as part of the Performance Room programme curated by Kathy Noble and Catherine Wood. The commissioned Performance Room works are connected by a single curatorial


**Figure 25.3** Emily Roysdon, *I am a Helicopter, Camera, Queen*, 2012, BMW TATE Live Performance Room © Emily Roysdon & Tate.

proposition – the artist is invited to create a performance that can be recorded live and broadcast over the Internet via a livestream. The audience for the work is always remote and accesses the livestream via a personal computer either in isolation or a small group. Later the performances are available via the Tate Modern YouTube channel. Many of the artists in this series have engaged with the optics of the livestream, rebranding the camera as a surveillance tool, a witness or a social media webcam, but Roysdon cast it to the perimeter of room where it could not disturb the crowd she had invited and the choreography she set in motion.[41] The camera was crowded out, pushed to the edge and prevented from taking a place within the group. Instead, it recorded the group as it moved into different configurations, mapped by Roysdon in a simple notation. At times the group investigated the room, pushing up against the walls or ceiling, at others it moved within it, following the demarcations on the 'floor score', which included a 5 m photo-print of Roysdon's spread legs. Sometimes, individuals and small clusters broke away from the larger mass to move differently, or make a declaration. After seven minutes the back wall of the gallery opened and the group slowly left the McAuley Gallery, moving into the vast, open space of the Turbine Hall. Here the participants laid down on the floor, each with legs splayed and the next person's head and shoulders nestled in the space created there. The camera followed one of these chains, catching sight of the other rows of 'birth chains' arranged in the cavernous gallery space.[42]

The rows and marching steps in *I am a Helicopter, Camera, Queen* could be read in the tradition of mass choreography. But rather than evidencing group conformity and a totalitarian ethic, the participants movements were out-of-sync; some turned around before others, some trailed behind, while others paced. The rows dissembled constantly, particularly when some people did not fit and had to wiggle in to make space. Likewise, the clothes worn by the participants were far from uniform, even though they are all monochromatic. The volunteers were not an identifiable group, although they were trying out how to be together. For instance, at one point, when they moved to the right-hand side of the room for the third time, the rows compressed so that there was no room between the bodies. But neither did they stop moving entirely. Instead, they rubbed together, provoking unplanned laughter that literalised the energy between them into an audible buzz. Roysdon's choreography did not place each figure into a specific relation with another; it did not dictate a pattern or an organisation, but instead allowed the participants to connect with other bodies differently. This contrasted with Tino Seghal's Unilever Turbine Hall commission *These Associations*, which ran between July and October 2012, two months after Roysdon's work. For this work paid participants performed a three-part choreography that required them to move within groups, and interact with the visiting audience through a series of prepared anecdotes. The payment of the participants was an important part of the work: on a practical level it meant that it could take place on a large scale for a long duration, but on a symbolic level it also transformed the participants into workers. As Seghal's workers, the bodies and stories of the participants became the artist's material, creating an animated picture of neoliberal social relations. While *These Associations* restricted movement – often resulting in the participants' physical strain – and dictated the terms of association, Roysdon's work made space for ad hoc interactions conducted through touch and bodily connection, making space for a queer mode of relation. As such the fact that Roysdon did not pay the volunteers in *I am a Helicopter, Camera, Queen* is also important, because it changed the relationship the volunteers had to the work. Rather than fitting precisely with the artist's

vision and choreography, undertaking paid workshops and training before the event – as the participants in Seghal's work did – or committing themselves long-term to serve as apprentices or students to the artist – as the participants in Chicago's *Dinner Party* did – Roysdon's volunteers only met shortly before the performance began. Only then did they learn the choreography and as a result the performance was messy and imprecise, bodies moved differently as they performed according to Roysdon's loose instructions. Consequently, the status of the participants and therefore the relations between them were more fluid and unfixed. Instances of bodily resistance, forgetting and silliness suggest that the volunteers were not working, or fulfilling a contract, but participating in a test of alternative relations, an investigation of 'groupness.'[43]

Roysdon described her thinking behind the performance this way:

> I asked for volunteers who were willing to identify as queer and/or feminist to perform the room with me, to make room, reconstruct an already heavily signified space, and to create a stage within their collectivity.[44]

This invitation to perform, like Lacy's invitation 43 years before, opened the artwork to a diverse, unknowable range of collaborators. But here the terms shifted away from the gendered identity 'woman' to the political monikers 'queer' and 'feminist'. Roysdon specified that the participants' identification with these terms was self-directed, and open.[45] This indicates a shift in what groups organise around – a political identity, rather than a gendered one – and consequently what their collaborations produce. In this instance the group was not woman-only, and it was diverse in terms of age, ability and race. This gathering of different bodies demanded new forms of relating, which in turn disrupted the homogeneity of mass choreography by, as Roysdon commented, 'letting the thing have life, letting people be alive in the work.'[46] In this way the image of the artist's spread legs, suggestive of giving birth to the gathered community, became something more like a prompt for the later birth chain sequence, which in turn emphasised that the responsibility for community lies with each participating body. Furthermore, the specification in the invitation that the group 'perform the room with me' gestures to Roysdon's interest in working within communities, particularly the queer communities in New York and Los Angeles in which she has lived. While other projects, such as the zine *LTTR* (2001–2005) and the exhibition *Shared Women* (2007) went some way to represent those communities, as well as to invite and envelop others within them, the location of this work in London demanded that Roysdon find a new community.[47] In this way, *I am a Helicopter, Camera, Queen* was an invitation to a build a temporary community, but rather than make a social setting the means of striking up a bond, it depended on the symbolism of choreography.

The configurations of bodies in this performance provided ways to imagine modes of being together. The participants in rows, huddled together or laid together in birth-chains show instances of bodily connection, while the distanced participation of the audience watching via the live stream, and afterwards the question and answer session conducted over social media, actualised the networks both new and existing between those identifying as queer or feminist. At the end of the McAuley Gallery section of the performance, when the door opened and most of the participants had processed into the Turbine Hall, a few people remained. Still following Roysdon's loose choreography, four of the people 'dress the camera' with a string fringe that partially obscured its view,

while another three, and then six, lined up and one-by-one fell to the ground in a faint. The bodies lost muscle tension and collapsed. The effect resembled injury or death. These symbolic deaths echoed the die-in protests that provided one affective measure of the violence of HIV-related fatalities in the gay community in the 1980s and more recently – something that Roysdon's friend J.D. Samson picked up on in the Q&A – as well as the acts of violence that threaten queers, feminists and trans people today. However, reading against the grain of queer pessimism, the fallen bodies rose and fell again, but this time into the chain configurations that extended out of the McAuley Gallery and into the Turbine Hall. Here choreography allowed the participants to situate their bodies in a set of gestures that recalled both the sadness and the joy of queer and feminist histories, and as Roysdon suggested to 'build a scene within a room'.

*I am a Helicopter, Camera, Queen* depended on an invitation to make something together. This something was not reliant on the process of making visible and, in fact, confronted the possibility of seeing and knowing. The art museum was transformed from a space of looking into one of touching. The space was measured through the bodies of the volunteers, who did not represent standard or uniform units. As such the architecture was literally and conceptually pushed, disrupting what Roysdon described as an 'already heavily signified space'.[48] *I am a Helicopter, Camera, Queen* exceeded the gallery as a machine for viewing with the joy of queer and feminist collaboration.

The performance effectively broke the sealed space of the Performance Room and the far-reaching gaze of the livestream camera, exceeding that curatorial concept while spreading out into the Turbine Hall, another space with its own specialised, spectacularised programme of grand commissions. While both Chicago's and Lacy's works surpassed the walls of the art galleries, they also both used those spaces as stages on which to make feminist collaboration visible. Roysdon, on the other hand, didn't move beyond the gallery, but hijacked it. Disruption was rooted in the power of the group's occupation of space and their occupation made space because the volume of participants made the choreography impossible to capture in its entirety. The camera could only flatten out the action into a single image, which in turn could only be accessed via the small screen of the livestream. Instead, a stage emerged from 'within', invisible to those outside, which provided a site for the participants to see each other and feel themselves as part of a group.

Helen Molesworth gets to this point in her comparative review of *Shared Women*, co-curated by Roysdon, and *WACK! Art and the Feminist Revolution 1965–1980* (2007), a historical exhibition that included work by Chicago and Lacy.[49] In the review Molesworth traces the different approaches to politics by the women artists included in *WACK!* and *Shared Women*, a group show of predominantly Los-Angeles-based artists. Molesworth writes: 'If the artists in "WACK!" sought to change the world, then the artists of "Shared Women" seek to make it their own.'[50] To some extent the review suggests that the artists in *Shared Women* reap the rewards of the struggles of those in *WACK!*, but Molesworth in fact points out a change in focus, from exterior reform to building something up from within. Roysdon's comment that the participants of *I am a Helicopter, Camera, Queen* 'perform the room' and 'make room' can be seen, then, as a process of making the world one's own. This is also evident in Roysdon's discussion of the choreography. The 'choreographic', she writes in relation to another project, 'discomposes the space around us, asking how we arrange our bodies in response.'[51] Understood this way, the choreographic provides a way to move and relate without the

confines of spatial boundaries, or places to be, or particular configurations – like homes and families – to occupy. It creates a space of possibility, for new bodily contortions and new relations. Here 'the world' is not represented as a map or a cultural heritage but as a set of relations that can reconfigure the terms of coming together entirely and, in turn, that can push up against the boundaries that still limit artistic and political reality.

*I am a Helicopter, Camera, Queen* perhaps sets up a different agenda for appearing together, or rather a rebalancing of terms. Unlike Chicago's and Lacy's dinner parties – which both revolved around the conceit of making women visible to each other and to the world beyond – Roysdon's choreography was not concerned with proving the existence of feminist and queer subjects. Perhaps the piece did not represent these political identities because they are unrepresentable, because they can only be occupied. Roysdon made this occupation present in the gallery through a gathering of bodies, which acted like a point of consolidation within a continuous 'queer economy'.[52] But rather than see Roysdon's work as a corrective to either Lacy's *International Dinner Party* or Chicago's *Dinner Party*, all three provide points of consolidation within a long struggle. All three artworks capture moments of political movement, by opening up to collaborative encounters and being open to critical readings. So if feminism can be understood, on one level at least, as the redistribution of relationships between women, these three artworks offer snapshots of this ever-shifting ground and signposts of the conflicts, lacunae and barriers that accompany the collaborative process.

## Notes

1 On this theme, see Tamar Garb, *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris* (New Haven, CT: Yale University Press, 1994) and David Hopkins, *Dada's Boys: Masculinity After Duchamp* (New Haven, CT: Yale University Press, 2006).

2 See Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Los Angeles: University of California Press, 2004) and Maria Lind, 'Complications: On collaboration, agency and contemporary art' in *Public 39: New Communities*, Spring 2009, pp. 53–73.

3 See Lisa Gail Collins, 'Activists who yearn for art that transforms: Parallels in the black arts and feminist art movements in the United States', *Signs*, vol. 31, no. 3 (Spring 2006), pp. 717–752 and radical lesbians, *The Woman Identified Woman*, pamphlet, New York: Know Inc., 1970.

4 Many accounts of the Women's Liberation Movement describe the importance of women coming together en masse. In the British context, the first National Women's Liberation Conference at Ruskin College, Oxford, which took place between 27 February and 1 March 1970, is particularly notable. The first International Women's Day March took place on 6 March 1971. The first Take Back the Night march took place in Philadelphia in 1975, with a parade co-organised by Suzanne Lacy and Leslie Labowitz and commissioned by Women Against Violence and Pornography in the Media. Women's Action Coalition was established in 1992, in response to the appointment of Clarence Thomas to the Supreme Court, despite Anita Hill's accusation of sexual harassment. Interestingly, the 'A' in the acronym WAC stood for both 'Artists' and 'Action'. See Mary Garrard, 'Feminist politics: Networks and organisation' in *The Power of Feminist Art* (New York: EP Dutton, 1993), p. 101.

5 Antonella Nappi, 'Nudity', unpublished translation by Vincenzo Latronico, n.p. Available in Italian in Lea Melandri, *Una visceralità indicibile* (Milan: F. Angeli, 2000), pp. 141–144. It originally appeared in Italian in the journal *Sottosopra. Esperienze dei gruppi femministi in Italia* (Milan: Gruppo del giornale, 1973).
6 Nappi, 'Nudity', n.p.
7 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1998). See, in particular, pp. 199–212.
8 Linda M. Zerilli, *Feminism and the Abyss of Freedom* (Chicago: University of Chicago Press, 2005).
9 Zerilli, *Feminism and the Abyss of Freedom* and Arendt, *The Human Condition*, pp. 198–207, although notably Arendt separates out the realm of action and the space of appearance from the material production of artworks.
10 Jane Gerhard, *The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970–2007* (London and Athens: University of Georgia Press, 2013).
11 Suzanne Lacy, Linda Preuss, et al., 'An international dinner party to celebrate women's culture', 1979, Judy Chicago Papers, Schlesinger Library and Archives, Radcliffe Institute, Harvard University, box 83, folder 23.
12 Ibid., emphasis in the original.
13 Suzanne Lacy and Linda Preuss, 'INSTRUCTIONS: International Dinner Party Event', 1979, Judy Chicago Papers, Schlesinger Library and Archives, Radcliffe Institute, Harvard University, box 83, folder 23.
14 See Moira Roth's evocative review 'Suzanne Lacy's dinner parties' in *Art in America* (April 1980), 126.
15 Suzanne Lacy in a video produced for the exhibition *Feast: Radical Hospitality in Contemporary Art*, which originated at the Smart Museum of Art in Chicago. See http://www.suzannelacy.com/feast-radical-hospitality-in-contemporary-art/, accessed 16 November 2018.
16 *Women Caucus for Art Newsletter*, pp. 6–7. Held in Folder 178 Women's Caucus for Art, Box 4, Sub. F, Series I, A.I.R Gallery Archives, 1972–2006, Fales Library, New York University, New York.
17 Suzanne Lacy and Linda Preuss, 'INSTRUCTIONS: International Dinner Party Event'.
18 Peggy Phelan, *Unmarked: The Politics of Performance* (Oxford: Routledge, 1992). Phelan argues in the last chapter of the book 'The ontology of performance: Representation without reproduction' that time-based and performance art only exists in the moment of performance and cannot be reproduced, without mediation. This demands attention to be paid to disappearance rather than preservation.
19 Nora Moabu in a letter to Lacy dated 16 March 1979, performance documentation of the *International Dinner Party* in the artist's collection and republished in Stephanie Smith, ed. *Feast: Radical Hospitality in Contemporary Art*, exhibition catalogue (Chicago: Smart Museum of Art, 2013), p. 83.
20 Suzanne Lacy, untitled postcard, 1979, Judy Chicago Papers, Schlesinger Library and Archives, Radcliffe Institute, Harvard University, box 26, folder 1.
21 Suzanne Lacy (ed.) *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1994). Helena Reckitt, 'Forgotten relations: Feminist art and relational aesthetics' in *Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgressions* (Liverpool: University of Liverpool Press, 2013), pp. 131–156.
22 For a discussion of the press reviews, see Jane Gerhard, 'Debating feminist art: *The Dinner Party* in published and unpublished commentary 1979–1989' in *The Dinner*

*Party* pp. 211–245. See also Amelia Jones (ed.) *Sexual Politics: Judy Chicago's 'Dinner Party' in Feminist Art History* (Los Angeles: University of California Press, 1996).

23 Documentation illustrated in *Feast: Radical Hospitality in Contemporary Art*.

24 Gerhard, *The Dinner Party*, p. 195.

25 See Gerhard, 'The tour that almost wasn't: *The Dinner Party's* alternative showings, 1980–1983', in *The Dinner Party*, pp. 180–210.

26 The Judy Chicago papers are held in the Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University, Cambridge, Massachusetts.

27 Lucy R. Lippard, 'The pink glass swan: Upward and Downward mobility in the art world' in *Get the Message: A Decade of Art for Social Change* (New York: EP Dutton, 1984), pp. 89–96 and Rozsika Parker and Griselda Pollock, *Old Mistresses: Women, Art and Ideology* (London: RKP, 1981).

28 Chicago's insistence on solo authorship in relation to the *Dinner Party* registers her creative control over the project. This contrasts with the associated project the *International Quilting Bee*, to which anybody could contribute a quilt panel celebrating a woman that was then added to an exhibition, accompanying the *Dinner Party* tour. Each panel had to be the same triangular dimensions – the same shape as the heritage tiles – with the celebrated woman's name, the city and country of the panel's origins in the border around the image. See *The Dinner Party – Judy Chicago*, exh. pamphlet (London: Diehard Productions, 1985).

29 Jane Gerhard, pp. 84–86.

30 Box 18, Papers of Judy Chicago 1974–2004, Schlesinger Library, Radcliffe Institute, Harvard University.

31 'Dinner Party questionnaire', dated 16 March 1978, Box 18, Papers of Judy Chicago 1974–2004.

32 See Judy Chicago, *Through the Flower: My Struggle as a Woman Artist* (London: The Woman's Press, 1982), particularly pp. 68–75 and p. 125.

33 Judy Chicago, *Institutional Time: A Critique of Studio Art Education* (Monacelli Press, 2014), p. 9 (emphasis added).

34 'Statement from the exhibit', undated, Folder 16, Box 25, Papers of Judy Chicago 1974–2004.

35 Estelle Chaoon. See Folder 16, Box 25, Papers of Judy Chicago 1974–2004.

36 Hortense Spillers, 'Interstices: A small drama of words' in *Black, White and In Colour: Essays in American Literature and Culture* (Chicago: University of Chicago Press, 2003), pp. 152–175. (Originally *Pleasure and Danger: Exploring Female Sexuality*, ed. Carol Vance, London: Routledge, Kegan Paul, 1984, pp. 73–101.)

37 Spillers, 'Interstices: A small drama of words', p. 156.

38 Ibid., p. 157.

39 Ibid., p. 156. And Chaoon, Folder 25, Box 16, Papers of Judy Chicago 1974–2004.

40 Emily Roysdon. https://www.tate.org.uk/whats-on/tate-modern/performance/bmw-tate-live-2012/bmw-tate-live-performance-room-emily-roysdon, accessed 16 November 2018.

41 For further discussion of the Performance Room series, see *Performance at Tate: Into the Space of Art* (Tate Research Publication, 2016). http://www.tate.org.uk/research/publications/performance-at-tate/project-overview, accessed 16 November 2018.

42 See Katherine Brewer Bell, 'I am a Helicopter, Camera, Queen', interview with Emily Roysdon, *Bomb*, 22 August 2012. http://bombmagazine.org/article/6742/, accessed 16 November 2018.
43 Roysdon in Bell, 'I am a Helicopter, Camera, Queen'.
44 Roysdon, untitled statement published on the artist's website, n.p. http://emilyroysdon.com/index.php?/hidden-text/helicopter-answer/, accessed June 2016.
45 Emily Roysdon in the question and answer discussion following the performance, available on the artist's website, http://emilyroysdon.com/index.php?/projects/i-am-a-helicopter-camera-queen/, accessed June 2016.
46 Roysdon in the question and answer discussion following the performance.
47 *LTTR* was published annually between 2001 and 2005. The *LTTR* collective was formed by Roysdon, Ginger Brooks Takanashi and K8 Hardy, Ulrike Müller joined in 2005 and Lanka Tattersall edited the fourth issue, although the journal had an open call submission policy. *Shared Women* took place at LACE in Los Angeles in 2007 and included the work of 47 artists.
48 Roysdon in the question and answer discussion following the performance.
49 Helen Molesworth, 'Worlds apart' in *Artforum*, vol. 45, no. 9 (May 2007), pp. 101–102.
50 Molesworth, 'Worlds apart', p. 102.
51 Emily Roysdon, 'Notes on performance and institutions, Notes on transitions, To discompose.' Presentation given at the Annual Performance Symposium at MoMA: How Are We Performing Today? New Formats, Places, and Practices of Performance-Related Art, 17 November 2012. http://emilyroysdon.com/index.php?/texts/moma-perfprmance-symposium-text/, accessed June 2016.
52 Roysdon in the question and answer discussion following the performance.