

WHAT REMAINS AND IS TO COME : A DOCUMENT

what remains and is to come
in which we work with charcoal, paper, body, breath

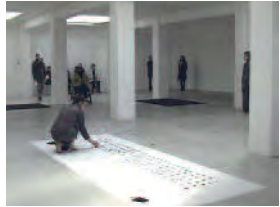
WHAT REMAINS AND IS TO COME : A DOCUMENT
KATRINA BROWN AND ROSANNA IRVINE



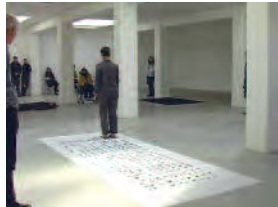
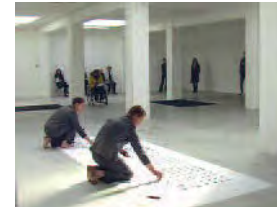
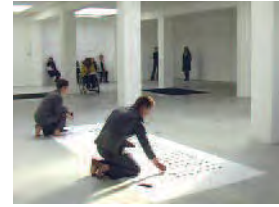
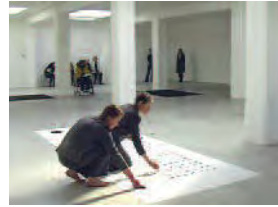


BODY-BREATH SCORE

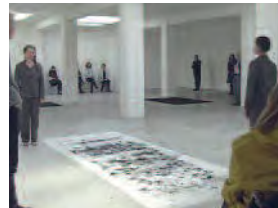
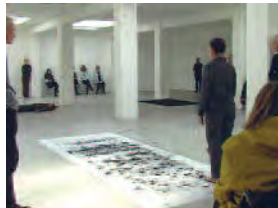
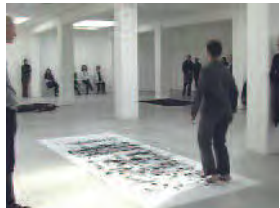
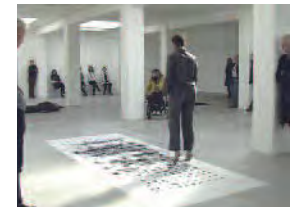
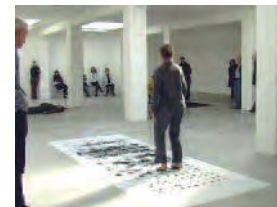
silent inhale count	sound exhale count	times
normal	7	1
6	6	1
5	5	2
4	4	3
3	3	4
2	2	5
1	1	6
> > > > >	> > > > >	=
sound inhale	sound exhale	times
fast	fast	20
< < < < <	< < < < <	=
silent inhale	sound exhale	times
1	1	5
1	1.5	4
1	2	3
1	2.5	2
1	3	1
1	3.5	1
1	4	1
1	4.5	1
1	5	1
1	5.5	1
1	6	1
1	6.5	1
1	7	ongoing



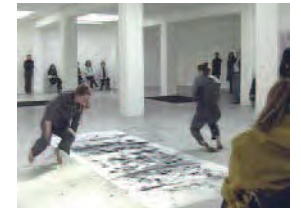
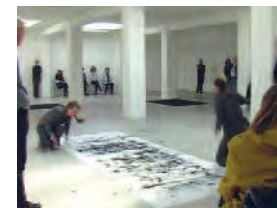
8 min 00 s

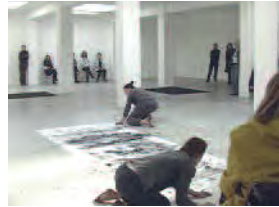
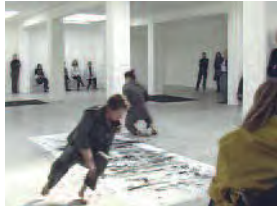
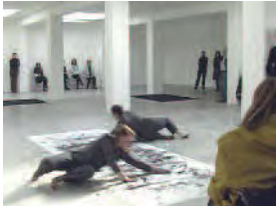


14 min 28 s

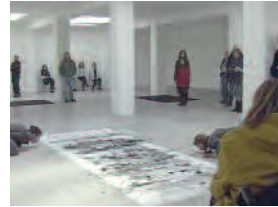


19 min 34 s

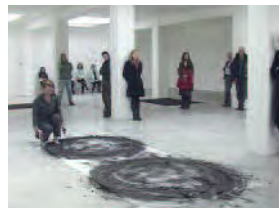
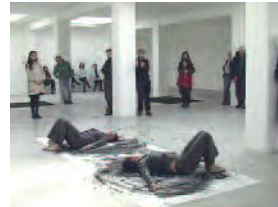




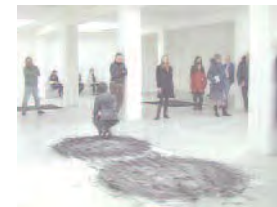
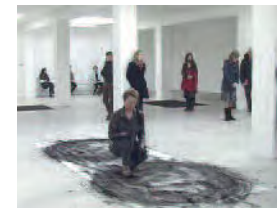
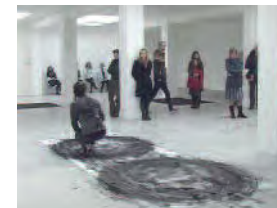
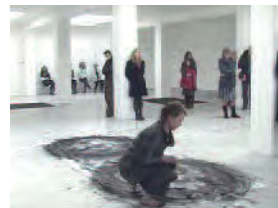
19 min 45 s



22 min 01 s

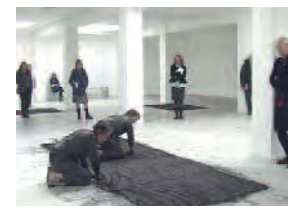


24 min 31 s





28 min 10 s



36 min 18 s



Time and the everyday

RAMSAY BURT

What I remember most about *WHAT REMAINS AND IS TO COME* is its use of ordinary, everyday tasks performed slowly in a way that minimised Katrina Brown and Rosanne Irvine's presence and emphasised the slow passage of time. Because of this, the performers became less like exceptional human beings presenting themselves to beholders and more like material bodies interacting with other material in the performance space. The title *WHAT REMAINS AND IS TO COME* is an indication that temporality is one of the piece's central concerns. Although the performers begin standing side by side and perform a breathing task together, and at the end walk out of the performing space together, for the rest of the piece they seem to be quite independent of one another. Although they are mostly performing the same tasks, each seems to be experiencing their own separate temporality. The sound of the first part of the performance is recorded and then played back during the second half so that, like the layers of superimposed marks that form the surface of the charcoal covered paper, the recorded sound suggests multiple layers of temporalities.

For St Augustine, only God knows both the past and the future, experiencing them all in an eternal present. In his account, mortals only live in the present and experience this continually becoming the past. St Augustine's conception raises the problem that, if the future is already known to God, what room is there for free will? And it implies that whereas God might know all the past, present and future, human memory is more limited and selective. 'What remains' in the piece's title acknowledges this limitedness. 'What is to come', however, departs from the Augustinian account because it seems to suggest that the future is not blank and empty but that potential futures are already in process of becoming, and that this is, in some way, a consequence of what remains. What remains is the

charcoal on paper

charcoal on paper, on bodies, and spilling over onto the floor. And what also remains is memory. Michel de Certeau has argued that:

Perhaps memory is no more than this 'recall' or call on the part of the other, leaving its mark like a kind of overlay on a body that has always already been altered without knowing it. This originary and secret writing 'emerges' little by little, in the very spots where memory is touched: memory is played by circumstances, just as a piano is played by a musician and music emerges from it when its keys are touched by the hand. (de Certeau, 87)

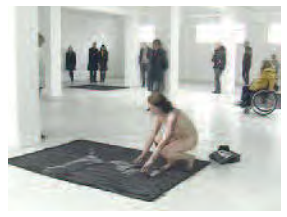
On one level, the charcoal dust does what de Certeau describes, literally acting as a kind of memory overlaid on the dancers' skin. But Brown and Irvine's unexceptional presences as performers speak of their maturity: the knowledge and experience that remains stored in their memories.

In the middle of *WHAT REMAINS AND IS TO COME*, there is a moment when Brown and Irvine have just taken off their clothes and are lying on the charcoal covered pieces of paper on the floor. Each rises, walks to another paper, stands and pauses - momentarily still. The charcoal covered paper has printed on their skin a smoky, organic, black trace – a sensuous, painterly mark almost like part of the surface of an abstract painting by an artist like Mark Rothko. Looking at photographs of this part of the performance, I am struck by how beautiful the fluidly graded dusting of charcoal looks on their skin. This comes as a slight surprise as I can't remember actually thinking this when I witnessed the performance live eighteen months earlier. What I remember then was that, for a very brief moment when they first took off their clothes, I recognised that I was looking at naked female bodies but then forgot this as I became involved with their actions: the gradually reiterating processes through which marks

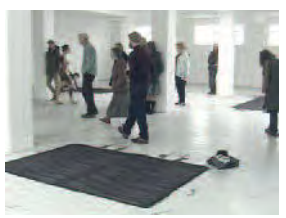
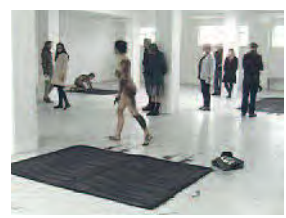
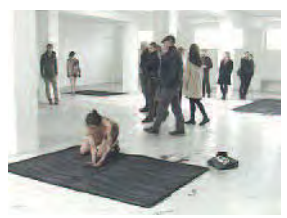
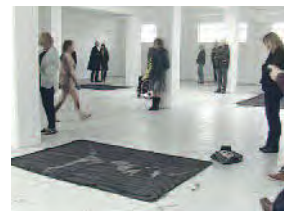
appeared on their bodies and on the paper, and then more marks that sometimes built on top of previous ones but sometimes obscured or erased them.

WHAT REMAINS AND IS TO COME concretises a web of relationships. As well as relationships between the superimposed marks on bodies and paper, there is also the relationship between Brown and Irvine. Irvine has told me that when they began making the piece, they did so with an agreement to work without theme or intentions for outcome. By each starting with nothing, they started in a position of equality, just as being naked in performance made them equal. Watching them, I remember thinking that Brown and Irvine were becoming objects, radically de-hierarchising the relationship between charcoal, paper, body, and the architectural fabric of the room. Were they making marks on the paper or was the paper printing charcoal shapes onto them? Their object-status was, in some ways, an acceptance of limitedness, a giving up of certain illusions about humankind's superior place in the world. Simon Critchley advocates 'giving up certain fantasies of infantile omnipotence, worldly wealth and puffed up power that culminate in both aggressive conflicts and bloody wars between opposed and exclusive gods' (Critchley, 281). Because I'm writing in February 2014 when parts of the South of England are either flooded or in a state of flood alert, I am particularly aware of abuses of power over the natural environment. I am not saying here that *WHAT REMAINS AND IS TO COME* and pieces like it are valuable because they are political, although I do think they can open up a space for critical reflection about the political. I value my memories of *WHAT REMAINS AND IS TO COME* because of what I experienced while watching it. At the time, I appreciated the way something so simple, clear, and strong can seem deeply meaningful.

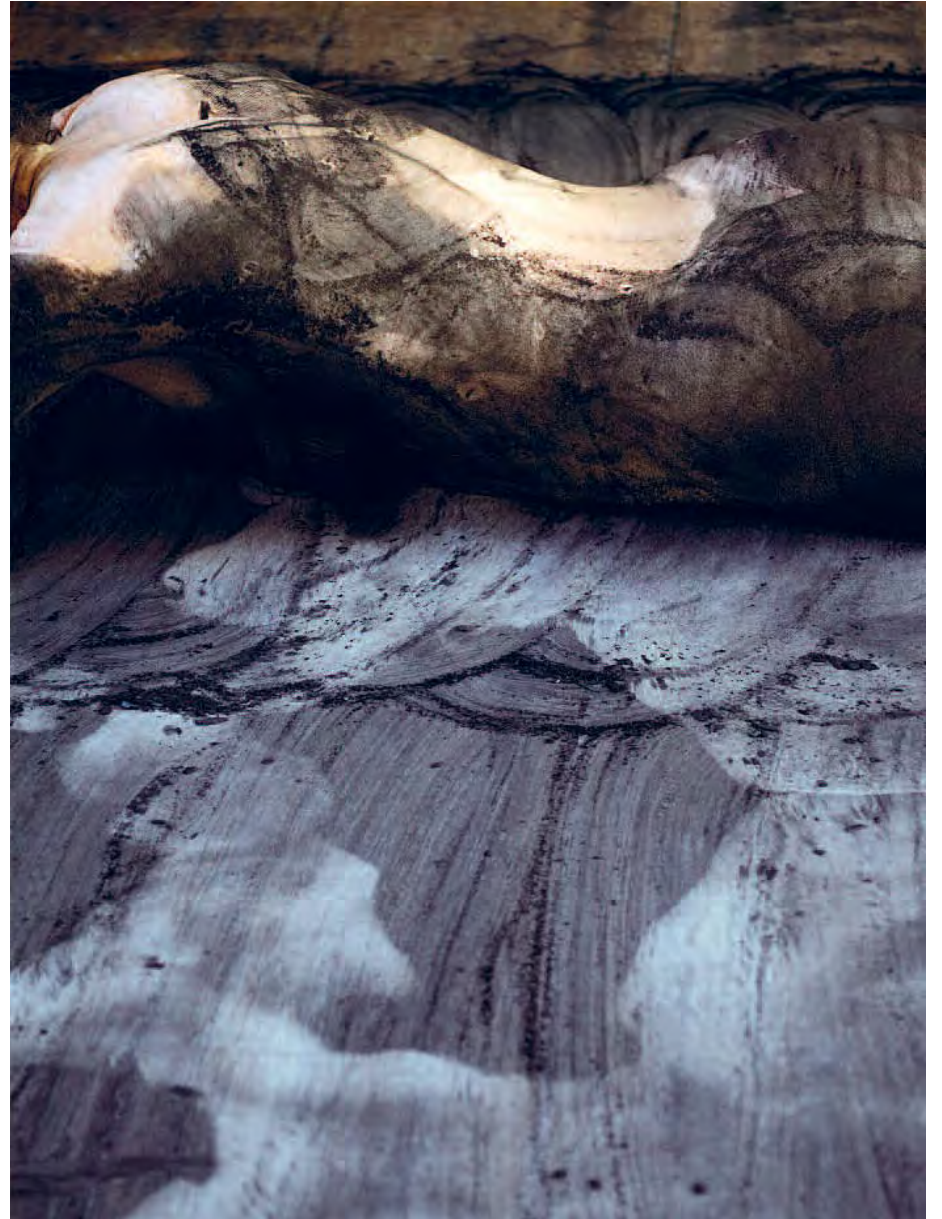
Critchley, Simon (2009) *The Book of Dead Philosophers*. London: Granta.
de Certeau, Michel (1988) *The Practice of Everyday Life*, trans. Steve Rendall, Berkeley: University of California Press.



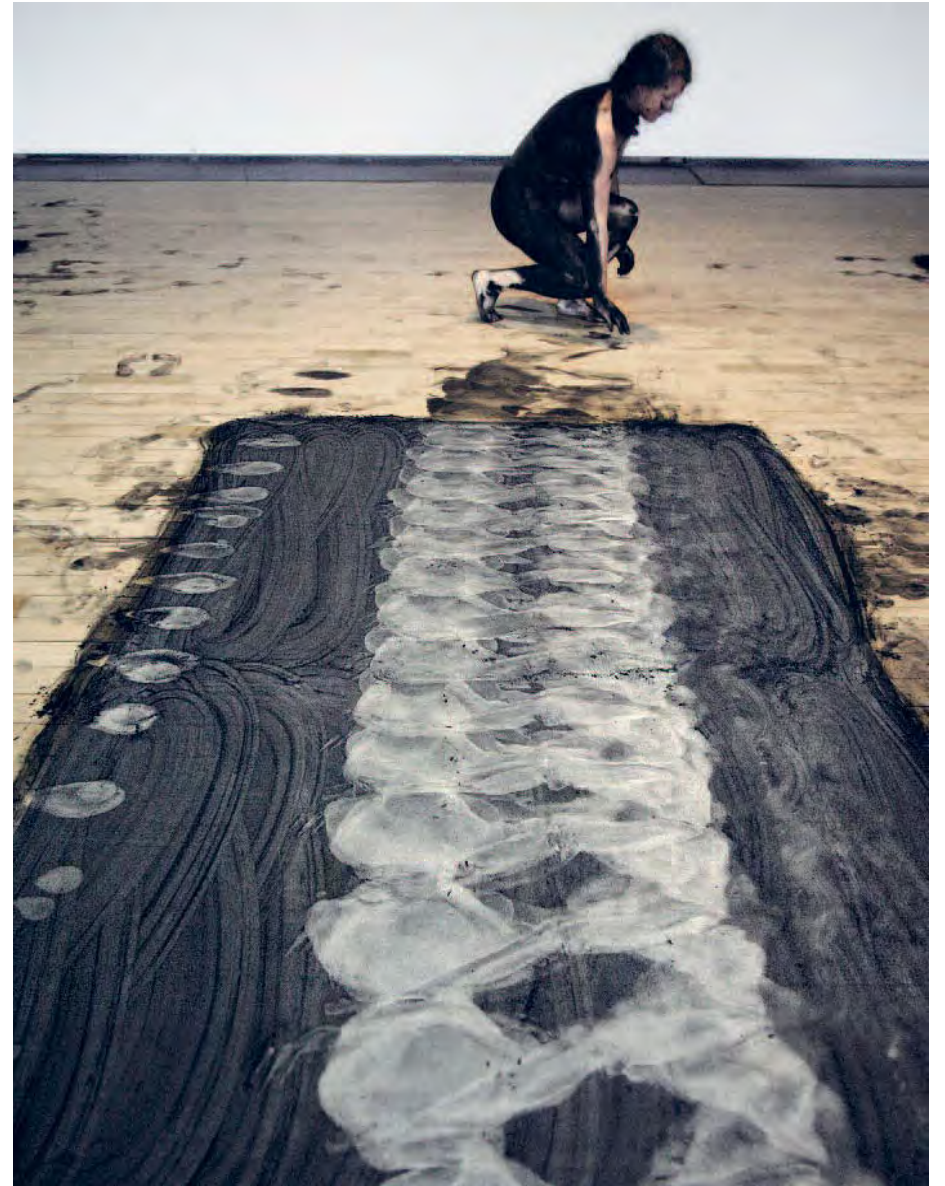
37 min 13 s











CHARCOAL-PAPER-BODY SCORE 1

break charcoal and place it on paper in rows, start at top of paper, continue from right to left, then left to right, continue until all charcoal is used

jump on charcoal, start at top of paper, continue from right to left, then left to right, continue until all charcoal is crushed

stand at the end of one long edge of the paper, fall towards paper and rise moving forward slightly, continue to fall and rise while moving forward until you reach the other edge of the paper

staying low, travel around the paper, blow charcoal that has spread onto the floor back onto the paper

lie on paper with knees bent and feet on floor, step to the right with right foot then with left foot, keep repeating, as you circle on your back open and close arms, keep arms in contact with floor

staying low, walk along the length of the paper, turn, walk back, continue until you have covered all of the paper

kneel, press your palms onto paper, move hands in a continuous movement from right to left then left to right moving backwards slightly, continue until all the paper is wiped

CHARCOAL-PAPER-BODY SCORE 2

stand beside one of the blackened papers

remove clothing one item at a time, fold and place each item on floor one on top of another

lie on paper

rise

walk to another paper

if paper is imprinted wipe paper, if paper is not imprinted lie on paper – then rise

walk to another paper

keep repeating this sequence of activities

in the repetition of lying positions, gradually increase the degree and continuity of movement into and out of paper

gather clothes and leave

CHARCOAL crumbles spreads penetrates PAPER receives
accepts BODY jumps repeats exhales BREATH recedes drops
BODY inhales repeats crushes CHARCOAL merges inhabits PAPER
absorbs lies awaits BODY repeats exhales BREATH empties returns
stills BODY drops crushes CHARCOAL breaks crumbles permeates
PAPER lies receives BODY descends transfers CHARCOAL layers
permeates PAPER accepts BODY erases CHARCOAL records BODY
inhabits PAPER remains retains CHARCOAL crumbles spreads
penetrates PAPER receives accepts BODY jumps repeats exhales
BREATH recedes drops BODY inhales repeats crushes CHARCOAL
merges inhabits PAPER absorbs lies awaits BODY repeats exhales
BREATH empties returns stills BODY drops crushes CHARCOAL
breaks crumbles permeates PAPER lies receives BODY descends
transfers CHARCOAL layers permeates PAPER accepts BODY erases
CHARCOAL records BODY inhabits PAPER retains remains





Anamorphic trace : sensing doubleness in image and event

MARK LEAHY

We see the bodies, they stand, held, an image pictured that then disperses. We hear these bodies, their breath, breathing. And the breath shifts and spreads, the room is incorporated, brought within the body, the body expands to fill the room. These bodies present and representing, fully here, incorporating space and presenting absence. We see the bodies lie down, and rise again, and wipe and repeat.

In lying onto the dark sheet, the skin leaves an impression and takes away a coating. The sheet's skin of dust attaches itself to the body and leaves behind an 'image', an indication of the transfer, of their meeting. Folds meet floor, surface makes contact with surface. This flat bed, the floor sheet, is an accepting space. The conjugation of sheets, bodies and material, in their meeting and separation, in their lying down and rising, is not toward a 'picture', but perhaps results in an 'image'.

Operating doubly, the concept of image has a status as something seen, an arrangement in visual data; and a status as something recognised as a likeness, standing in for or in comparison to an other, elsewhere, away. For Jacques Rancière, this image concept refers both to the likeness or copy, and to the work of art, which exaggerates, distorts or reforms the original. He characterises this doubleness as presenting a 'relationship between the sayable and the visible, a relationship which plays on the analogy and the dissemblance between them (7).

In seeing these prints, there is a moment of recognising the relation between the marked skin, the laid down and risen body, and its pair in the floor image. There is also seeing that image as something immediately
present in itself

present in itself, a distribution of light and shade, presenting something other than the displaced other, a new image, newly seen. Seen now here, the first is a 'there is' statement of representation, the second a 'here is' statement of presentation. The audience shifts between these seeings. The moving marked bodies of the performers carry a representational, substituting image, and those same bodies work to obliterate the present image, sweeping it back into the folds of charcoal, wiping it out.

Perhaps between these states of the image, between the 'here is' and the 'there is', is a relation of the event and the thing. That image that exists, present to us as matter distributed or rearranged, is an event-image, and that which is there as something else, as reference or representation, resolves into a thing, as other to itself, to be in time, having a history.

Etienne Jules Marey's multiple-exposure images of motion with their staggered or layered frames and overlap of body parts would lead to Marcel Duchamp's nude descending a staircase. These retain a vertical axis oriented to the plane that captures their passing into document, into the record. Here, in the performance, the moving body passes from vertical to the horizontal, descends into the receiving plane taking a trace of its descent from that plane, and in rising again to the vertical that trace remains.

The trace below is flat, the one above is shifting. Split over its dark and light distributions, this one lying pale in the folds and sweeps of dust, the other dark and moving off, upright but wrapped, unstable, without fixed centre or point of viewing. For Marey, the orientation toward the recording plane, the position in Cartesian space needed to be precisely plotted; for

Duchamp the position of viewer, of a tracing eye, fixed points on a plane. Here there is no point from which plotting is privileged, no place from which looking is authoritative; it shifts and slips away, it lies down and rolls over, so that I cannot establish a place from which to see a picture in the imaging.

In its trace of body meeting the floor there is a proper copy, a match of the skin, the fold of limb, the angle of bone, the pores and hairs. The addition of movement opens this trace out in time, spreads or compresses it, the near are separated as the apart are brought close, and an anamorphic shape is pressed out on the paper. Rearrangement of the fugitive dust occurs in agreement between body and page, mass and surface. Agreement understood grammatically, as 'a phenomenon in which word forms co-occurring in a clause are sensitive to each other. Inflected forms often agree in their values of number, gender, or person' (Wunderlich, 6330). They make a phrase together arising out of a conjunction, with the joining being in passing, and passing out of joint in the same next moving moment.

These prints relate to anamorphosis, not in demanding a precise other point of viewing in order to resolve it to the proper picture, but suggesting a seeing in time and in the moment that senses movement in and of the object, and in the subject without a privileged position.

Anamorphosis has called my attention to seeing, to the yearning and effort in it. It highlights the leap from looking to seeing yet does not explicate it: [here is the] nexus where looking (at the mesh of lines) passes over into seeing (the picture). (Maleuvre, 20)

The anamorphic operates

The anamorphic operates with or from an uncentred viewpoint: off centre, it needs to be seen in or by moving. Shifting from vertical to horizontal facilitates this anamorphic distribution as shadows stretch or curve over a receiving surface.

Topology, in mathematical terms is the science of surfaces, surfaces that remain continuous and constant if folded or twisted or stretched, but are altered if punctured or cut. Human skin considered topologically, folds, twists and stretches, but remains constant as a wrapper, a container of a body. A print of the skin and prints on the skin continue across their redistribution in space. Time of movement or action extends surface by an additional dimension.

Extended, branching and twining, the event is no snippet of time excised from the temporal continuum. Instead, the moment is a stretching between two magnetic poles. (Maleuvre, 18)

In the event of the printing, the two surfaces share a moment of contact, and this contact belongs to both, is double and single. In their parting, this single shared contact is stretched, shifted, twisted across and between the diverging surfaces.

Here printing is a place of meeting, of coming into contact, and the matching or pairing of the skin surface is distributed by the moving bodies whose action makes and then wipes away the image.

The child who touches the parts of its body with its finger is testing out the two complementary sensations, of being a piece of skin that touches at the same time as being a piece of skin that is touched. (Anzieu, 61)

In apprehending touch, the quality of doubleness is made palpable. We sense the doubleness of the image making, of the status of these images, of the activity of these bodies as present to us and as away from us. Something in the occurrence of the prints is a coming to light, a coming into the light, into white from the dark, highlighting the folds and forms, and displaying these for viewing on a surface, on a plane that comes to meet the body. Here also is a going into darkness, as the dust clings to the skin, and is folded round the surface that rises from the floor, and a darkness is cast on the body that brings into relief the articulations of the surface.

We see the two bodies move among us, we are like and unlike them. They are a pair and they are two. They are marked by the work of marking, making, pressing, wiping. They leave. The missing bodies are the fallen and then risen bodies. Without bodily display, their absence is positively indicated. There is a place, this floor, where someone has been and something has happened, and now we come after to find the bodies gone and the evidence is what has been touched, what is left behind.

Anzieu, Didier (1989) *The Skin Ego*, trans. Chris Turner, New Haven and London: Yale University Press

Lovatt, Anna (2007) 'Dorothea Rockburne: Intersection', *October*, 122:1, pp. 31-52

Maleuvre, Didier (2000) 'David Painting Death', *Diacritics*, 30:3, pp. 1-27

Malt, Johanna (2007) 'Impossible Contact: The Thing in Lacan and Rachel Whiteread', *L'Esprit Créateur*, 47:3, pp. 55-67

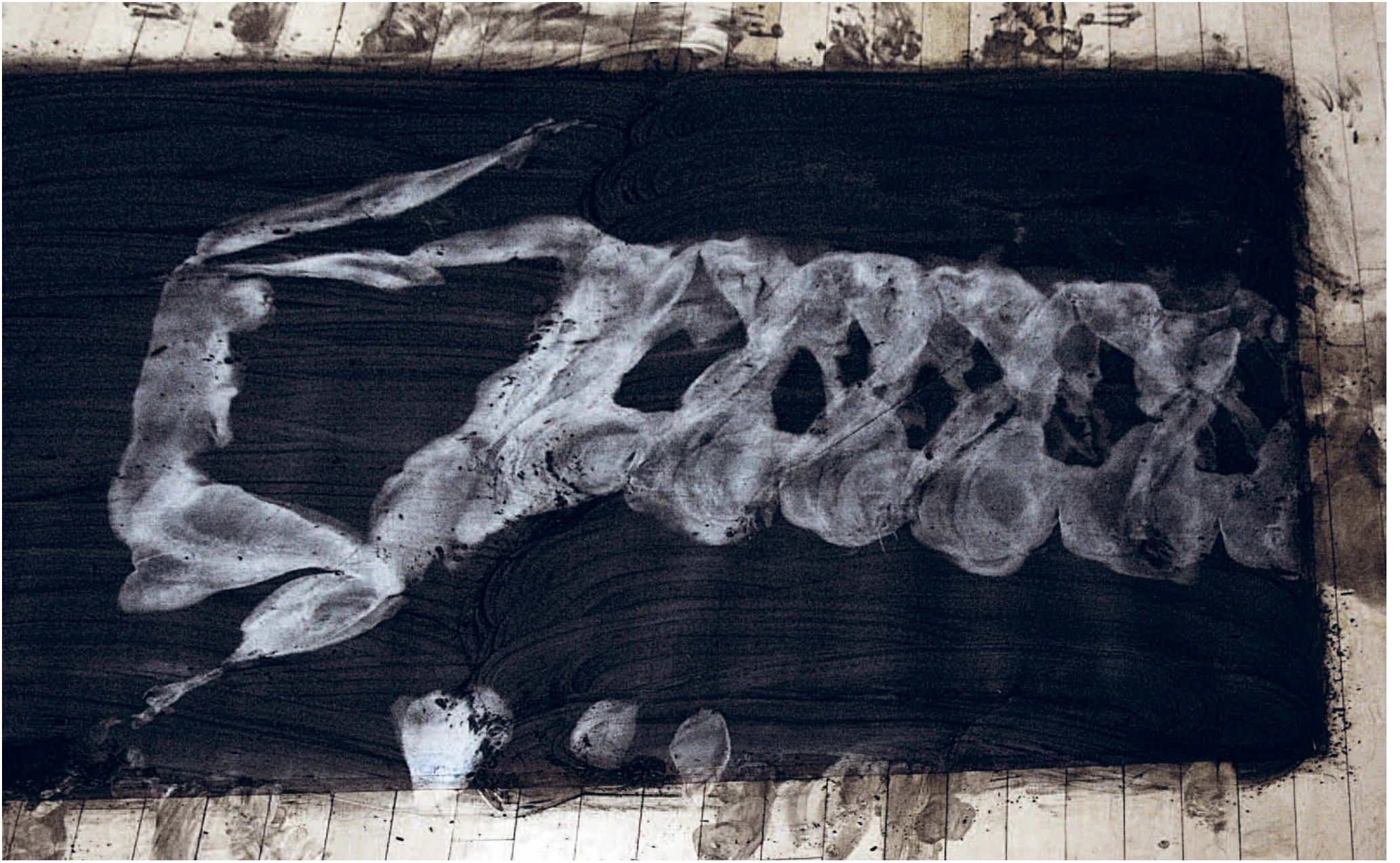
Rancière, Jacques (2007) *The Future of the Image*, trans. Gregory Elliott, London: Verso

Wunderlich, Dieter (2001) 'Grammatical Agreement', in Neil J. Smelser and Paul B. Bates, eds., *International Encyclopaedia of Social and Behavioural Sciences*, Oxford: Pergamon, pp. 6330-6334

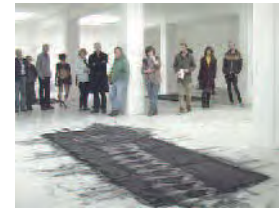
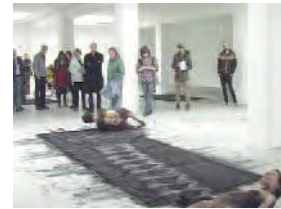




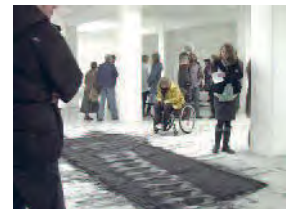
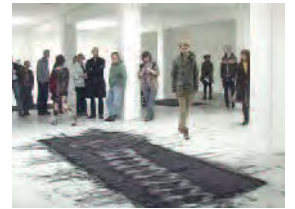








51 min 42 s



An exhale to come

IVANA IVKOVIĆ

WHAT REMAINS AND IS TO COME is emptied of gesture and at the same time saturated with it. Every supine hand and every groove in charcoal silently pleads its case. With every shift of body and displacement of black dust new signs are carved into an image that collapses onto itself, engraving intimations of gestures one on top of the other, recording, erasing, while recording again. Disappearing just as it materializes, stranding us in a series of glimpses, in a series of pasts. And then the dust settles again. Faced with the very material nature of our carbon-based life so simply on display we are not only bystanders of this performative installation but its confirmation. Every step carries vibration through the floor, every move agitates the air, every exhale changes the chemical balance of the enclosed space.

Charcoal as a transmitter of material antecedents, solemn testimony of just how alive that performer's body is. Poured, spread, then unsettled, and unsettled again. Present. In the now – between two huffs of breath, sticking to skin – but reaching back from the past, from a past of geological proportion. A constant reminder that movements performed sink into temporal oblivion in layers, much like crumbling fossils; a residuum of exhales, bone, tissue, heat. Black dust, but not inert.

The timelessness of charcoal as material contrasts the unrelenting measure of exhales of breath. Once introduced, once disturbed, it bleeds color away, seeps into skin folds and creases and mutes the performers' bodies while its unrelenting soot renders the air visible, the breath visible. It is a constant reminder of the progression of moments slipping from present to past as layers shift, then settle, then shift again into tangible

but unreadable curves

but unreadable curves and hollows. Simple disturbances in the charcoal render the surfaces it clings to – paper and skin – into strange yet worldly terrains to be perused with care.

Body drawing breath. Charcoal drawing expanse. Paper framing edges of traced motion. Photographs framing brinks of moments. Experiencing this work through a set of frames, those of the its photographic remains – tilting the charcoal surface, blurring the smudged skin, zooming in on breath stilled – I catch only glimpses, only a fragmented and incomplete topography. Its expanse is one of serialized horizons and interstices I site-see through, rambling and erring. My spectatorship shifts towards a strange navigation of intervals and voids, transitions and lingerings. In the stillness of the photographs I imagine breath that shifts the surface of the body, that displaces the charcoal dust – dust that escapes to adhere to soles of shoes and edges of coats, escapes to other abodes, leaving the confines of the work for a cosmos to come, one not made up of radiating stars but of specks of solid light–swallowing black.

This infinite circulation maps an extended and evolved spatiality of the work – one perhaps imagined – a fluid, evershifting psychogeography of a terrain of gasps of breath, swipes of hand, eddies of charcoal, scrapes of spectators' shoes – a complex cartographic conundrum, one urging us to shift place on an evermoving, ever redrafted map of off-road departure points and no denouement in sight.

WHAT REMAINS AND IS TO COME speaks of scale and disproportion. Compared to the expanse of a cosmos of charcoal dust that engulfs them these living bodies might seem insignificant. And yet they are vast, they

overflow with motion, a constant stream of arrested disruptions, beats and murmurs – these apertures drive a panoramic curiosity. Spectators gaze across a series of morphing vistas as they step, walk, stop – around, towards, away from, zooming in or letting their eye wonder – carving out individual travelogues. This motility of bodies in space, charcoal specks in space, this peripatetic regard – remakes this terrain's shifting perspectives.

I on the other hand rely on a limited number of immobile depictions, documents of sharp events, documents of uncertain loci. In the photographs the charcoal digs into the skin, the bodies dig into the charcoal. Silently. And what I miss are the sounds – scratches, huffs, trickles, slithers, slaps. This silent desiccated terrain is marked by a porous gesture, a smeared footprint, but not by sound and thus not by spoken words. And still I attempt to find them. I rake through the charcoal swirls and welts, browse the skin folds, conjure the exhales, seek out words, seek out that 'in between' to bridge over these serialized horizons, that 'unassignable interstice between bodily space and bodies-in-space' (Lefebvre, 251).

Of course, there is also voyeuristic pleasure in this photographic distance. The uncompromising gestures and marks on skin and black dust seem petrified and I feel as though I could pick them up off the page with my hands, only perhaps to feel them coming apart into particles seeping through my fingers. My gaze sinks into the black. The feeling that remains is one of intimacy. I am tempted to bring my lips towards the image and simply exhale.







SUBSCRIBERS

Anthony Brown	Emmalena Fredriksson
Dance in Devon	Anya Langmead
Lucianne Lassalle	Antje Hildebrandt
Kerry Francksen-Kelly	Julie Brixey-Williams
Rosalind Nanji-Rowe	Katherine Hall
Helen Bailey	Juliet Robson
Jo Bailey	Heike Roms
Sally Morfill	Sarah Gee
Toni Cots	Ellen Bell
Scott deLahunta	Frances Williams
John Hall	Faye Dobinson
Soosan Gilson	Janina Moninska
Ric Allsopp	Luke Pell
Jet Kamphuis	Miriam Bennett
Ruth Wiesenfeld	Sher Doruff
Pip Jones	Camilla Nelson
David Williams	Dave Cooper
L'animal a l'esquena	Natanja den Boeft
Mads Floor Andersen	Stichting Buitenkunst
Leo Horthy	Theatre School Library
Angela Lloyd	Amsterdam



WHAT REMAINS AND IS TO COME has been supported by: Nightingale Theatre, Brighton; Het Veem Theatre, Amsterdam; Dartington Space, Dartington Hall; TR2 Plymouth; Dance in Devon; the Arts and Humanities Research Council (AHRC); Middlesex University; Dance4. This publication has been funded by Arts Council England and by the subscribers as listed.

studio photography by Kate Mount
additional documentation and video stills at KARST Plymouth
and Nightingale Theatre Brighton by Katrina Brown and Rosanna Irvine
texts by Ramsay Burt, Mark Leahy, Ivana Ivković
designed by Katrina Brown and Rosanna Irvine with Kevin Mount
printed in Exeter by Short Run Press

ISBN (e-book) 978 1 85924 3336

© the artists and the writers



WHAT REMAINS AND IS TO COME : A DOCUMENT