



DEPARTAMENTO DE
CONSERVACIÓN-RESTAURACIÓN

Conservación de Arte Contemporáneo

21ª Jornada

MUSEO NACIONAL
CENTRO DE ARTE
REINA SOFIA

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Esta nueva cita anual, la vigésimo primera Jornada de Conservación de Arte Contemporáneo, ha reunido un importante y diverso número de ponencias, la mayoría enmarcadas en proyectos de investigación académica o de instituciones museísticas y colecciones privadas. Todas ellas manifiestan una especial sensibilidad con la búsqueda de los nuevos lenguajes y protocolos que exige la preservación de un patrimonio cultural cada vez más heterogéneo.

En el centro de los debates resuena el eco de las nuevas tecnologías, bien como participantes en la producción de las obras, bien como herramientas esenciales en los procesos de investigación de sus soportes y materiales. Así sucede en casos de estudio como el que plantea la conservación de la obra *Memories of Passersby 1*, de Mario Klingemann, generada por inteligencia artificial, que asume el doble reto de conservar lo que es intrínsecamente material en la obra y preservar lo inmaterial generado por una red neuronal. O, por citar un ejemplo aparentemente distanciado, la restauración de un *karagiosis*, una figura articulada de cartón y varillas del teatro de sombras griego, que se basó en su reconstrucción virtual en 3D para que pudiera volver a escena, preservando así el patrimonio titiritero. En la mayoría de los casos presentados, la investigación tecnológica contribuye a resolver los problemas surgidos para la conservación de las obras.

Otro gran reto planteado en estas páginas es el que se refiere al desafío de preservar y hacer que continúen vivas las creaciones que se basan en situaciones performativas, como en el caso de *Modus Operandi AND*, que permite reflexionar acerca del papel que juega la memoria, entre otros factores, en la construcción de un archivo vivo compuesto de elementos corporales. También en obras performáticas, el trabajo presentado por la artista Pilar Albarracín y la historiadora de arte María Arjonilla versa sobre la preservación específica del valor de lo inmaterial en el arte contemporáneo. En este caso, conciben la inclusión de nuevos registros en la conservación de la obra: la artista como portadora de memoria y el papel del espectador activo.

Se mantiene en estas jornadas el interés en los criterios de preservación del arte urbano desde un análisis crítico de las experiencias colaborativas y la relación cultura-sociedad, como se expone en el estudio sobre el dilema ético entre preservar el carácter público, rebelde y efímero del arte urbano o su conservación física. Ahora que tanto algunas instituciones y el mismo mercado del arte han proyectado un provecho propio sobre estas obras, ¿quién tiene derecho sobre las creaciones del arte urbano?

La reciente donación al Museo Reina Sofía del archivo de José Antonio Coderch y la intención de integrar la arquitectura en las colecciones del Museo han propiciado que el equipo de conservación-restauración del Museo elabore una metodología propia para trabajar con estos archivos en una doble vertiente: organizar la colección de materiales y conocer su estado de conservación, aspectos que analiza el estudio sobre este proyecto.

No podemos dejar de mencionar, asimismo, los textos recogidos en esta edición que abordan la técnica empleada por Pablo Picasso e Isidre Nonell en algunos de sus retratos y dibujos de principios del siglo XX; el procedimiento del *décollage* en obras de Raymond Hains, François Dufrêne o Mimmo Rotella; o los desafíos planteados en la restauración de obras tan diversas como *Diario de Lidiana* Cárdenas de Pepe Romero, las *Estructuras Volantes* de José María Yturralde, las pinturas murales de Ángel Acosta en la iglesia de

San Pedro del Grao de Castellón o el conjunto en bajorrelieve *El Apostolado* de Vicente Perelló, uno de los mejores escultores expresionistas del siglo pasado.

Con la divulgación de los trabajos presentados en esta vigésimo primera Jornada de Conservación, el Museo continúa su labor de promover y compartir la investigación en esta materia con todos los públicos interesados. Esta propuesta, que nos permite intercambiar experiencias y conocimientos en un ámbito tan importante como la conservación de obras y colecciones de arte, es decir, la preservación de la memoria colectiva, ha sido realizada una vez más gracias a la generosa colaboración de la Fundación MAPFRE y al apoyo de la Fundación Museo Reina Sofía, a quienes agradecemos su implicación en esta tarea.

Extendemos nuestro agradecimiento a todos los participantes y colaboradores en esta Jornada, que se suman activamente a la red de conservadores-restauradores de arte contemporáneo reunida bajo la convocatoria del Departamento de Conservación-Restauración del Museo Reina Sofía. Nuestro reconocimiento a todos ellos por sus contribuciones, que hacen posible esta publicación.

Manuel Borja-Villel
Director del Museo Nacional Centro de Arte Reina Sofía

En un mundo como el actual, en el que conviven tan dispares expresiones artísticas, resulta imprescindible la puesta en marcha de espacios abiertos de debate en el que profesionales del mundo cultural y artístico, conservadores y restauradores puedan plantear soluciones y formas de trabajo que salvaguarden este patrimonio.

En este sentido, desde Fundación MAPFRE, estamos orgullosos de haber podido participar, un año más, en estos encuentros, en los que se abren nuevas vías de estudio y en los que se reflexiona acerca de la gestión institucional y las prácticas profesionales en torno a la conservación en general y la restauración en particular. Un espacio que muestra el carácter complejo y la multidisciplinar del arte contemporáneo.

En esta ocasión, el caso teórico en el que se abordó la técnica pictórica en dibujos de Pablo Picasso e Isidre Nonell difiere mucho, por poner un ejemplo, del modo en que se hace en la restauración de una obra del artista Fernando Peiró, un caso más práctico. ¿Cómo preservar el arte urbano? ¿Cómo se enfrentan las instituciones a una sociedad que también crea arte? Son otras de las preguntas que se propusieron en estas nuevas Jornadas de Conservación de Arte Contemporáneo, que este año cumplen su veintiuna edición, y que sin duda se han convertido en un lugar de referencia para todos aquellos que desean aprender y ampliar sus conocimientos sobre estas disciplinas.

En nombre de Fundación MAPFRE y en el mío propio, quisiera felicitar al Museo Nacional Centro de Arte Reina Sofía por la organización y el desarrollo de estas actividades desde hace ya más de veinte años. Quisiera mostrar también mi reconocimiento a los responsables directos de esta publicación, que, con su trabajo y esfuerzo, recuperan y cuidan unas jornadas que hoy en día son un espacio de referencia para todos los profesionales del sector.

Nadia Arroyo Arce
Directora del Área de Cultura de Fundación MAPFRE

Hablar de una especialidad cuando nos referimos a la conservación de arte contemporáneo es una contradicción. Sería más exacto decir que se trata de un arte heterogéneo en el que no hay ni escuelas ni reglas ni, mucho menos, especialidades. La libertad creativa es total y los objetos artísticos son dispares tanto en métodos de ejecución como en propuestas. Es muy difícil sostener una línea de comportamiento o transmitir unos criterios fijos de actuación. Desde luego, la sistematización en los procesos es del todo inviable. En las propuestas que se presentan en esta edición de las Jornadas de Conservación de Arte Contemporáneo, se estudian casos, se proponen metodologías de intervención, análisis o criterios. A través de estos trabajos se examina, por ejemplo, el proceso de restauración de un bajorrelieve expresionista, de una pintura mural, de unas fotografías, de un tapiz o de un cuadro mediante productos sintéticos, todo lo cual nos permite intuir el calidoscopio de temas tratados en estas páginas. Obras como las figuras del teatro de sombras griego, las esculturas basadas en algoritmos para la creación de inteligencia artificial y las producidas con materiales sintéticos, o las piezas transparentes realizadas sobre acetato de celulosa, definen esta pluralidad del arte contemporáneo y nos muestran la complejidad de su conservación.

Un museo contemporáneo tiene que defender, entre sus acciones básicas, la preservación y transmisión de sus colecciones. Es esencial, en este sentido, elaborar procedimientos para la formación integral en un ámbito de trabajo tan plural y experimental como el de la conservación y restauración, donde la puesta en común de los procesos de actuación es la mejor manera de seguir un rumbo coherente, lo que convierte el encuentro entre profesionales en un método prioritario de trabajo.

Este objetivo se plasma cada año en las Jornadas de Conservación, que alcanzan su vigésimo primera edición. Como cada año, se ha invitado a especialistas de instituciones de todo el mundo para compartir sus experiencias y conocimientos, en un ambiente proactivo, sin barreras, donde se potencian el estudio, el análisis y el debate. Un espacio donde las propuestas son observadas y debatidas en busca del consenso y de la mejor actuación.

El tiempo ha consolidado esta iniciativa del Museo Reina Sofía y estos encuentros se han convertido en un referente en el mundo profesional y académico. La constancia demostrada por parte de nuestro departamento ha generado la confianza necesaria para que cada año reanudem el debate con la sala del auditorio al completo, convertido ya en un punto de convergencia entre universidades, empresas, museos y artistas.

En esta publicación se presentan las aportaciones desinteresadas de grandes profesionales involucrados en la conservación del arte contemporáneo. Mi agradecimiento a todos ellos por la calidad de sus trabajos, a la Fundación Mapfre y a la Fundación Museo Reina Sofía, cuyo apoyo ha hecho posible, una vez más, la creación de este espacio de debate y conocimiento. Y, muy especialmente, nuestro reconocimiento a Fernando Marzá, que impartió la conferencia inaugural sobre el Archivo Coderch y nos acompañó en el transcurso de las Jornadas.

Jorge García Gómez-Tejedor
Jefe del Departamento de Conservación-Restauración
Museo Nacional Centro de Arte Reina Sofía

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(G)hosting; or, A Way of Continuing for Performance-based Works

ANA DINGER

This paper addresses ways of continuing (living on) for (artistic) works that rely on performative situations in their manifestations and/or modes of dissemination, by focusing on the case of *Modus Operandi AND* (a complex work devised by Brazilian artist and anthropologist Fernanda Eugenio and, during an initial period of collaboration, Portuguese choreographer João Fiadeiro). A five-year fieldwork research, following an auto-ethnographic perspective grounded on close observation and co-performative engagement, led to the recognition of the role played by memory, embodiment, and reactivation in the construction of a living archive (moving constellation of body-archives). The term *(g)hosting* is offered as the operation which glues together the group that becomes a non-identitarian community of practitioners. *(G)hosting* is considered, following the Duchampian proposition “a guest + a host = a ghost”, a contraction of guesting and hosting, implicating the dimensions of hospitality and parasitism. Users become metonymic extensions, carriers and keepers contributing to an ever-unfolding continuation.

[1]
Madison, *Critical Ethnography Method*, p. 174.

[2]
The name of the work under analysis is *Modus Operandi AND* (more about *MO_AND* in the following section; for further information, access <https://www.and-lab.org>). Terms used throughout the paper in quotation marks whose authorship is not otherwise specified are part of *MO_AND*'s vocabulary. Also, the incorporation of this vocabulary is one manifestation of the auto-ethnographic dimension of the research which makes the use of terminology and paraphrasing more pervasive than just simple quotations, particularly in the more descriptive excerpts.

[3]
The most literal translation to English is "to assist".

[4]
Bryant Keith Alexander, *Performing Black Masculinity: Race, Culture and Queer Identity* (2006, pp. xviii-xix), cited in Madison, *Critical Ethnography Method*, pp. 171-172.

[5]
Dwight Conquergood, "Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance" (1982, pp. 12-13), cited in Madison, *Critical Ethnography Method*, p. 165.

[6]
Madison, *Critical Ethnography Method*, p. 177.

[7]
As André Lepecki contends, "The body as archivist is one thing. The body as archive is quite another", even if they can overlap, I add. Lepecki, "The Body as Archive", p. 34.

[8]
Schneider, "Performance Remains", p. 141.

It is said that Ethnography is an art and a science, but I know it is more about Presence.
Presence in the living immediacy of stories being made.
I listened, I lived, I recorded, I felt, I did.^[1]

The case presented in this paper is a work I have been following-up closely since 2012 and, from the inside, since 2015. My position transitioned from fieldwork and participant observation to a deeper and more intricate collaboration, building an increasingly auto-ethnographic perspective.

My research is based on a singular kind of "assistance" — to make use of a concept belonging to the studied work's terminology^[2] — articulating two operations that, in Portuguese, correspond to two different meanings for the same word, the verb *assistir*.^[3] These operations are *accompanying* and *witnessing*, which bring us to Soyini Madison's quotation in the epigraph: ethnography is about presence. Duration and reciprocity seem intertwined in this notion of presence. The word itself, *presente* (Portuguese) or *present* (English), the correspondent adjective or substantive form, comprises the double meaning of "being present" and "gift".

Assisting, in this sense, entails, on the one hand, following the work through time, being close to its manifestations, even becoming part of its transformation (becoming a *follower*), and, on the other, being witness of that path and its major and minute shifts, both from the perspective of the work's biography as from one's own intimate change and participation.

Without ignoring the autobiographic and ethnographic components in auto-ethnography, my aim is to move away from any exacerbated confessional inclination and move towards "critical reflexivity":

Critical reflexivity as a method is both a demonstration and a call for a greater sense of implicating and complicating how we are always and already complicit in the scholarly productions of our labor, and the effects of our positions and positionalities with the diverse communities in which we circulate.^[4]

As stated by Dwight Conquergood, "the power dynamic of the research situation changes when the ethnographer moves from the gaze of the distanced and detached observer to the intimate involvement and engagement of 'coactivity' or co-performance".^[5]

Modus Operandi AND (*MO_AND*) is a work itself (in)formed by ethnography and relies on performance as a means of transmission. It challenges any strict frame (namely the artistic frame where it is often situated) and has no limits of applicability. It transcends the artistic and academic fields and permeates every dimension of everyday life. When facing such a work, the "performance paradigm" seems inescapable, with its preference to "particular, participatory, dynamic, intimate, precarious, embodied experience" and insistence "on face-to-face encounters instead of abstraction and reductions".^[6]

With the accumulation of time and lived experience (duration and repetition), I became more a co-performer than a participant observer and more a body-archive than an archivist body.^[7]

I listened, I lived, I recorded, I felt, I did, I remember, I do.

To use Rebecca Schneider's formulation, I became part of the "network of body-to-body transmission of affect and enactment"^[8] that constitutes the privileged mode of continuation of *Modus Operandi AND*.

[T]he conjunction AND is, neither a union, nor a juxtaposition but the birth of a stammering, the outline of a broken line which always sets off at right angles, a sort of active and creative line of flight [...] AND... AND... AND...^[9]

[9]

Deleuze and Parnet, *Dialogues*, pp. 9-10.

Modus Operandi AND (MO_AND) was baptised during the period of collaboration between Portuguese choreographer João Fiadeiro and Brazilian artist and anthropologist Fernanda Eugenio. Between 2011 and 2014, the work corresponded to the combination of several aspects of Fiadeiro's research since the 1990s, "real time composition", and Eugenio's previous artistic investigation (in many ways informed by her academic work), at the time under the designation of "ethnography as situated performance".

Modus Operandi AND continued to be unfolded by Fernanda Eugenio afterwards, having kept much of what already existed in the years of collaboration, but also adding many other "concept tools"/"tool concepts" to the set that currently comprises this complex and rebel methodology that investigates the "ethics and politics of togetherness".

Although nowadays Eugenio emphasises MO_AND's conversation with different practices – beyond ethnography or dance, which were previously considered its originary contexts – she still defends a specific "ethnographic sensibility". Eugenio's understanding of ethnography goes beyond the often-narrow academic framing of ethnography as a method belonging to anthropology, describing it as a "vital way of functioning": a becoming available to the imponderable and contingent, a predisposition to dwell on the relationship, the in-between, the encounter. She argues against the perils of interpretation and representation and their pretences of capturing some kind of (totalising) image or identity that can only if ever emerge in relation.^[10]

MO_AND can also be described as "inhabited philosophy" and rests on a vast vocabulary that is shared through manifold situations such as publications, lectures, workshops, and summer schools (among other formats of meeting and sharing). This vocabulary glues a non-identitarian community that gathers people from all around the world (with a particular focus on European countries and Brazil). Through the extended performance of this ever-changing constellation of people – whether in their everyday lives and/or work projects – a number of different applications, ramifications, and further continuations emerge from MO_AND (it lives *in*, it lives *on*).

One of the basic exercises both of research and transmission of Modus Operandi AND is the homonymous game – the AND_game. This game has no pre-established rules, only emergent rules. The AND_game unveils patterns in the ways we operate, individually and collectively. It is a game of (structured) improvisation and emergent composition, in which one seeks to shift protagonism from oneself to the situation/the in-between, in an attempt to de-hierarchise and to deviate from more or less egoic manipulation or imposition.

In the basic procedure of the game, a "shared attention zone" is pre-determined (usually a square drawn with masking tape on the floor) and the people who play stay outside the square until they intervene. The first intervention within the square is the "first position". A second person will make another move – the "second position" – trying to relate to the situation as it presents itself (the "properties-possibilities" of the in-between). Another person will make another move which, if confirming a "relation of relations", gives a direction or rule, becoming the "third position". From there, this emergent rule is fed and, with it, a "common plane" – a specific kind of togetherness/of living together – is sustained [F. 01 - 04].

[10]

Cf. Eugenio, "O que a arte tem a ver com o que podem ser as cidades".



[F. 01]



[F. 02]



[F. 03]



[F. 04]

[F. 01]

AND_game played with scale for several players. First position. A second move is about to be made [AND Summer School #3, Lisbon, Polo Cultural das Gaivotas, July 2018].

[F. 02]

Second Position [AND Summer School #3, Lisbon, Polo Cultural das Gaivotas, July 2018].

[F. 03]

Third Position [AND Summer School #3, Lisbon, Polo Cultural das Gaivotas, July 2018].

[F. 04]

The direction of the game is clear. Unfolding of the game following the rules that emerged [AND Summer School #3, Lisbon, Polo Cultural das Gaivotas, July 2018].

[11]

Barthes, *How to Live Together: Novelistic Simulations of Some Everyday Spaces*, p. 119.

[12]

Ibid., p. 35.

Playing this game – the AND_game – may also be as close as we get to an “idiorrhhythmic utopia” since its rules are not regulations, not the law, not written. They become, they happen, each time differently, as an “ethical act”: “idiorrhhythmic constellations [...] operate outside a superior’s control”.^[11] There are no hierarchies, no leaders. The AND game safeguards rhuthmus: a “flexible, free, mobile rhythm; transitory, fleeting form, but a form nonetheless”.^[12] Its pace is the pace resulting from the combination of all singular paces, a rhythm not imposed by one (manifestation of power) but resulting from the interaction of many (a manifestation of a force/a direction).

Interpersonal transmission is the privileged mode of transmission of MO_AND, through the practice of the game – either the basic game or other games/exercises and multiple variants – or through critical reflection based on the shared (and continuously updated) vocabulary. Despite the circulation of other materials, printed or online, interpersonal transmission remains indispensable to the formation of a community of practitioners.

[W]e are what we remember and what we have in us [...] can't [be] take[n] away.^[13]

In an interview broadcast for the television series *Of Beauty and Consolation*, George Steiner draws a correlation between knowing something by heart and loving it deeply. He recalls the story of Nadezhda Mandelstam, wife of the poet Osip Mandelstam, and how she would teach one poem to ten people, starting a potential unstoppable chain of transmission (for sixty poems, six hundred people would learn them; ten would teach a further ten and so on).^[14] If all the written traces were to be captured and destroyed, the work of memory would still prevail.

As far as Steiner's argument goes, as long as ten people know a poem, that poem will live (on). In her memoirs, published in English under the titles *Hope against Hope* and *Hope Abandoned*,^[15] Nadezhda Mandelstam recollects her efforts and strategies to maintain her husband's work safe from the continuous charges by Soviet authorities, ensuring it would survive until better days allowed for its publication (both in Russia and abroad). The endeavour was herculean and against all odds.

The Mandelstams understood from early on that the work (as much as their lives) was at risk and that extreme measures had to be put in place:

M. thought this [passing from hand to hand] was a good way of preserving his work: 'People will keep it for me'. But I felt it was not enough, and time has proved me right. I began to make copies and hide them in various places. Generally I put them in hiding-places at home, but some copies I handed to other people. During the search of our apartment in 1934 the police agents failed to find poems I had sewn into cushions or stuck inside saucepans and shoes.^[16]

With the constant travelling involved in Mandelstam's exile (1934 onwards) and subsequent ordeal (after Mandelstam's death in 1938), Nadezhda opted to "deposit copies with as many different people as possible", hoping "some would survive" and "never leav[ing] the basic collection of M.'s papers too long in any one place".^[17] But the most compelling account concerns the extraordinary task of submitting every word to memory, the ultimate hideaway:

Until 1956 I could remember everything by heart – both prose and verse. In order not to forget it, I had to repeat a little to myself each day.^[18]

Working on the night shift and running between one machine and another in the enormous shop, I kept myself awake by muttering M.'s verse to myself. I had to commit everything to memory in case all my papers were taken away from me, or the various people I had given copies to took fright and burned them in a moment of panic – that had been done more than once by the best and most devoted friends of literature. My memory was thus an additional safeguard – indeed, it was indispensable to me in my difficult task.^[19]

Repeating, insisting, persisting, Nadezhda Mandelstam memorised her husband's nearly entire work. To recover Ben Johnson's term, quoted by Steiner, she "ingested" it (internalised it, incorporated it). As Steiner also formulated in the interview, if "you ingest it", "you eat it", it "becomes fibre of your fibre", "heart of your heart", and "it will stay with you".^[20]

One of the variants of the AND_game is called G.host, following Marcel Duchamp's wordplay: "a guest + a host = a ghost".^[21] Ghost, then, results from the contraction of guest and host. In this (variation of the) game, these two modulations are practised: how to be(come) a *guest* and how to be(come) a *host*. The game is played by several couples of players, each couple occupying a square. One of the two players in each square remains with the respective square for the duration of the

[13]

George Steiner, interviewed by Wim Kayzer for the television series *Of Beauty and Consolation*, available online: <https://www.youtube.com/watch?v=Oear9SEXQKQ>.

[14]

Ibid.

[15]

The titles contain a play on words: Nadezhda means "hope" in Russian.

[16]

Mandelstam, *Hope against Hope*, p. 271. "M" is how Nadezhda refers to her husband, Osip Mandelstam.

[17]

Ibid., p. 275.

[18]

Ibid., p. 276. Mandelstam's work was to be published again only in the 1970s.

[19]

Ibid., p. 343. After Mandelstam was arrested and sent to a transition camp, Nadezhda worked in a local textile factory in Strunino.

[20]

Georges Steiner, interviewed by Wim Kayzer for the television series *Of Beauty and Consolation*.

[21]

Duchamp's aphorism was part of ephemera he produced on the occasion of William Copley's exhibition at Galerie Nina Dausset (Paris, 1953). Candies were wrapped in aluminum paper containing the sentence and distributed at the entrance. Cf. Naumann, *Marcel Duchamp*, p. 181.

game. The other player, after inaugurating the game in the originary square, moves from square to square (the other worlds), changing squares at a given external signal. The first player will be more focused on the *host* modulation, experiencing the perspective of taking care of a world (the game, that game) inaugurated by someone else, in the process receiving many visitors that will (more or less) destabilise that world. The second player will be more focused on the *guest* modulation, experiencing the perspective of travelling among worlds, visiting each of them “as if it were for the first time”. Part of what is practised is to keep attentive to the world as it presents itself at any moment and not to be crushed by history, when a *host*, and to care for a world whose history is not known and where we will not linger, when a *guest*. The contraction G.host suggests that although distinct, the two modulations cohabit [F. 05-10].

(G)hosting is an operation that traverses the AND community: all those using the MO_AND are (g)hosts, both *guests* and *hosts*, visitors and recipients. By successively incorporating the vocabulary and the way of operating (which does not separate thinking from doing), they become *hosts* in the double sense of harbouring/receiving but also of carrying something. By investing in frequentation – returning, visiting again and again – they remain *guests*, rearticulating the relationship over and over again. Recurrence and repetition (with difference) build continuation at length (a consistent duration). The condition of the (g)host is of becoming, the gerund form of an ever-changing, never-ending process, (g)hosting.

In Ray Bradbury’s futuristic dystopia, *Fahrenheit 451*, books are banned and a clandestine community (of fugitives) takes refuge in the woods, a last stronghold of resistance. This group does not come together by affinities of identity and kinship. Each person is in relation to the group as surrogate for a book. Each person becomes, by metonymy, a book. Memorising it, “knowing it by heart”, guarantees its continuance. Metonymy, as Peggy Phelan asserted, is “additive and associative” and, unlike metaphor, works to ensure a “horizontal axis of contiguity and displacement”.^[22] The (g)host has a metonymic presence. *Fahrenheit 451* book-people have a dimension of voice, flesh, tone, duration. Think of a book-person, say, Joseph Conrad’s *Heart of Darkness*. One *Heart of Darkness* will be succeeded by another *Heart of Darkness*. What little losses-gains – the accumulation of changes, even omissions or absences, considered as additions and not subtractions – inhere these transitions? What displacements?

The (g)host has a body. What body?

A body-archive. A body of bodies. A living archive constituted *in* and *by* multiplicity. A multidirectional sentient “corporeal archive” that functions as “a system or zone” where the work does not “rest” or stagnate but is “formed and transformed, endlessly – like ghostly matters”.^[23]

(G)hosts are re-enactors which means, following André Lepecki drawing on Walter Benjamin, they are translators. Benjamin sets the theme of his text “Die Aufgabe des Übersetzers” right from the start by choosing the word “Aufgabe” for the title. The English translation, “The Task of the Translator”, keeps only one of the meanings of “Aufgabe”, skipping the dimension of effort that the German word also entails. The work of the translator is, therefore, difficult but necessary and translations are the bearers of new fruit, that is, continuance. That seems to be the direction of Benjamin’s sentence: “The life of the originals attains in them to its ever-renewed latest and most abundant flowering”.^[24] Lepecki, in his parallel between translator and re-enactor (the one who reactivates a dance or performance art work), uses a slightly different translation: translations (or re-enactments/reperformances), as potential afterlives, are where “the life of the originals attains its latest, continually renewed, and most complete unfolding”.^[25] “Flowering” and “unfolding”: both translations refer to the same operation, though through different manifestations. In the same way, as much as a text and a body can be the means of transmission that feed the life and

[22] Phelan, “The Ontology of Performance”, p. 150.

[23] Lepecki, “The Body as Archive”, p. 44.

[24] Benjamin, “The Task of the Translator”, *Illuminations*, p. 72.

[25] Benjamin, “The Task of the Translator”, *Selected Writings*, p. 255.



[F. 05]



[F. 06]



[F. 07]



[F. 08]



[F. 09]



[F. 10]

[F. 05]

Ghost variant. Initial arrangement. The game has two rounds so that players can practice both modulations, guest and host, one each round [Workshop, São Paulo, Condomínio Cultural, January 2018].

[F. 06]

First round: the same player moves to a neighbouring square and intervenes [Workshop, São Paulo, Condomínio Cultural, January 2018].

[F. 07]

First round: the same player moves to a neighbouring square and intervenes [Workshop, São Paulo, Condomínio Cultural, January 2018].

[F. 08]

First round: the player continues to move, here visiting another square and waiting for her turn to play [Workshop, São Paulo, Condomínio Cultural, January 2018].

[F. 09]

Second round: the same player shifts to the host modulation [Workshop, São Paulo, Condomínio Cultural, January 2018].

[F. 10]

Second round: the player practising the host modulation remains in the same square for the whole round [Workshop, São Paulo, Condomínio Cultural, January 2018].

afterlife of an artistic work, modes of inscription and transcription and modes of incorporation and excorporation differ:

In its constitutive precariousness, perceptual blind-spots, linguistic indeterminations, muscular tremors, memory lapses, bleedings, rages, and passions, the body as archive re-replaces and diverts notions of archive away from a documental deposit or a bureaucratic agency dedicated to the (mis) management of “the past”. With her emphasis on body-archiving, an endless mobility emerges as constitutive of this particularly transformative, particularly performative “archive without archive”.^[26]

Also, now following Rebecca Schneider, “when we approach performance not as that which disappears [...] but as both the act of remaining and a means of re-appearance and reparticipation [...] we are almost immediately forced to admit that remains do not have to be isolated to the document, to the object, to bone versus flesh”^[27] (or that the archive is not separate from the repertoire, to bring Diana Taylor’s exploration of the tension between the supposedly enduring and the supposedly ephemeral to discussion).^[28] And “other ways of knowing” and “other ways of remembering” (or “remembering”, to use Gabriele Brandstetter’s inspired hyphenation)^[29] “might be situated precisely in the ways in which performance remains, but remains differently”.^[30]

Modus Operandi AND further complicates the dynamics between life and afterlife (on the one hand, how to circumscribe its life while it is living? On the other, what to call its proliferations, the multi(im)plication of body-archives?) and the dynamics between “bone and flesh” (because, “how do we parse the duration of the live from the duration of inanimate remains?”^[31]). It starts, recurs, and persists through encounters, for even the “document is given to remain for the live: for the future of its live encounter again in-time”.^[32] With all its written iterations and lived and live instantiations, Modus Operandi AND is something inhabited that, in turn, inhabits one’s corporeality: the (*g*)host inhabits without residing,^[33] continuously guesting as much as continuously hosting.

Hospitalität, a word of Latin origin, of a troubled and troubling origin, a word which carries its own contradiction incorporated into it, a Latin word which allows itself to be parasitized by its opposite, “hostility”, the undesirable guest [hôte] which it harbors as the self-contradiction in its own body.^[34]

Hospitality, as Derrida contends in “Hostipitality”, is a paradoxical term that carries its own contradiction. Hospitality does not necessary entail a peaceful, harmonious, easy process. It is not a process without its negotiations, quarrels, and resistances.

Both Jacques Derrida and Michel Serres, French native speakers, have noticed and put to good use the circumstance that guest and host are (in) one and the same word, the French *hôte*. Serres made further use of this concurrence in his theory of the parasite. Parasite holds three different meanings: guest (*hôte*), host (*hôte*), and noise (as in physical noise or static). The distinction between these three modulations can be complicated: “Who is the host and who is the guest? Where is the gift and where is the debt? Who is hospitable, who is hostile, again the same word, the same thing”.^[35]

Difficult as it may be to describe, circumscribe, or define, the parasite, under intense scrutiny, reveals certain characteristics. And some of the characteristics of the parasite unveiled by Serres seem to be shared by another figure, the ghost (the spectre) as unveiled by Derrida. Parasite or ghost. An interrupter. A visit. A joker. A troublemaker. A shift. A deviation. An exciter. A (game-)changer (not a changer of the system but of its state).^[36]

[26] Lepecki, “The Body as Archive”, p. 34 (the quote “archive without archive”, excerpt of a sentence, belongs to Jacques Derrida’s “Archive Fever”).

[27] Schneider, “Performance Remains”, p. 142.

[28] Taylor, *The Archive and the Repertoire*.

[29] Cf. Brandstetter, “Choreography as Cenotaph”.

[30] Schneider, “Performance Remains”, p. 139.

[31] Schneider, “Performance and Documentation”, p. 66.

[32] *Ibid.*

[33] Jacques Derrida’s formulation in his considerations regarding the spectre, ghost, or thing. Cf. Derrida, *Specters of Marx*, p. 21.

[34] Derrida, “Hostipitality”, p. 3.

[35] Serres, *The Parasite*, loc. 868-875.

[36] Cf. Serres, *The Parasite*; Derrida, *Specters of Marx*; and Derrida and Dufourmantelle, *Of Hospitality*.

The parasite (or ghost) has the potential to alter states but is not necessarily news of an altered state (say illness). Parasiting and being parasited is not exceptional, or out-of-order, it is part of the way of things, it is pervasive: “We parasite each other and live amidst parasites. Which is more or less a way of saying that they constitute our environment. We live in that black box called the collective; we live by it, on it, and in it”.^[37] In the same manner, we haunt and are haunted by all sort of ghostly matters.

The question remains – it has been asked by Serres, and with different emphasis (on how), by Roland Barthes and Modus Operandi AND: what is the collective? What is living together?

Is it possible to know? Or, as much as “we do not know what hospitality is” – not yet, perhaps never will – “living together” is also outside the scope of “objective knowledge”.^[38] The collective is neither an object nor a subject, according to Serres, and “it is not susceptible to definition or to division or to exteriority”.^[39]

We may not know its definition, we may not know and continue not-knowing what they are, the collective and hospitality, but we experience them. And what kind of hospitality becomes the experience of the *(g)host*? How close does it get to Derrida’s “unconditional” or “absolute hospitality”, a hospitality that “break[s] with the law of hospitality as right or duty” and asks that we “open” our “home” and “give not only to the foreigner (provided with a family name, with the social status of being a foreigner, etc.), but to the absolute, unknown, anonymous other”?^[40] And what kind of collective is this collective of parasited parasites? What kind of community is this community of *(g)hosts*?

Inheritance is never a *given*, it is always a task.^[41]

Players playing the AND_game in a workshop laboratory-like experience or users (re)using AND’s mode of (co-)operating in whatever context aim to be “à altura do acontecimento”, a Portuguese idiomatic expression that can (roughly) be translated by the English “rise to the occasion”. They aim for their interventions to offer neither less nor more and to happen neither before nor after than what is suitable for the given situation (“what the situation asks for”). This work is a work of “precision” and “readiness”. Of co-operation and response-ability. This work is as much work as it is unwork, if we compare the community put forward by MO_AND with Jean-Luc Nancy’s “inoperative community”:

[A]t every instant singular beings share their limits, share each other on their limits. They escape the relationships of society (“mother” and “son”, “author” and “reader”, “public figure” and “private figure”, “producer” and “consumer”), but they are in community, and are unworked.^[42]

As Nancy states, community is not the same as society, it is, perhaps, what “happens to us [...] in the wake of society”.^[43] The work and/or un-work of the provisional community that emerges at each instantiation of the game is beyond subjects and objects (continually suspended, continually rearticulated), is about relations(hips), and it becomes a collective endeavour.

Maybe this (un-)working is what allows for an “‘inessential’ commonality, a solidarity that in no way concerns an essence”^[44] and becomes extensive to the whole of the community of AND_people: *(g)hosts*. Maybe this (un-)working is the basis for the formation of a community of “whatever singularity”, a “community without affirming an identity”, a co-belonging “without any representable condition of belonging”.^[45] Maybe the community of MO_AND’s practitioners has the potential of becoming a manifestation of Agamben’s “coming community” and its “coming politics”.^[46] Maybe the

[37] Serres, *The Parasite*, loc. 662.

[38] Derrida, “Hostipitality”, p. 6.

[39] Serres, *The Parasite*, loc. 2425.

[40] Derrida and Dufourmantelle, *Of Hospitality*, p. 25.

[41] Derrida, *Specters of Marx*, p. 67 (more on unconditional hospitality in “Hostipitality” and *Of Hospitality*)

[42] Nancy, *The Inoperative Community*, p. 44.

[43] *Ibid.*, p. 11.

[44] Agamben, *The Coming Community*, p. 25.

[45] *Ibid.*, p. 93.

[46] *Ibid.*, p. 92.

hospitality of the (*g*)*host* is a manifestation of a “coming hospitality” concurrent with this “coming community”.

Being-in-common is not a common being, as we learn from Nancy, it relies on “compearance” and is constantly interwoven and negotiated:

[C]ompearance is of a more originary order than that of the bond. It does not set itself up, it does not establish itself, it does not emerge among already given subjects (objects). It consists in the appearance of the “between” as such: you “and” I (between us) – a formula in which the “and” does not imply juxtaposition, but exposition.^[47]

[47]

Nancy, *The Inoperative Community*, p. 29.

[48]

Ibid., p. 35.

[49]

Jacques Derrida, “Artifactualities”, in Derrida and Stiegler, *Echographies of Television*, p. 2.

Though not synonymously, “compearance” also relates to another term from MO_AND’s vocabulary: “*comparência*”. This concept conflates two different meanings of the verb “to attend”: “to appear” (in the sense of “turning up”/“showing up”) and “to care”. It articulates response-ability (the ability to respond) and responsibility (the ability to commit; accountability) before a given situation and (or including) before other singularities (singular beings) sharing a “common plane”.

Sharing is “beyond completion and incompletion”^[48] and so is the community of AND_people. It is a potentially never-ending and growing collection of chains of transmission. A community of (*g*)*hosts* – guests, hosts, and extensions – who ingest and digest, incorporate and excorporate, form, inform, and transform MO_AND. A community of inheritors *avant la lettre* that respond to an injunction and commit to a task:

To inherit is not essentially to *receive* something, a *given* that one may then *have*. It is an active affirmation, it answers an injunction, but it also presupposes initiative, it presupposes the signature or countersignature of a critical selection. When one inherits, one sorts, one sifts, one reclaims, one reactivates.^[49]

The task of inheriting, the task of keeping, the task of re-enacting, the task of translating, the task of (*g*)*hosting*.

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