

1. Valeria Medici

26 March 2021 at 13:47:11

Documentation needs to be agreed and discussed with the participants. To decide together what is relevant for the exhibition purposes and what is relevant for them as participants. Participants to submit their own documentation processes.

2. Valeria Medici

26 March 2021 at 13:48:40

Ask participants to describe women hood and the deal any cricket project to construct the explanatory document introducing the project and collaboration

3. Valeria Medici

26 March 2021 at 13:49:12

Meaning the usage of documentation as an output arranged by artist alone.

4. Valeria Medici

26 March 2021 at 13:49:59

By publishing the conversations you need is entirety this is achieved. This is present on the website outside of the institution, outside of the gallery space. The website is a space with its own right and it's on purpose.

5. Valeria Medici

26 March 2021 at 13:51:06

Narrate the experience in the exhibition.

6. Valeria Medici

26 March 2021 at 13:51:37

In our case, at Wombenhood, documentation shall only document what happened. not be the artwork but

DOCUMENTATION

"Authorship hinges on the existence of a recognisable product. It is hard to claim to be an author of any kind if there is no tangible product to claim as one's own. Yet that is precisely what lies at the centre of SEA: the idea that an intangible social interaction between a group of people can constitute the core of an artwork.

Documentation, often taking the place of an end product, helps reinforce the presence of an authoritarian hand.

1 (...) But what happens when the artist is the sole author of the documentation of a collaborative action?

2 (...) In projects where the experience of a group of participants lies at the core of the work, it seems incongruous not to record their responses. If these individuals were the primary recipients of a transformative experience, it should reside within them to describe it, not the artist, critic, or curator. The tendency to use documentation as proof of a practice and as the relic of a work may be related to the legacy of the action-based art of the 1970s. Documentation of those performance actions generally consists of a film or a video or a series of photographs of what happened.

3 (...) The photography and films may become relics, artworks in themselves, or surrogate for the original work, but in all three cases they retain some aspect of "product" and, as such, a direct connection to a product maker —that is, an author.

Documentation in as he A, if the goal is to be objective and verifiable, should not be an exclusive extension of the author.

(...) if I organise a collective action and then the scribe and illustrated on my own, however I want, I am taking an instrumentalizing approach to what in theory was a collective experience.

(...) documentation should be regarded as an inextricable component of an action, one wage, ideally, becomes a Quotidien and evolving component of the event, not an element of postproduction but a coproduction of viewers, interpreters, and narrators. Multiple witnesses accounts, different modes of documentation, and most importantly, a public record of the evolution of the project in real time our ways to present an event in its multiple angles and allow for multiple interpretations.

5 (...) Documentation of a particular action or activity is usually displayed in a traditional exhibition format, in which it is allowed to narrate the experience. While it might be informative, this approach is frustrating to the gallery visitor, who is exposed to a representation of the experience and not to the experience itself. In this regard, criticism of us SEA as presented in conventional exhibitions are well funded. SEA can't invoke the immediacy of a collective experience in gallery goes by presenting a video recording of it. Whatever day and I'm experiencing in such a case is just that — a video or is it the photographs; if such documents are presented as artworks then they may be scrutinised as a video installation or conceptual photograph but not as the social experience they may have intended to communicate."

Pablo Helguera, (2011), Education for Socially Engaged Art_ A Materials and Techniques Handbook. Jorge Pinto Books. pp. 73-76, VIII Documentation

AUTHORSHIP

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(authorship hinges on the existence of a recognisable product.

It is hard to claim to be an author of any kind.

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Yes, that is precisely what lies at the centre of CEA.

The idea that an intangible social interaction between a group of people can constitute the core of an artwork.

Documentation often taking place of an end product helps reinforce the presence of an authoritarian hand.

What happens when the artist is the sole author of the documentation of a collaborative action

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Whatever they end up experiencing in such a case, is just that a video or a set of photographs. If such documents are presented as artworks, then they might be scrutinised as video installation or conceptual photograph, but not as the social experience, they may have intended to communicate.