To Be Real:
The Authentic Subject and Contemporary Representation

by

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Abstract

This thesis consists of a curatorial essay and contemporary art exhibition

entitled *To Be Real*, with works by Althea Thauberger, Helen Reed and Lars

Laumann. These artists have approached subjects removed from the everyday

(respectively, remote Italian villagers, *Twin Peaks* fans and an objectùm-sexual

woman). Through indexical media, documented research, interviews and amateur

techniques, the works present a realist aesthetic, showing the subjects as seen and

encountered first hand. My research investigated different theoretical approaches

to realism in contemporary art and ethnography, particularly in relation to lens-

based representation. The curatorial essay considers the parallels between these

artistic practices and ethnographic realism, identifying a contradiction between

the artists' factual approaches and the inconsistent and illusive realities they

represent. I put forth the term *incoherent real* to express the tenuous balance these

works hold between indexicality and theatricality, and the use of video to

highlight the gaps between perception and experience.

Acknowledgements

Table of Contents

List of Figures

To Be Real

> Behind all things are reasons. Reasons can even explain the
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> absurd. Do we have the time to learn the reasons behind the
>
> human being's varied behaviour? I think not. Some take the time.
>
> Are they called detectives? Watch. And see what life teaches.
>
> – The Log Lady, *Twin Peaks* episode 1[1]

From reality TV and YouTube to collaborative and socially-engaged art practices, opportunities to observe others pervade contemporary culture. On screens and in galleries, "real people" are ever-present, in turns mundane and fantastical, optimistic and dark. While such representations offer a platform for connectedness and familiarity, the reality on offer is often typified and hard to grasp. Distances between authors, subjects and viewers, combined with shifting context and mediation, render notions of authenticity defunct. Yet the spark of the real remains compelling and deeply rooted in the desire to see and know people beyond daily experience.

In "The Artist as Ethnographer," Hal Foster identified the "turn to context and identity" and a "longing for the referent" as a dominant model in contemporary art and criticism, one that the proliferation of collaborative practices continues to evidence.[2] It makes sense that video has emerged as a dominant medium for collaborative output; by emphasizing the artist's proximity

to and direct interaction with the subject, video appeals to that longing in a

persuasive way. Likewise, ethnographic accounts often consist of visually rich

first-person narratives that the author presents as veritable accounts of the real.[3]

Anthropological theorist Paul Atkins describes that ethnographic realism produces

a mirroring effect, placing the reader or viewer at the scene of observation and

implicating them in a "complex process of reality construction and

deconstruction."[4] This transfer of experience depends on the author's status as a

participant observer – engaging in their subjects' world while maintaining

analytical distance – a position that aptly describes many artists' working

method.[5]

    To Be Real features Althea Thauberger, Helen Reed and Lars Laumann,

artists whose video works proffer encounters with distinctive individuals and

communities: remote Ladin villagers, dedicated *Twin Peaks* fans and objectùm-

sexual women. Each of these subjects is defined through a strong relationship to

site (a familiar indication of authenticity), be it a geographically isolated region, a

fictional town or an iconic landmark. In many respects, the approach taken by the

artists is highly structured, grounded in genre and based on performances of found

texts: a fable, TV script and web page autobiography. Methods including online

research, interviews and indexical media give the works a non-fictional tone,

while inexpensive costumes and sets, unpolished performances and grainy video

offer the unprocessed, at times clumsy, appeal of folk culture. The

straightforward, investigative approach taken by these artists suggests the pursuit

of the real, and though ethnographic practice may not be a literal influence, their strategies and aesthetics mark it as a point of reference.[6]

Many parallels can be drawn across these disciplines, however. For the artworks in *To Be Real*, the analytical device of ethnographic realism is most constructive through discrepancy. While it is used to represent subjects with clarity and coherence, these artworks purposefully call attention to their subjects' contradictions and illusiveness. Representations by Thauberger, Reed and Laumann hold up an *incoherent real*, balanced between indexicality and theatricality. This sense emerges across the disparate approaches used to examine oral tradition, fan fiction and documentary, as each artist elucidates how different realities are crafted, performed and maintained, using video to highlight the gaps between perception and experience.

Time Machine

Althea Thauberger's video and accompanying photographic mural *La mort e la miseria* (2008) are set in Italy's Val di Fassa, where centuries of isolation have preserved Ladin, an ancient Rhaeto-Romance language. The density of ritual and tradition overwhelmed Thauberger upon arrival, and she spent time meeting with linguists, poets, students and a resident anthropologist.[7] It was at the local cultural institute that she came across a film from the 1970s of an elderly woman recounting a traditional fable, which struck the artist for its universal themes and allegorical personifications.[8] In short, Poverty tricks Death into the boughs of an

apple tree and calamity ensues: no one dies, the village overcrowds and the gravedigger is out of work. Implored by the mayor and priest, Poverty reluctantly agrees to release Death on the condition that her life is forever spared; therefore "poverty never dies" in the Val di Fassa.[9]

Thauberger commissioned Vigilio Iori, a local writer, to compose the script, and a volunteer cast was cobbled together by word of mouth. Shot in one day with meager resources, the video makes little attempt to conceal its construction: the narrator glances down at her lines, Death removes her mask to call for a line, and cues sound from off-camera. Time frames collapse, destabilizing the narrative, and inconsistency abounds. A pine stands in for the apple tree, villagers appear in traditional and modern clothes, and one sports a tattoo. Theatrical recreations of oral traditions embody particular contradictions, as the timeless becomes fixed and individuals play icons, which in turn exposes the odd logic of the fable.[10]

The significance of the tale in *La mort e la miseria* lies in a subtle folding over. Historically one of the most impoverished areas in Italy, the Val di Fassa now holds status as one of the wealthiest, due to a tourist economy based in geographic and temporal escape. The dramatic gestures necessary to layer the past on top of the present have now become routine – Thauberger describes the centuries-old traditions of the Ladin people as "survivalist social rituals" that have become performances for tourists in the space of the last forty years.[11]

Nevertheless, beyond the economic benefit, holding onto the past serves a social and ideological function. As the Ladin Cultural Institute states on its website:

> Reflecting on identity and memory constitutes one of the keys to this first part of the third millennium, taken as it is between globalization and loss of identity, local closures and fundamentalist impulses.[12]

Though authenticity may be a romanticized commodity, it also functions as a lens through which communities imagine their place in the world. Anthropologist James Clifford asserted that after losing its disciplinary authority, authenticity remained in essence "a political, cultural invention, a local tactic."[13] While Thauberger calls attention to faults and lapses in her video, *La mort e la miseria* does not express cynicism towards authenticity. Rather, the artist employs it as a strategy for engagement, recognizing the significant role it plays in constructing reality in the Val di Fassa.

Writing on the performance of culture for audiences, theorist Barbara Kirshenblatt-Gimblett notes that: "When people themselves are the medium of ethnographic representation…they become living signs of themselves."[14] The life-size photographic mural for *La mort e la miseria* installed on the gallery wall emphasizes this flattening effect. The lush alpine landscape doubles as a stage set, a backdrop for the cast of life-sized figures that stand immediately close but feel strikingly distant. Thauberger's work often functions through this very idea of the "living sign," revealing typological and ethnographic imperatives that she attributes to her early training in photography.[15] However, she considers

indexicality in her work to go beyond technology, encompassing "the way participants mark projects with their experiences and ideas and bodies… it's like working with direct experience itself, ironically, through its mediation."[16] In Thauberger's works, such distinctions as closeness and distance, individual and group, self and type, are resolved as inter-reliant, as opposed to conflicting. This is achieved through the use of recognizable genres of performance and representation, which emphasize the idiosyncrasies of her subjects, their realness, only within limited vocabularies of expression.

La mort e la miseria's mechanical feel contrasts with other projects by Thauberger that present more emotional expressions, such as music videos featuring young female singer-songwriters in *Songstress* (2002) and a public choral performance by American military wives in *The Murphy Canyon Choir* (2005). But these works share a similar engagement with subjects whose identities are defined by very visible parameters, who appear without pretense but inevitably perform tropes emphasized by the structure of the work. Therein lies the empathetic potential of Thauberger's works, as they reflect on what the artist terms "the necessity of somehow awkwardly fitting ourselves into the forms that are available to us."[17] *La mort e la miseria* calls attention to how, on a larger scale, the Val di Fassa intends to be visible, and the gestures and vocabularies that can be used to create that visibility. This is what produces the incoherence in Thauberger's work; viewers expect access to the real, but instead encounter the production of an idea of it.[18]

Figure 1: Althea Thauberger, *Le mort e la miseria (Death and Poverty)* (2008). Digital print mural on Duraprene. Courtesy of the artist.

Figure 2: Althea Thauberger, *Le mort e la miseria (Death and Poverty)* (2008). Video still, video for projection or monitor, 7 min. Courtesy of the artist.

Figure 3: Althea Thauberger, *Le mort e la miseria (Death and Poverty)* (2008). Video still, video for projection or monitor, 7 min. Courtesy of the artist.

Ideal Episode

Helen Reed's *Twin Twin Peaks* (2008) centres on the making of a fan-written, fan-acted continuation of Mark Frost and David Lynch's 1990-1991 television show *Twin Peaks*. A collaboratively written script, made online through the 3rd Season Project, inspired Reed to examine the *Twin Peaks* fan phenomenon, and to bring the new episode to life on the original locations, cast with devoted fans.[19] *Twin Twin Peaks* is the product of commitment, according to Reed, motivated by "an interest in the world of *Twin Peaks* living on and in being able to participate in that world."[20] The plot restores order to a world left on the brink of collapse at the end of the last broadcast episode. For example, Pete Martell and his wife Catherine continue thinly veiled cat-and-mouse marital relations, Lucy Moran and Deputy Andy Brennan are finally together, and Audrey Horne survives the bank explosion with sassiness intact. This cyclical reprise seems to be symbolized in the opening scene – Lucy and Andy stare in awe at a honey-glazed donut, fawning over its perfect roundness.

As one of the first television series to create active dialogue over the Internet, *Twin Peaks* generated significant amounts of qualitative data that fed into growing academic concern about fans in the 1990s. This developing interest was a continuation of a general transition in cultural studies that, according to anthropologists George E. Marcus and Michael M. J. Fischer, "depended heavily upon an ethnographic spirit of investigation" – a turn from elite, disciplined fields of knowledge to pop and sub-cultural productions.[21] As Matt Hills has pointed

out, fan scholars often focus on the intense emotional rewards of fandom, using love "as a common sense marker of 'authenticity'," a correlation that still holds force.[22] What the non-fan envies in the fan is sincerity as opposed to cynicism, a passion that somehow orders the world, and gives purpose to life. Indeed, those who are outside of fandom have difficulty comprehending its "pleasures and logics," which can be investigated or imagined, but are troublesome to cohere.[23]

Accompanying the video are *Twin Twin Peaks* production notes, rendered in stark typewritten font and an official case-study aesthetic, featuring interviews and research Reed conducted for her project. Interviewees include Camela Raymond, a Portland-based author who has lectured on *Twin Peaks* and Pacific Northwest American culture, Amanda Hicks, who co-organizes the Twin Peaks Fan Festival, and Anatoly Popel, the administrator of the Russian David Lynch fan website. The artist includes pages on allusions and symbology compiled from "Twin Peaks Online" to give a sense of the intricate complexity, and haphazard conglomerations, of fan analysis.[24] Raymond describes that the series "lent legitimacy" to her regional identity and also "made [her] 'heritage'… comprehensible somehow."[25] Reed's production notes impart *Twin Peak*'s ability to affect viewers emotionally and psychologically, and how they connect the show to their own lived experiences, even though it was very surreal and often grotesque.

Reed sees fan groups as "knowledge communities, communities that build out of affect," that deeply engage with cultural material in often critical and

10

subversive ways.[26] Fan activities, such as re-writing, re-imagining and re-interpreting, shift the typically passive reception of entertainment into active engagement. According to fan scholar Cornell Sandvoss, such performances are self-defining:

> As the fabric of our lives is constituted through constant and staged performances, the self becomes a performed, and hence symbolic, object. In this sense fandom is not an articulation of inner needs or drives, but is itself constitutive of the self.[27]

Reality and fiction, actor and role become hazy, particularly when experiences of the latter are familiar and profound. Reed pushes this in attempting to literally realize becoming, inhabiting a character and their world, by getting as physically close to *Twin Peaks* as possible. The original set locations in Snoqualmie, Poulsbo and North Bend, Washington have an uncanny sensibility – the locations are "real" yet embody fictional pasts. The sites themselves break the illusion, having been remodeled and effaced – but this only seems to heighten their symbolic potential. Likewise, the actors materialize on the flawed surface of fantasy. Suspended between themselves and their characters, the fans become thrifty doppelgangers, not quite there, but at times remarkably near. The incoherent real of *Twin Twin Peaks* emerges in this vibration between original and copy, immediacy and imaginary. Though illustrative in the extreme, Reed's work prompts consideration of the subtler ways pop fictions slip into lived experience.

Figure 4: Helen Reed, *Twin Twin Peaks* (2008). Video still, video for monitor, 19 min. Actors as Andy Brennan and Lucy Moran. Courtesy of the artist.

Figure 5: Helen Reed, *Twin Twin Peaks* (2008). Video still, video for monitor, 19 min. View of highway from opening sequence. Courtesy of the artist.

Figure 6: Helen Reed, *Twin Twin Peaks* (2008). Video still, video for monitor, 19 min. Actor as FBI agent Dale Cooper. Courtesy of the artist.

Figure 7: Helen Reed, *Twin Twin Peaks* (2008). Video still, video for monitor, 19 min. Actor as Nadine Hurley. Courtesy of the artist.

Object Relations

Lars Laumann's video *Berlinmuren* (2008) portrays Eija-Riitta Berliner-Mauer, a woman who married the Berlin Wall in 1979 and identifies as objectùm-sexual – sexually and emotionally attracted to objects. While the viewer may expect Laumann's video to reveal the "true story," this expectation is inadequate as the topic, love, is fundamentally irrational. Trinh T. Minh-ha describes such curiosity about a foreign way of life – "outsiders" desiring to see things from the "native's" point of view – as speaking "for a definite ideology of truth and authenticity; it lies at the center of every polemical discussion on 'reality' in its relation to 'beauty' and 'truth'."[28] Similar to *Twin Peaks* fans, Berliner-Mauer is compelling in her devotion, although the object of her affection more readily creates misgivings among viewers.

     Berlinmuren is fairly conventional in terms of documentary tactics – viewers are given a brief biography and shown her home and daily routines, and Berliner-Mauer explains her sexual preferences and belief in animism. Laumann's video uses strategies for verisimilitude within the genre: handheld camera, the absence of the author, the silent and invisible director.[29] The aesthetic is resolutely amateur: image transitions echo a turning page, as in a PowerPoint slide show. This representation reiterates Berliner-Mauer's own self-presentation, to the point of sampling and scripting heavily from her webpage, in an apparent aesthetic homage.[30] An on-camera interview takes place with Erika La Tour Eiffel, a friend of Berliner-Mauer's who is also objectùm-sexual and married to the Eiffel Tower.

14

La Tour Eiffel explains how her world opened up when she discovered Berliner-Mauer's webpage, and how their friendship was able to grow around their mutual – but very different – love for the Wall.[31] Found photographs, a sort of family album, show Berliner-Mauer and her husband during visits over the years. It all feels very intimate as she guides us through her world – frank, revealing, soft and close.

Berlinmuren evokes Laumann's sincere identification with Berliner-Mauer, though he does not avoid the strange and somewhat comical aspects of her reality. The time he has spent developing their relationship shows his investment: he followed Berliner-Mauer's webpage compulsively from the late 1990s, first visited her in 2001, and started recording video of her in 2003. In conversation he describes her as a close friend, who is often the first he calls with news or for advice.[32] Consumed by her story because he was disillusioned with his artistic practice, their developing friendship inspired renewed passion for the material world and revitalized his approach to object-relations. Viewers, of course, cannot share this degree of trust, which can create discomfort; at times the video feels much too intimate, at others disconcertingly distant. Berliner-Mauer herself never appears talking on screen. Her scripted voice seems disassociated from her lived existence, as if she is observing herself. On the genre of documentary, Peggy Phelan argues that though it supports a belief in the "realness" of being, it conversely "supports a belief in the unavoidability of performance, artifice and mediation. Realness, then, is not a static concept – anymore than race, sexuality,

15

or identity are static."[33] *Berlinmuren* takes as its subject a reality so radically different from most that, while doubts may be set aside, any understanding is tenuous, any representation obviously discrepant.

At the end of the video a dramatic shift occurs to a pixilated, frenetic David Hasselhoff singing *Looking for Freedom* atop the Berlin Wall, celebrating its destruction. A crescendoing track by Dan-Ola Persson, guitarist for the Swedish metal band Pagan Rites, floods over the hypnotic footage. The clip, itself a document of a real event, signifies a painful psychological rupture for Berliner-Mauer, who attempts to exist mentally in a pre-1989 world so as to cope with the obliteration of her husband.[34] As she describes, the autumn of the Wall's demolition was like "waking up from a bad dream. Waking up and realizing it wasn't her own dream, but someone else's nightmare."[35] This break in continuity, a radical incoherence, destabilizes Laumann's representation and the image shifts from indexical to symbolic; deep sorts of irony, triumph and despair wrapped into one glittering jacket and piano key scarf.[36]

Figure 8: Lars Laumann, *Berlinmuren* (2008). Production still, video for projection, 28 min. Courtesy of the artist and Maureen Paley, London.

Figure 9: Lars Laumann, *Berlinmuren* (2008). Production still, video for projection, 28 min. Courtesy of the artist and Maureen Paley, London.

Figure 10: Screen capture from YouTube vide of David Hasselhoff's performance of *Looking for Freedom* on top of the Berlin Wall.

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The artists in *To Be Real* share what Marcus and Fischer consider to be the ethnographer's primary aspiration: "to elucidate how different cultural constructions of reality affect social action."[37] By working within the framework of found texts, Thauberger, Reed and Laumann not only represent their subjects, they also reveal the aesthetic depths of their subjects' own self-presentations. Shared authorship, dialogue and collaboration are among the theoretical resources and rhetoric increasingly shared by contemporary art and ethnography, though these trends are not without harsh critiques. Anthropologist Johannes Fabian described "dialogue" as an "ethical bonhomie, oozing goodwill."[38] Foster has expressed wariness towards the "sociological condescension" of facilitated self-representation, observing that projects can easily drift from "collaboration to self-fashioning, from a de-centering of the artist as cultural authority to a remaking of the other in a neo-primitive guise."[39] Thauberger, Reed and Laumann do appeal to audiences' curiosity for the Other and the unknown by giving viewers access to something unfeigned and genuinely site-specific. But in each of these works, this access hinges on a balance between the audiences' desire for the subject and the subjects' desire for an audience.

All of the participants in the works are thus heavily invested in their representation, since each performance of identity is rewarding to some degree (economically, emotionally, socially). The Ladin villagers, for instance, are seen internationally and their unique culture inevitably promoted. The *Twin Peaks* fans

19

get to recreate and occupy a fictional world dear to them. Berliner-Mauer sees a truer representation of herself, as opposed to other depictions that have been insensitive and sensational. Moreover, her increased visibility through Laumann's work raises awareness about the objectùm-sexual community, of which she is a founder and advocate. The resulting video documents by these artists both support and rely on their subjects, as opposed to enabling or exploiting them.[40] While these motivations factor into ethical considerations of the works (the subjects appear out of genuine engagement, instead of being paid, coerced, or filmed unaware), they also affect the way viewers anticipate and experience their *realness*.

Such expectations, combined with the methods and aesthetics used by the artists to convey a sense of realism, advance larger considerations about the desire for reality in contemporary art. In the endless flow of media images, many of which promise a glimpse at the "real," Thauberger, Reed and Laumann provide the incoherent real, questioning the lens as a medium of reality – one that simultaneously constructs as it records. Representations of the worlds in *To Be Real* are absorbing, then disorientating, as the realities being performed are, like most, full of contradiction and distortion.

End Notes

1 *Twin Peaks* episode 1, written by Mark Frost and David Lynch, directed by Duwayne Dunham. *Twin Peaks* Definitive Gold Box Edition (New York: CBS DVD, 2007). Originally broadcast on April 12, 1990.

2 Hal Foster, "The Artist as Ethnographer," in *The Return of the Real: The Avant-garde at the End of the Century* (Cambridge: MIT Press, 1996), 182.

3 First-person narratives are often used in a specific genre of ethnographic writing referred to as ethnographic realism, or realist ethnography, and is one of many ways an author can convey intimacy with (and authority on) their subjects.

4 Paul Atkins, *The Ethnographic Imagination: Textual Constructions of Reality* (New York: Routledge, 1990), 2. In the chapter "Ethnography and the Representation of Reality," Atkins explains that beyond signaling the writer's authority, realist ethnography conveys authenticity through vraisemblance and the mimetic contract. Atkins expands on these concepts by comparing passages from realist ethnography (*The Cocktail Waitress* by Spradley and Mann, 1975) to realist fiction (Ernest Hemingway "The Killers," 1927). Atkins also draws on Roland Barthes' "l'effet de réel" – the reality effect – which Barthes used to describe the role of entirely inconsequential details in literature, which "function to establish the 'narrative contract' whereby the reader is, at least provisionally, guaranteed that the narrative refers to a recognizable world of shared everyday reality" (70).

5 As anthropologist Paul Rock breaks down the term, "*participant* because it is only by attempting to enter the symbolic life world of others that one can ascertain the subjective logic on which it is built…*observer* because one's purposes are always ultimately distinct and objectifying." "Symbolic Interactionism and Ethnography," in *Handbook of Ethnography*. Eds. Paul Atkinson, Amanda Coffey, Sara Delamont, John Lofland, and Lyn Lofland (London: SAGE publications, 2002), 29.

6 Many theorists and critics have used this disciplinary comparison as an analytical tool. Besides Foster, see Miwon Kwon, "Experience v. Interpretation: Traces of Ethnography in the works of Lan Tuazon and Nikki S. Lee," in *Site-Specificity: The Ethnographic Turn*, Alex Coles, ed. (London: Black Dog Publishing Limited, 2000): 74-93, and Anthony Downey, "An Ethics of Engagement: Collaborative Art Practices and the Return of the Ethnographer," *Third Text* 23, no. 5 (September 2009): 593-

603. Downey's text effectively explores the different ways that ethnography and contemporary collaborative art practices both "reify a reality" (595).

[7] The Ladin people were originally suggested by the curators of Manifesta 7, Anselm Franke and Hila Peleg, who, after hearing about one of Thauberger's unrealized projects, thought the archaic language spoken in the remote villages up in the hills would be of interest. Althea Thauberger, personal interview with the author, 2 February 2010. The anthropologist she encountered there was Cesare Poppi, who has also written art criticism relevant to this discussion of Otherness and the "real." See "From the Suburbs of the Global Village: Afterthoughts on *Magiciens de la Terre*." *Third Text* 6 (Spring 1989): 85-96.

[8] Thauberger's work can be related to the recent surge in the genre of recreating myths on video as an extension of oral traditions. Inuit director Zacharias Kunuk's *Atanarjuat: The Fast Runner* (2001), based on a wide collection of elders' stories and convincingly set in the distant past, is one example that has garnered international acclaim. Non-aboriginal director John Houston's enacted myths on video are also of interest, including *Kiviuq* (2002) and *Nuliajuk: Mother of the Sea Beasts* (2007).

[9] See Appendix A for a full transcript of *La mort e la miseria*.

[10] In *La mort e la miseria* it remains unclear what exactly is keeping Death stuck in the tree, and why she needs Poverty's permission to come down.

[11] *Canadian Art Gallery Hop Vancouver: Panel Discussion*. 29 May 2010. [Video] Including Kitty Scott, Douglas Fogle, Lisa Anne Auerbach, and Althea Thauberger. Retrieved on 2 June 2010 from http://www.canadianart.ca/foundation/programs/galleryhop/2010/07/08/panel/.

[12] The official website for Val di Fassa tourism, http://www.fassa.com/, accessed 10 January 2010.

[13] James Clifford, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge: Harvard University Press, 1988): 12. Strategic uses of authenticity factor into recent analyses of dramatic ethnographic productions by Edward Curtis (*In the Land of the Headhunters*, 1914) and Franz Boas and George Hunt (the Kwakwaka'wakw village at the Chicago World's Fair, 1893) and highlight the agency of subjects as especially located in aspects of performance that seem most prescribed. For instance, Curtis' romantic narrative created

opportunities to perform rituals outlawed by the 1885 Indian Act, and touring to shows like the Chicago World's Fair to perform and produce traditional crafts for sale was a way to circumvent exterior control through wage labour. While comparing these productions with Thauberger's is a historical and conceptual stretch, it calls attention to the layering of reality and fiction in the framed performance of culture. See Paige Raibmon, **"**Theatres of Contact: The Kwakwaka'wakw Meet Colonialism in British Columbia and the Chicago World's Fair," *Canadian Historical Review* 81, no. 2 (June 2000): 157-190.

[14] Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley and Los Angeles: University of California Press, 1998), 18.

[15] Althea Thauberger, personal interview with the author, 2 February 2010. See appendix II for more on our discussion of the ethnographic associations of her chosen media.

[16] Althea Thauberger [interview], "Make Up: Conversations About Medium. O'Brian, Tribe, Thauberger." *X-TRA* 10, no. 1 (Fall 2007): 7-15. Retrieved on 5 December 2009 from http://www.xtraonline.org/past_articles.php?articleID=19.

[17] Althea Thauberger, personal interview with the author, 2 February 2010. Thauberger's emphasis on form and gesture relates to a wide field of anthropological theory that uses a dramaturgical metaphor for social action. See Victor Turner, *The Anthropology of Performance* (New York: PAJ Publications, 1986) and Richard Schechner, *Between Theater and Anthropology* (Philadelphia: University of Pennsylvania Press, 1985), both of which explore performance as a structural component of daily life.

[18] This incoherence is powerfully stressed in another of Thauberger's large mural works, *The Art of Seeing Without Being Seen* (2007), which depicts Canadian military personnel enacting a reconnaissance training exercise outside of Chilliwack, BC. The iconic West Coast backdrop is made strange, doubling as an Afghan village; this is Canadian land pretended to be foreign. The work was installed prominently in the Walter C. Koerner library at the University of British Columbia, as part of the exhibition *Exponential Future* at the Morris and Helen Belkin Art Gallery, where it prompted a barrage of anxious responses in the comment book, including: "it manages to offend all sides … via its odd combination of realism and artificiality."

[19] The script fan fiction was collectively written by Karl Lehtonen, Kearstin Brawner, Amanda Hicks, Melanie Zecca, Chris Travis, Don Hicks, Brett Cullum, Jenny Eve Ramirez, Jim Geraghty, Christine Habermaas, Joel Aarons and Nick Bright. See http://tp3sp.tripod.com/. Reed held auditions from open calls posted on fan websites and around the campus of Portland State University, with intense fandom as the priority for casting. Helen Reed, email correspondence, 24 April 2010.

[20] Helen Reed in conversation with Heidi Nagtegaal, "Extending Televisual Narratives Towards Our Own Desires," *Front Magazine* 20, no. 4 (September/October 2009): 18.

[21] George E. Marcus and Michael M. J. Fischer, *Anthropology as Cultural Critique: An Experimental Moment in the Human Sciences* (Chicago: University of Chicago Press, 1986), 122.

[22] Matt Hills, *Fan Cultures* (New York: Routledge, 2002), 14. This is also hinted at through the title of the exhibition, which originates in Cheryl Lyn's 1978 disco classic "Got to be Real," about the certainty two people in love feel about finding the real thing. See endnote 33 for further information.

[23] Ibid., 9.

[24] For example, The Bookhouse Boys are possibly connected with "a ghost of the Kwakiutl people named Bukwus, or even the Roman god Bacchus." Helen Reed, "*Twin Twin Peaks* Production Notes IV: Selections from the Twin Peaks Symbology From Twin Peaks Online (www.twinpeaks.org)," artist's multiple. See Appendix D for the complete set of production notes.

[25] Helen Reed, "*Twin Twin Peaks* Production Notes 6: Interview with Camela Raymond," artist's multiple.

[26] Email correspondence with the author, April 24, 2010. See Appendix C for more on our discussion of Reed's theoretical influences, in particular a description of the panel she organized entitled "Affective Economies," including fan scholar Henry Jenkins, author of *Textual Poachers: Television Fans & Participatory Culture* (New York: Routledge, 1992).

[27] Cornell Sandvoss, *Fans: The Mirror of Consumption* (Cambridge: Polity Press, 2005), 8. Sandvoss also points out that through academic (and in this context, artistic) frameworks "fans also become performers as others acknowledge their consumption," performing not only as characters, but also *as* fans (45). In his analysis of fandom as performance, Sandvoss

often refers to Erving Goffman's canonical work *The Presentation of Self in Everyday Life* (1965), and the ethnographic school of symbolic interactionism, with its "emphasis on the creation and continuous re-creation of the self in everyday life" (48).

[28] Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender, and Cultural Politics* (New York: Routledge, 1991), 65.

[29] Laumann's subjects have been the focus of other documentary impulses. The organization Objectùm-Sexuality Internationale rejected the *BBC America Reveals* episode "Married to the Eiffel Tower," which depicted Erika La Tour Eiffel and her friendship with Berliner-Mauer, on grounds of sensationalism. Laumann's video *Shut Up Child, This Ain't Bingo!* (2009) follows the final months of romance between Kjersti Andvig, a Norwegian artist, and Carlton A. Turner, a Texas death row inmate, and seamlessly integrates footage borrowed from a British documentary filmmaker also following the story.

[30] See Appendix E for sample screen shots from Berliner-Mauer's website, http://www.berlinermauer.se/, from which parts of Laumann's *Berlinmuren* are scripted.

[31] As La Tour Eiffel explains in her interview in *Berlinmuren*, Berliner-Mauer fell in love with the wall when it was dividing East and West Germany, and dividing is a function of objects Berliner-Mauer tends to find attractive. La Tour Eiffel fell in love with the Wall as it currently exists, after being mostly destroyed.

[32] Lars Laumann, artist's talk at the Institute for Contemporary Art, London, 29 June 2009.

[33] Peggy Phelan, *Unmarked: The Politics of Performance* (New York: Routledge, 1993), 99. Here Phelan is specifically reconsidering to Jennie Livingston's documentary film *Paris Is Burning* (1990), the soundtrack of which inspired my exhibition title, *To Be Real* (see endnote 22). The film looks into New York City's ball culture in Black and Latino gay and transgender communities, where individuals "walk" – donning the outfits and enacting the mannerisms of different social identities and classes – and are judged on their "realness." As Phelan explores, "the walks both perpetuate the aspiration to be real and mark again the artifice that make it, always, impossible to be real" (103).

[34] See Appendix E which includes a page from Berliner-Mauer's website, "The

Berlin Wall Solution: Temporal Displacement."
http://www.berlinermauer.se/BerlinWall/losning.htm, accessed 1 June 2010.

[35] Quoted in Lars Laumann's *Berlinmuren*, 2008.

[36] As indicated in *Berlinmuren*, Hasselhoff's presence was particularly disturbing given his own trusting relationship with the Pontiac Trans Am KITT in the 1980s television series *Knight Rider*.

[37] George E. Marcus and Michael M. J. Fischer, *Anthropology as Cultural Critique: An Experimental Moment in the Human Sciences* (Chicago: University of Chicago Press, 1986), 25.

[38] Johannes Fabian, "Presence and Representation: The Other and Anthropological Writing," *Critical Inquiry* 16, no. 4 (Summer 1990): 763.

[39] Hal Foster, "The Artist as Ethnographer," *The Return of the Real: The Avant-garde at the End of the Century* (Cambridge: MIT Press, 1996), 196-7. Here Foster is particularly referring to Clegg & Guttmann's artwork in the group exhibition *Project Unité* (1993) that took as its subject a Corbusier apartment block in Firminy, France, and for which they compiled a collection of residents' personal music. As opposed to this, Foster advocates for "parallactic work that attempts to frame the framer as he or she frames the other. This is one way to negotiate the contradictory status of otherness given and constructed, real and fantasmatic" (p. 203).

[40] Grant Kester advocates for this approach to socially engaged practices that empower participants in *Conversation Pieces*: *Community + Communication in Modern Art*, *Conversation Art* (Berkeley: University of California Press, 2004). Conversely, in "The Social Turn: Collaboration and Its Discontents," *Artforum International* 44, no. 6 (February 2006): 178-183, Claire Bishop proposes that coercion reveals social realities, which are more often than not hierarchical, and cautions against a "Platonic regime in which art is valued for its truthfulness and educational efficacy rather than for inviting us… to confront darker, more painfully complicated considerations of our predicament" (180). These two strategies both approach realness through the subject, but in different ways: one purposeful and the other unintentional. See also Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Autumn, 2004): 51-79.

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Appendix A:

Transcript of Althea Thauberger's *La mort e la miseria* (2007)

Script for *La mort e la miseria*, written by Vigilio Iori.

NARRATOR:
Once upon a time, there was an old woman living alone in a small house. But, she had a garden with an apple tree. One day Death decided to come and get the woman, since her time had come. So death came down, and said:

DEATH:
Come, it's time.

POVERTY:
I have no time.

NARRATOR:
She answered.

DEATH:
Come, it's time.

POVERTY:
I have no time.

DEATH:
It's time. Come!

POVERTY:
I have no time!

NARRATOR:
And Death said:

DEATH:
What time is it then?

POVERTY:
It's time to pick the apples.

NARRATOR:
She said.

DEATH:
I'll pick the apples.

NARRATOR:

And so Death climbed the tree to pick the apples. But Death could not come down again, and stayed in the tree.

POVERTY:

You'll stay.

NARRATOR:

Meanwhile, in the village things were looking bad. Nobody died any longer. The gravedigger had nothing to do. The village was filling up with old people, leaning on a staircase or bench, who looked near death, but nobody died. Nobody was dying!

DEATH:

The gravedigger is complaining.

POVERTY:

Let him complain.

DEATH:

The mayor is complaining.

POVERTY:

Let him complain.

DEATH:

The priest is complaining.

POVERTY:

Let him complain.

DEATH:

It's a terrible state of affairs, me here!

NARRATOR:

Finally, the mayor went to the priest and said:

MAYOR:

What shall we do since nobody dies any longer and we all live in poverty?

PRIEST:

Well,

NARRATOR:
Answered the priest,

PRIEST:
I know the reason. Death is a prisoner in Old Poverty's tree, and things will continue like this until Death can manage to come down again.

NARRATOR:
So they went to the old woman and told her:

PRIEST AND MAYOR:
We pray you, Old Poverty, make Death come down from that tree. There are so many of us that we can't go on!

POVERTY:
We'll make a deal.

DEATH:
So let me come down!

POVERTY:
Come down, go around the world, but leave me in peace.

DEATH:
I will go around the world. And you… You can stay here.

NARRATOR:
So Death went around to reap, and Poverty stayed to sow. And that is why you hear the people say:

VILLAGERS:
There is so much poverty here. Poverty hasn't died.

Appendix B:

Transcription of interview with Althea Thauberger

This interview took place at Althea Thauberger's studio in Vancouver on 2 February 2010, and has been edited and abbreviated for clarity.

Rose Bouthillier: Qualities that people often seize upon in your work are empathy, sincerity, and authenticity – notions that are hard to define and quite problematic, not only in art but also in anthropology and ethnography. I wanted to tease those out a little bit, specifically in relation to your video works. Let's start with empathy. A number of writers, Emily Vey Duke in particular, have stressed this quality; she has said your work is "made of empathy." Other critics have explored the power dynamics in empathy. I would hesitate to use the word manipulative, but I think that's what a discussion of power dynamics implies. So, if conditions for empathy between the viewer and the subject are created, I'm interested in what your role is in mediating that. Would you describe your process as empathetic? Is it a quality that you are interested in? Is it something that you specifically seek to control in the work? Or is it something that arises out of the fact that you are dealing with human subjects?

Althea Thauberger: It's difficult to say. First of all, when you say manipulative, do you mean manipulative on my part? In terms of producing the work, or that the work itself is manipulative in terms of how it functions in the gallery? Or, are you talking about both things?

RB: Ultimately, I think both things, but in terms of power dynamics, it would be the ability of you, as the author, to make your viewer feel something through the vehicle of your subjects.

AT: I don't know if I would really call it empathy - I think of it more as identification. That's how I understand it. But the word empathy has been used a lot in regards to my work. Ultimately, I feel that if there can be identification, through empathy or through any number of things, that's a *real* thing. That's a real accomplishment. I think often that can occur when you're at a loss for other tropes or modes. If there's uncertainty, in terms of how to understand the way a person is presenting themselves, and what your relationship to that is. When that sort of uncertainty is there, when the tropes fail, then you have to grasp for something, and I hope that one of those first things is identification. And I see identification as being absolutely fundamental to how we need to be in the world, and that it's actually very rare, when we are talking about mediated forms. Much to, I would say, the detriment of our race actually.

Definitely with a work like *Songstress*, that's something that would come up. Young women who are clearly vulnerable [in certain ways] are expressing that vulnerability quite openly, through their lyrics, through their motions. Then something like empathy comes up. And it's something I experienced when I met them. I felt it sort of began for me in being compelled by them as people, and having a sense [that] part of the reasons that I felt compelled towards them would

be transferable through the work. And it was important to me to make something that didn't… I mean I could say the same thing that I said earlier, but I want to say something maybe a bit more nuanced. [*Songstress*] created a kind of crisis, or void of interpretation. In terms of how am I to interpret my relationship with this person? How am I to interpret the form that it could be presented with? How am I to subsequently position myself? For [all of] those things to be uncertain. I'd come to that through works that I had done previously, and understood the importance and power of that. Quite frankly *Songstress* is a work that I made when I was a grad student. I came to regret the way that the girls in the piece became sort of like 'fair game' for people to criticize in a personal way.

After that started to happen I realized that I needed to figure out a different way to work, because it wasn't fair. When I see that piece, I don't see those women as being profoundly different than myself. I don't see them as being somehow foolish compared to myself. I think of myself when I was that age, I think of ourselves, and our broader uncertainties in the world, and how to be, and the need to communicate, and how we can often be awkward in those ways. And the necessity of somehow awkwardly fitting ourselves into the forms that are available to us, which sometimes involve cliché. I think about my own experience of that. I don't think of them as being 'over there' doing this silly thing that I'm not involved with, that has nothing to do with my own experience. I think about it being quite fundamental to my own experience. So, I would imagine that other people would see it in the same way, but they didn't!

That was a bit of a kick in the head, in a way. And so I had to stop – I was actually in crisis mode for a while, like "What have I done?" So, I had to take some time off and re-evaluate what I was doing. And its not that I don't stand by that work, I absolutely do, but in many ways I couldn't have made it if I wasn't a bit 'un-knowing' about how it would be received in the art world in general.

RB: If I could go so far as to notice a trend in your work, it would be moving from that which was very intimate, to something that's become more removed. Through the different structures that come into place. Perhaps that's a way of protecting against some of those reading that you didn't like. Part of the anxiety that people feel when viewing your works feel is due to a disconnection between qualities such as intimacy and empathy, and the structural qualities of mediation and framing the subject.

AT: You could say therein lies a lot of the manipulation. And I understand the use of the work manipulative, but I would [describe it as] a highly structured work, a highly formal work - formulaic. So there is definitely a manipulative - and you could even say a kind of violence, there. In the case of *Songstress*, making those highly personalized kinds of expressions fit into this formal rigor of the larger piece.

And so, there is a tension, a big tension. Which I think actually heightens the intimacy in a way. Or, that it invited even more scrutiny on the more

personalized aspects of it. I got my earliest training as an artist as a photographer, and issues around photographic history and theory, and photographic imperatives like typology and ethnography, have been hugely influential in all of my work. Including the performance work that I do. The photograph, I often say, is all at once iconic, symbolic and indexical – ultimately a conflation of those three kinds of signs. Performance work also collapses such categories, being document and fiction and representation all at the same time. So, going back to the anthropological gaze – it's something that is problematic, but it's something that I revert to often and see as important to continue to work with.

RB: Let's go further into authenticity, which is linked to this tradition of anthropology and documentary. I think it's a quality that people perceive in your work, which is contact with "the real" – that is, through someone who is not necessarily unaware, but that is not acting professionally. Authenticity is also something that is really at stake for a lot of your subjects. In *Songstress*, those singers are really trying to get something across to their audience, to connect, trying to express 'authentic' emotions. Or the political portrait you did *Jean* – authenticity, believability, is something that operates in politics in a very specific way. In *La mort e la miseria,* it's something that is really at stake in the economy. It's integrally linked to how these people are presenting themselves. So in each of these works, authenticity is very obviously something that is wanted by the performers, or aimed at – as much as it is something that is desired by the viewer. I think that viewers are drawn to your work because it promises something that is "real," or participation in a sort of contract about what that is. And I'm not sure if that is a term that you would shy away from, in connection to your work?

AT: Well, I would say that there are shades of that. In many dimensions of the work, not just trafficking in this notion of the authentic. When you're working with non-actors, you have lots of things going on at one time. You have the character, the suspension, but at the same time, you have an actor acting. And you have the story behind that character, the reasons that they might have for being this character, something about their life in the world. Many different kinds of gradients are all visible. I think when there is what could be perceived as a failure, in performance, you see more of the person, and not the performer. But then when you have what would be perceived often as being a more skilled performance, you have more of the suspension. But ultimately I think you have all of that stuff happening at once. There's just a lot more to consider there about how we are in the world. And so that's a big reason, to work with non-actors.

[Another aspect] of many of the projects that I've done, is that I have to negotiate a lot of things that I wouldn't have to otherwise. For example with the military work, I have to insinuate myself into that world. I have to have a whole bunch of meetings, gain trust, do something that is going to be acceptable to them, and pass their censors, and at the same time be acceptable to me as an artist. Working with real people who have a real interest in the way that they are being

portrayed, not just hiring some actors to do something in the studio. I have to juggle all of these other pressures, and interests at the same time. Which I think ultimately give more pressure to the project. And somehow I think that comes across in the work, if you are sensitive to it.

RB: Yes, definitely.

AT: And the same applies to working with anyone. I can't make a work with someone that they won't be invested in, that they won't find rewarding. It can't be something I'm forcing on them, or manipulating them into, because then ultimately they won't invest. It's not going to be useful to them, they're not going to have their heart in it. That whole realm of the project has to exist, and be full, and be real, which is something that no one in the art gallery gets to see. But if that doesn't exist then the project is nothing. So is that… I guess you would say, a kind of authenticity? Is that real? It's another reality about the project. Then there's the reality of the project that's in the gallery, which is the reality of the critical art world, So you have these kinds of realities intersecting, and I think those points of intersection are the ones that are most productive. Authenticity is a problematic term, and we all search for it, including myself. It's something that we seek, its something that's rarified. And I think that ultimately in our culture it's very tied to this evolving and highly problematic myth of the individual. Which is something that although those of us who think carefully about, rationally, reject and see as being incredibly destructive. Its also something that is, never the less, very dear to us, and how we function in the world. I include myself in that, and so I think that this tension around individualism is also something that is present in the work. Its unsustainability, and yet its closeness to us.

RB: I think this notion of individuality is really important to seize upon moving into a discussion of collaboration. You work with subjects who you involve collaboratively, and who usually present themselves in prescribed ways. People enact these identities that they feel sure of, and maybe they feel sure of them because they are cliché, or can be commonly understood, and this highlights the limits of language, the limits of communication. So, there's a contrast between the subjects as individuals, the freedom or choices they can make in your projects, and the formulaic results. Do their actions significantly impact the outcome of the work? Beyond deciding the immediate features? Which is something I think is important to question.

AT: In many of the projects that I've worked on, the structure of the project will be completely unknown to me and the collaborators when we start. The project I did in Germany for example [*Zivildienst ≠ Kunstprojekt*, 2006-7], I knew that it had to be some kind of performance, some kind of theatrical performance, but I had no idea beyond that. But then when I started getting people to work with, and again I had to work largely with people that were given to me and who wanted to

work on the project, rather than being able to choose based on what sort of skills or interests that they had. We had to figure out what we could do. And for them, any kind of dialogue didn't work out at all. We tried it, and it didn't work. What they could do was hold poses, and tell stories with their bodies. There was a comfort level there, and they were able to develop it. Much more so than a comfort level either with verbal expression or other kinds of noisemaking. The physical challenge, of a posture, for them, was something that they could invest in, and get into. And that was something we just had to discover.

Ultimately the structure is quite determining. I think that when you work with people who don't have a comfort in performing, they have to have limitations. Otherwise there's no room for play. There's no sense of comfort. There has to be a boundary line. There has to be a structure to have even the smallest amount of freedom. That's something that I've learned, and learned to cultivate. That may come across as being highly manipulative, or give the sense of creating false choices, or something like that. And its not like I would argue with that – if that's how it appears then that's important. But if I can presume to be part of a sort of broader "we," I would say that because of the way that we have been conditioned, we need to have a safe structure in order to play. And so that structure may seem to be too overwhelming, but never the less you need it, otherwise you can't play.

RB: Returning to the ethnographic implications of the work, I think it's interesting that you talked about your history as a photographer, because I've also noticed that your photographs seem much more constructed, and much more removed than your films. I think that has something to do with the fact that in film, you can be revealed as a non-actor, where as in a photograph, that's harder to portray. It's perceived that you have much more control over your subjects when they are photographed, the encounter is more highly structured.

I read an interview between you, Melanie O'Brian and Kerri Tribe that was a discussion of medium. You brought up Michael Taussig and the idea of ethnography being this blend of theatre and fiction. Theatricality and 'reality' are not antithetical, especially within anthropology, in fact they are deeply entwined. Traced back through structural anthropology, the idea was you could move through the theatrical, the mythic, those structures to arrive at something that was 'real' – whether that was real social networks, physical conditions, the way people survive in the world. Are you interested in any other ethnographic or cultural theorists that you would say influence your work? In that same interview, you brought up [Giorgio] Agamben, and 'Notes on Gesture,' his idea of 'being in medium'.

AT: When some people talk about Agamben's "Notes on Gesture," they're really fixated on small gestures that we make with our bodies. I was trying to expand the notion – I'm thinking about gesture in a much larger way, broader social gestures, ourselves in the world as social agents. And how we have codified behaviours,

and interactions, that aren't about movements of the body, but much larger ways of operating. I wanted somehow to bring that bigger idea of the gesture into what it means to be an artist, to make a gesture through a work, or something like that. To work through what it means to function in the world as an artist, thinking about that as a gestural function as well.

RB: I was particularly interested in *La mort e la miseria* because it really seemed to stress two aspects of your work, which we've just discussed, which are 'authenticity' and formulaic structure. The chosen narrative is very structured, and it seems very contained in terms of the actions people were performing. Very little of the individuals emerge through the roles that they play. I'm wondering if this is something that happened naturally, because you didn't know that you would be working with this script. Did you choose this approach with an interest in pushing this structure, this removal, or was it something that came through from the subjects themselves? Did you get a sense from them that they were more interested in projecting their history rather than their contemporary moment?

AT: That decision was made based on a number of things, and also, after a number of crises! I started with the crisis of, "What the fuck am I doing here?" and "What *can* I do here? How can I possibly feel entitled to do anything here?" And so then I thought, "Ok, well, part of what I can do, as an outsider, is see with a certain clarity particular kinds of fetish, and contradiction." But I also recognized the kind of – how to put it – incredible density of ritual and tradition that exists there, and that I have no way of understanding, but that I could recognize right away. To just presume to be able to wade through that sort of density was pretty much impossible. But then I came upon this story - and it's such an amazing story – [with all of these] universals in it, mortality and poverty. Why is there poverty? Because there just is. It's never going to go away. We know that's not why poverty exists, but never the less it's how people experience it. I mean, the perversity of the actuality is that this place is now actually one of the wealthiest in Italy, as of very recently. So, for centuries it was a totally, totally impoverished place. And now, it's the opposite of that. And this wealth has come very recently, and with the kind of tourist economy, one that is, as you pointed out, is quite reliant on the theatricalization of their recent past, their recent traditions, right? So, this kind of 'acting out' of tradition would be something that is quite natural to them. Its like, 'oh, yes, of course we'll do this, of course, this is what we do.' So, I asked a contemporary poet to make a script for the story. The script is kind of Beckitian in a way, with the repetition of the whole 'I can't go on – I'll go on,' which makes it more modern. And [reenactment] is a matter of course, it's just what happens there, so [there is] a sort of highly personal investment in it. The evolution of the subject that we have in other places is in a way a recent history for them. So there are just a lot of differences in terms of how the impulse would be, to perform. To perform differences.

Appendix C:

Email correspondence with Helen Reed

This interview took place over email 28 March – 24 April 2010, and has been edited for clarity.

Rose Bouthillier: Can you talk about your role as author/director of this work? I.e. how much control did you exercise over the actors? Was there a lot of direction/takes?

Helen Reed: I had a "hands-off" directorial approach. My main goal was to set up shots in the original locations, as they were framed by Lynch (at least where this was possible). As far as directing the actors, I believed that they were the experts on the mannerisms of their character – since they all were fans. I was also interested in their own interpretations of the characters. Yes, there were as many takes as we could cram into the day – we usually had very limited time at each location, as all of the locations kindly let us film for a few hours for free.

RB: What is your specific interest in/relation to *Twin Peaks*?

HR: I love *Twin Peaks*. Because it's great television and also because I am really interested in how landscapes are mediated and transmitted. (As an aside I saw Miwon Kwon talk last night, and she was referring to Land Art as primarily a media practice – because the transmission of the land art event was integral to the work).

Twin Peaks creates this really interesting mythology for the West coast – which is where I grew up - and really you don't see the west coast landscape represented too much in the mainstream media. Of course the west coast is very present in, say, the tradition of the Vancouver School of Photography, and has been globally transmitted through the "art world" through the particular way that the Vancouver School was engaging the landscape. But for me there is something so seductive and mysterious about Lynch's popular image of the Pacific Northwest - the image of the tiny town on the fringes of a majestic landscape of huge Douglas fir trees.

Also, as you know, I am really interested in fans as knowledge communities, communities that build out of affect – which for me is a really interesting model of affiliation. The other interesting thing about *Twin Peaks* is that is was on air at the same time that the Internet was emerging as a technology of communication. *Twin Peaks* fans gathered online to discuss plot lines, symbolism, propose alternative storylines, etc. And ultimately, the online fan base became dissatisfied with the television show, because, the meanings, interpretations and narratives that they had created together online were much more interesting than what was happening on the show.

RB: How do you see *Twin Peaks* as being relevant to the current social moment? Or is the ongoing involvement of the fans purely nostalgic?

HR: *Twin Peaks* is just landmark television! I think that the involvement of the fans has to do with a really deep engagement with the show – the landscapes, the narratives, etc.

RB: How do you interpret the themes and events that take place in this fan-written third season episode?

HR: Well, as I mentioned in my image list, there is this ongoing theme of "returning" which I really like. The characters in the video are going home – back to their partners, their daily life, their jobs. It's like everyone is pulling his or her lives back together.

Some characters appear to have returned from the dead – like Audrey Horne – at the end of the last episode she was chained to a safe in the bank, and then the bank exploded. But miraculously she is delivered, covered in soot, back to her home – the Great Northern Hotel. And then there is agent cooper – possessed by Bob – in the script his names cooper and bob are interchangeable – which is really interesting – or at least I find it interesting that the fans were willing to stick with the horrifying proposition that America's favorite good guy had been lured to the dark side.

RB: How would you describe the fandom of the participants? Was there a range in terms of how much of their time/identity is devoted to *Twin Peaks*?

HR: Everyone involved was pretty heavy-duty fan. But the activity of their fandom ranged – Amanda, one of the scriptwriters, co-organized the *Twin Peaks* Fan Festival, which happens in the shoot location towns every year. Other participants found out about the project through *Twin Peaks* fan sites, so presumably they visit these sites with some frequency. Others found out about it through email postings – and hadn't watched the show in years, but the filming rekindled their love for the show

I tried to keep it really open, though the priority in casting for me was INTENSE FANDOM. People needed to know the characters that they were representing, and be able to emulate them to some degree. In the audition process, some people came in and were really good, and then at the end of the process were like "what is *Twin Peaks*, anyway?" Then they were immediately cut. I had some kind of pre-exiting relationship with about 30% of the cast, and the other 70% were total strangers to me.

RB: How important was it for you to do the shoot on the original locations?

HR: Essential! I did it whenever I could, even if the location had changed till it was unrecognizable. I was really interested in the dialogue of the fans and these real life locations, which are overlaid with all of this additional meaning. The sites really functioned as ready-mades. It was also a real treat to take busloads of fans

to these places that contained so much meaning for them. Sometimes it blew people's minds, and sometimes it was super disappointing – for example in the case of the diner – everyone was like "why is this place completely covered in Tweedy Birds?"

RB: In the interview you did with Heidi Nagtegaal for *Front*, you describe the amateur acting as seeming "more real." The "real" is a quality I am interested in exploring through the exhibition. Where "the real" lies between theatricality, indexicality, fantasy and self-consciousness. Would you say that you utilize this "reality" in order to make the work about the actors (i.e. their desire to inhabit the world of *Twin Peaks)* rather than about you (your role as 'author') or the *Twin Peaks* phenomenon itself?

HR: This is a good question, and I'm having a hard time answering it. I think that the video piece is very much about the fans, because the acting is imperfect and an audience can't help but think about them as people, and fans, because a lot of the time they are not succeeding in maintaining the fantasy. And the sites also sort of break down in authenticity too – things have been remodeled and moved around, or entirely rebuilt.

That bird is not sitting on the branch in the opening sequence – which is a funny detail, but ultimately the scene fails our expectations without the bird! Also, the piece is a video, and lacks the budget and gloss of Lynch, so if this is your expectation, you are met with yet another failure. But I'm into all of this. I think it makes it kind of strive, in every way, and achieve something different, but I'm not sure what this is yet.

RB: You also said that sincerity is a quality that you are interested in. What are you sincere about? What do you feel is genuine? Can you think of counter-examples, in terms of art practice, that you feel are insincere, or disingenuous?

HR: I do sincerely love *Twin Peaks*. And I feel a sincere affection for every cast and crewmember in this production. So there's that. Also, I think that the desire is sincere – the desire to inhabit this world for a short time, the desire for immersion in the *Twin Peaks* narrative.

RB: Is your role more to realize this for the participants/actors, or to provide a (product) of sincerity/fantasy to art viewers? These aren't necessarily mutually exclusive. I guess it comes down to "who are you working for" – yourself, the fans, or the art world – a complex mixture I suspect, but can you place/describe where you see your motivation coming from?

HR: Hmmm, definitely both. I am very interested in this conversation happening right now about social practice art – or community based art. For me, this project engages with a lot of the questions being asked in these contexts – how do we

evaluate community art practices? Is there a primary (participant) audience and a secondary audience to the work? How do these works transmit to wider audiences? What is a public? How do publics form? What is the significance of the product of the process-based artwork?

RB: I'm interested in visual studies, cultural theory, and the "ethnographic turn" in these disciplines – examining sub-cultural products through semiotics/structuralism, as well as psychoanalysis, audience reception, etc. *Twin Peaks* has been the subject of fan ethnographies, in particular because it was one of the first TV shows to be discussed on the Internet. Are you interested in the academic writing around fan theory? If so, what writers/works are you looking to in particular?

HR: Yes! That's why it's such an important community! I have been reading a lot of this guy Henry Jenkins – he is a media theorist – books like *Textual Poachers* and *Convergence Culture*. I'm actually organizing a panel with him and a couple of artists who are interested in participatory practice as part of a conference here in Portland called "Open Engagement." Here is the blurb:

> Affective Economies
>
> A discussion with Helen Reed, Henry Jenkins (via Skype) & Harrell Fletcher, with digital participation by David Horvitz
> In his book *Convergence Culture*, Henry Jenkins coins the term affective economies to describe a new configuration of marketing theory, which seeks to understand the emotional foundation of consumer decision-making. According to the logic of affective economies, consumption is no longer enough, as audiences are invited to participate in brand communities.
> There is a parallel surge of interest in participation, direct engagement and collaboration in recent art practices. In this panel we explore the various interests and implications of the participatory impulse, looking at examples from socially engaged art projects (such as Harrell Fletcher & Miranda July's *Learning to Love You More*), blogs, fan practices of engagement, web 2.0 initiatives, and social networking sites.

Also there is Pierre Lévy, who is another media theorist who sees Internet forums as a form of collective intelligence. And of course all other kinds of research you can pull in – the idea of possession by media – there is a really good [Giorgio] Agamben article, which for me speaks to this – it's called "Notes on Gesture." Also the idea of vernacular theory – theory production in the everyday – is really interesting to me.

Appendix D:

Copyright letter of permission from Helen Reed

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Twin Twin Peaks Production Notes 1-6

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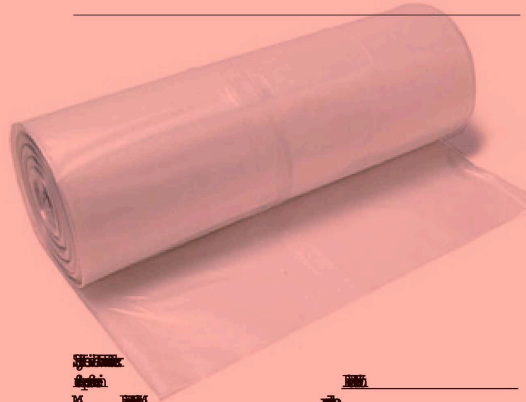technologies.

HR

_____
Signature of Copyright Holder

Appendix E:

Twin Twin Peaks **Production Notes 1-6 by Helen Reed**

Acting and Exorcism

In 1990, Sheryl Lee became America's most well known corpse. Cast as Laura Palmer in the pilot episode of <u>Twin Peaks</u>, she was dead before the show even began. At first it sounded simple. Play dead. But how do you die like Laura Palmer? You have to get to know her, only kill her as soon as the camera starts rolling.

And, after the scene how did Sheryl Lee come back to life? Perhaps Laura didn't want to leave, now that she had a home. We tend to experience our bodies as impermeable. Yet the outside is always seeping in: a gesture, a phrase, an idea. As we repeat these gestures they become a part of us. Actors are often seen as a material medium onto which work is transcribed, but they are also channellers; vehicles for these imaginary spirits. It is not so easy to see where the dead homecoming queen ends and the actor begins.

marked long after the days on set. Recently, I met an energy healer who worked on Lee's aura field after the film. Lee was so disturbed by the experiences that she had "in character" that she wanted them purged from her body.

Even so, Laura Palmer still lingers all around Sheryl Lee. "I saw Laura Palmer walking down the street in Seattle!" a friend recently remarked to me. "Laura Palmer made a cameo in last week's episode of 'House,' a fan observes online."

In Poulsbo, Washington, at the Kiana Lodge, the log under which Laura's body was found drifted out into the lake. It was promptly pursued by boat, lassoed and tethered back to the beach. It is now anchored there. The beach's identity was tied to this log, so now the log is tied to the beach. Perhaps Sheryl Lee and Laura Palmer experience a similar relationship. They anchor each other in mutual dependency. ◗

Interview page 1

Anatoly Popel, the administrator of Russian David Lynch web-site david-lynch.info asked to interview me about Twin Twin Peaks. I agreed on the condition that I could interview him about Twin Peaks fan activities that he knew of in Russia. Anatoly also forwarded my questions to three other Twin Peaks fans in Russia.

ANATOLY POPEL: First of all we would like to know the story of your project. How it started?

HELEN REED: Twin Twin Peaks started in 2008. Like many Twin Peaks fans, I felt pretty dissatisfied with the end of the 2nd season of the show. I wanted more! While surfing the web, I came across the 3rd Season Project a group of fans who were co-writing a new season for Twin Peaks. I had met one of the writers at the Twin Peaks Festival, and I emailed her to ask if I could make a short video out of their script.

AP: What is the purpose of the Twin Twin Peaks project?

HR: Twin Twin Peaks is a homage to Twin Peaks. It is a fan-written, fan-acted production. I was interested in making a movie about Twin Peaks fans, shot in the original locations of the Twin Peaks pilot.

AP: Why is it called that way?

HR: Because it is the fan-based parallel universe of Twin Peaks.

AP: How many people are involved?

HR: Lots! I have a steady crew of three, Amy Kazymerchyk, Kirsten Kuppenbender and Jen Kovach. Many people have been very generous with their time and resources. For example, Joseph Thiebes, who plays Doc Hayward, also created our website.

AP: As we know, it is a fan-sequel to TV-series. What it based on? Is it just an episode or it s a whole new finale?

HR: Twin Twin Peaks is the first episode that the 3rd Season Project wrote. It picks up where the final episode left off. We find out what has happened to some of the characters after the last episode's cliffhanger.

AP: What is an average age of team members? Are there any of professional actors in your crew? How many characters of original TV-series will be shown?

HR: I am 28. But there is a real range. The actors range from early 20's to mid 50's. As far as I know, there are 2 actors that I am working with who have worked professionally, everyone else is an amateur actor. So far we have scenes with 18 characters. There might be a special guest appearance by one of the original cast members!

AP: What about budget?

HR: I have no budget! I am a student right now, and I have a student loan, which I am using to finance the project. Everyone is working for free. We are borrowing gear and relying on generosity!

AP: As we know, premiere will take place at the next TP-festival. Is it right?

HR: Yes, the finished piece will screen at the 2009 Twin Peaks Festival. Helen Reed: What kinds of Twin Peaks

fan activity are happening over there?

ANATOLY POPEL: Have to say, that here fans are very active. Mainly, it s sitemaking, writing, music, video, drawing etc. Also we had several gatherings

RAIN (FROM ROSTAV-NA-DONA, RUSSIA): We are solving the secrets of Twin Peaks.

DIMON (FROM KALININGRAD, RUSSIA): I don't know much about fan activity. I remember there were some websites.

TANYA (FROM MOSCOW, RUSSIA): Now there are no activities, but some years ago we had anniversary TP fans meetings in Ukraine and Russia. To make this you need vivid ideas and enthusiasm, for some reasons we don't have them any more. Maybe later...

HR: Do you know of any Russian Twin Peaks fan fiction?

AP: Yes, I do. There are fan-novels ("Return to Twin Peaks," continuing of the series), musical band "Twin Peaks," "Twin Peaks - Traces to nowhere" etc. I saw several videoworks. Well known Russian author Boris Akunin is a huge fan of Twin Peaks, once he sad, that Cooper in some way was a prototype for Akunin's Erast Fandorin. Russian band PILOT made a beatifull video for their song NEBO (Sky).

R: www.david-lynch.info/ ☺

D: Yes, "Return to Twin Peaks" from A. Sherbakov

T: Novels: A. Tscherbakov "Return to Twin Peaks," D. Samoilov "Twin Peaks: Traces to Nowhere" L Trunova "The X-Files: The Goblet Place" (the last one is a cross-over of "The X-Files" and "Twin Peaks").

HR: What would you have liked to see

happen in the last episode of Twin Peaks?

AP: I like the way Twin Peaks ended. I think, this concrete ending is one of the reasons why Twin Peaks doesn't leave my mind for so long. If I would have a chance to do something with the world of Twin Peaks, I would rather make a side story. About Chet Desmond or Philip Jeffries. But I wouldn't change anything in original story.

R: It is good the way it is.

D: Yes, "Return To Twin Peaks" from A. Sherbakov

T: I would like to see all the open storylines closed, and closed in some extraordinary and strange way.

HR: What is the biggest mystery for you in Twin Peaks?

AP: How did David and Mark create such a beatiful world?

R: The Black Lodge and everything that is related to this place.

D: All that White/Black Lodge stuff.

T: Sometimes I think, why people in Twin Peaks are so strange? I live in a big city, maybe because of this I think the answer is in the woods that are around the town. The sheriff said that there is something in the forest, maybe IT can explain why they are so strange. But no one can say what is it.

HR: Which location/landscape from Twin Peaks would you like to visit? Why?

AP: "Great Northern." This one is my favorite. Hotel, waterfall, rain. They are very beatiful!

TWIN TWIN PEAKS

R: Falls, it is a beautiful place.

D: I would like to stay in the hotel "Great Northern" near the fall.

T: I like the nature in Twin Peaks, Ghostwood forest and son on. Maybe I would like to visit Log Lady's cabin and we would drink some tea with cookies.

HR: Who do you think was possessed in Twin Peaks?

AP: I think, everyone possessed in a way...

R: Everyone in own way possessed.

D: Leland Palmer and Windom Earle, certainly. But we don't know much about the reasons of possessions, and we can't make any certain conclusions about all mystical sides of Twin Peaks. I think that combination of "provincial detective" and mystic is a main advantage of the show. Without it's mysticism Twin Peaks could lose a lot.

T: As the phrase goes, everybody in Twin Peaks is strange, and everybody is possessed. Cooper is possessed by BOB, Nadine is possessed by idea of making silent drapes, Catherine is possessed by greed and so on. I think it is unusual. Not all the people are possessed, but it is not bad to be possessed. If you have a dream and go ahead to get your goal, it is also a kind of possession. And it can be positive if the goal is positive.

TWIN TWIN PEAKS

I met Amanda Hicks at the Twin Peaks Festival of 2007. Amanda is a big-time Twin Peaks fan, not only does she co-organize the Twin Peaks Fan Festival, but she also participates in an online writing project called The 3rd Season Project a fan written 3rd season of Twin Peaks.

Twin Twin Peaks is based on the first script of The Third Season Project. Here is Amanda Hicks on the 3rd Season Project, and the Twin Peaks Fan Festival:

How did the 3rd Season Project get started?

The 3rd Season Project stemmed from another writing project that I came in on the tail end of, called the Twin Peaks RPG. That project had been started by a girl whose name I don't think I ever even knew. She'd just created a Yahoo Group and sent out mass invites on various internet providers at the time. I got an invite because I'd listed a Twin Peaks quote in my AOL profile ("I want all my garmonbozia" ☺) but didn't join up until right towards the end of its run. At that time it was basically just people writing fanfic for characters they'd been assigned to, and everything was pretty disjointed and had zero flow.

The original founder disappeared and Jenny Ramirez kind of assumed the leader role only because nobody else really spoke up. We discussed wanting to do something a little more cohesive, perhaps writing actual one-at-a-time episodes. So we came up with a new design where members "auditioned" for the characters they wished to write for, a director was elected to manage the flow and editing, and we renamed ourselves the Twin Peaks 3rd

Season Project, since that was our ultimate goal…to write a third season based on loose threads from the series finale with a heavy dose of our own ideas.

The project worked on a pretty simple level. Each person had one or several characters they wrote for. Each person wrote their own scenes; if another character was to appear in one of their scenes, they would collaborate with the writer of that character to ensure that there was consistency with the way the characters were being portrayed. We'd then submit our scenes to the director, who would edit the work together and work to make things flow better. Often times he'd make suggestions for tweaks or request additional scenes from several characters to help the flow better. Once all the scenes were submitted and edited together, we reviewed the episode as a group and then if we agreed on it, we called it done!

Believe it or not, there are two more episodes that we were working on that remain largely unfinished. We tried to go for a more simultaneous approach after the first episode was complete but it proved to be a little too messy, and took much longer than anticipated. That's about the time the project stopped. I still have most of the unfinished work and hope that someday soon I can gather up a few people to finish both episodes up to at least get a trilogy going.

Which characters did you write for?

I wrote for Audrey Horne and Annie Blackburn. I fought hard to write for Audrey too. Six people total auditioned for her, so it was kind of an honor to have been chosen by my writ-

**Interview with
Amanda Hicks
page 2**

Twin Twin
Peaks
Production
Notes **3**

ing peers as the best person to write her character. (During the "audition" process, we wrote mini scenes for the characters we were auditioning for, and then we submitted them to the group leader who then sent out the work—sans author name—to the entire group to be voted on.) Annie on the other hand I ended up with her because nobody else wanted to write for her. At all. LOL Being that nobody had really given a thought to what had happened to her after the series ended, she was kind of neglected in that first episode. We just kept her in a coma.☺

In your perfect world, what would happen in the 3rd Season of <u>Twin Peaks</u>?

In a perfect 3rd season, Audrey would be alive, James would come back, Cooper would be possessed by BOB and do strange things that prompt Albert and Gordon to return to investigate, Annie would be written out of the show, Major Briggs would be given a larger role in the investigation of the lodges, Bobby would finally find real happiness with Shelly, Norma and Ed would go back to having their awkward flirtation with no real chance at happiness since Ed would try to work things out with Nadine out of guilt (let's face it, Norma and Ed worked better as a theoretical couple, not a real one)…Um, I think I'd also like to see a continuation of the power struggle between Audrey and Jerry Horne that we saw in season 2 when Ben was going through his Civil War phase. We've seen how evil Jerry can be by his interactions with Blackie back in season 1; I really loved that and would like to see him use his hardcore side a little more, and I think Audrey is the perfect sparring partner for that. And with the slowly-developing father-

daughter team relationship between Audrey and Ben, it could make for some interesting dynamics when Ben is forced to decide between his brother and his daughter.

Oh, and I like the idea that Catherine has to now wait hand and foot on Pete after the bank explosion. I still to this day try to work the logistics of Pete's survival out in my head, and I'm never really sure of it. Him and Andrew were standing right in front of that bomb. I mean, we saw Dell Mibbler's glasses land in the bushes outside the bank, and he was halfway across the vault when it blew. So the chances of Pete surviving are extremely slim. But a girl can always dream, right?

I think the series worked best when BOB was a tangible threat to the town of <u>Twin Peaks</u>. Those first 14 episodes where you're still guessing who the killer is right up to that point of seeing BOB in Leland's mirror reflection are just absolutely delicious. I was so excited to see BOB in Cooper's reflection at the end of the series because it was a definite "WHAT'S GOING ON IN THIS HOUSE?" moment, and at the same time it's ultimately creepy to think that our beloved Agent Cooper, who has been kind of the rock through this entire series, has now befallen the same fate as Leland. I would have loved to see what came of that, since there is so much potential as Cooper is a much stronger mind and soul than Leland ever was.

What do you think it is about <u>Twin Peaks</u> that keeps people interested after all of these years?

Well, for longtime fans who continue to support the show, I think it's a matter of being an emotional invest-
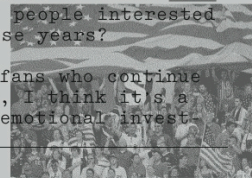
TWIN
TWIN
PEAKS

Twin Twin
Peaks
Production
Notes
3

ment at this point. We've put so much of ourselves into understanding the deeper meanings behind things, but we've also spent a lot of time mocking Harry's "GET OUTTA HERE! GO!" and Donna's hairstyle. There's something appealing about a show that has gotten us to experience that range of emotions. For newer or brand-new fans, I think it's the discovery of a hidden gem of uniqueness that catches their eye and their appreciation for the unusual that keeps them locked on. Admittedly, the show isn't for everyone. For most people it's too weird, a description that has always made me laugh. I find something like Seinfeld or Friends to be much weirder than Twin Peaks. Twin Peaks feels like home to me. Maybe that's the appeal? The show just felt right to many of us and still feels right.
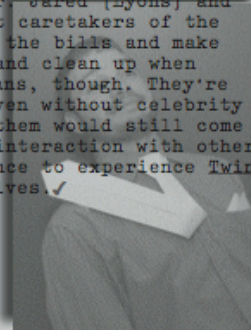
    What is it about Twin Peaks that
    is appealing to you?

I grew up in a small town; there were less than 5,000 people when we moved there when I was 2. And granted 5,000 isn't small, per se, but technically it's close to the original population of Twin Peaks before the network had it changed. Anyway, Twin Peaks had a lot of the same dynamics that my town did in terms of your prominent families, your wacky public servants, your doctors who knew everyone and had delivered most of the town, your power struggles and egos, your tragic events that hit every single person…it was all right there in Twin Peaks. And I loved growing up in a small town. It was constantly entertaining. So that was the first thing that hit me about the series, how much that small town life really appealed to me. And of course it was the storyline, subplots, and interesting characters that kept me coming back. I think the show is

just The Complete Package. Had things not gone off the rails during the 2nd season after the reveal of Laura's killer and Frost and Lynch both not being around to police the scripts, I think the show would have lasted at least another season or two.

    Can you talk about the impetus be-
    hind the Twin Peaks Fan Festival?

Without fan interest, there would be no fan festival. I mean, the festival originally started because two fans felt that there needed to be this annual celebration of a series that had rocked so many people so hard that they'd travel great distances to attend the FWWM premiere. It's that spark of determination that kicked off these past 17 years and it's the continued support of longtime fans as well as the influx of new blood that has built the momentum to carry the festival this far. Jared [Lyons] and I are really just caretakers of the festival. We pay the bills and make the phone calls and clean up when it's over. The fans, though. They're the lifeblood. Even without celebrity guests, many of them would still come simply for that interaction with other fans and the chance to experience Twin Peaks for themselves. ✓

Selections from the Twin Peaks Symbology From Twin Peaks Online (www.twinpeaks.org) page 1

Rotating objects:
a. Ceiling fan in the Palmer home
b. Ticking record player in the Palmer home
c. Ticking fan in the Hayward's attic
d. The spinning roulette wheel at One Eyed Jack's
e. Circle brand boots

Trees/forest/wood:
a. Forest in/outside Twin Peaks
b. Log Lady's log
c. Book House Boy's patch
d. Knob on drawer at The Great Northern Inn

Fire:
a. The Log Lady's husband died in a forest fire
b. "Fire, walk with me"—Mike and BOB
c. "Fire is the devil, hiding like a coward in the smoke"—The Log Lady
d. The scorched smell that Doctor Jacoby and Madeleine Ferguson both smelled when BOB was around
e. Packard sawmill fire
f. The fire from the fireplace in the Great Northern lobby reflecting off Thomas Eckhardt's sunglasses

Selections from the
Twin Peaks Symbology...
page 2

TWIN
TWIN
PEAKS

Twin Twin
Peaks
Production
Notes

IV

Animal Heads:
   a. A chicken head (maybe a whole
      chicken) on "'Big' Ed's Gas
      Farm" sign
   b. The mounted deer head in the
      Sheriff's Office with "The Buck
      Stopped Here" sign
   c. The deer head that's on the
      table when Sheriff Truman and
      Agent Cooper bring in Laura
      Palmer's safety deposit box
   d. The assortment of trophies in
      the den in Pete/Catherine
      Martell's home
   e. The deer head next to Eric
      Powell
   f. The cooked pig head that Josie
      serves as the main course in
      the dinner to Catherine Martell
      and Thomas Eckhardt
   g. The mounted deer head in the
      Book House
   h. The goat head that's visible
      when Andrew Packard opens the
      puzzle box

Twins/Opposites:
   a. Agent Cooper/Windham Earle
   b. Agent Cooper/Albert Rosenfield
   c. Laura Palmer/Madeleine Ferguson
   d. Bobby Briggs/James Hurley
   e. Bernard/Jacques Renault
   f. Mike/Bob:
   a. Mike Nelson/Bobby Briggs
   b. Philip Michael Gerard/
      Bob Lydecker
   c. Mike/Killer BOB
   g. The Giant/Little Man from
      Another Place
   h. Twin Peaks/Invitation to Love
   i. The White Lodge/The Black Lodge
   j. The broken-heart necklace

Judy:
   a. Major Briggs mentions Judy
      Garland in one episode—this is
      a bizarre link to the Wizard of
      Oz which parts of the movie
      Wild at Heart show symbols of

   b. "We are not going to talk about
      Judy"—David Bowie in Fire Walk
      With Me
   c. Judy—Whispered by the Monkey at
      the end of FWWM—Turn it up! It
      is definitely there

Red Curtains:
   a. The Roadhouse stage
   b. Agent Cooper's first dream
      sequence with the Little Man
      from Another Place
   c. Jacques Renault's log cabin
   d. One Eyed Jacks

Electricity:
   a. Sputtering Lights
   b. Sheriffs Office Lights
   c. Leo/Shelly Johnson's ceiling
      light which ßickered when Leo
      came around
   d. Television set
   e. Telephone pole
   f. The outlet
   g. 7 different neon signs get
      their own close-ups
   h. Static on a television
   i. Lightning
   j. Telephone Wires
   k. Sparks in Laura's room when Bob
      enters
   l. Strobe light in the dream
      sequence
   m. Strobe light in the black lodge
   n. The electrician in FWWM (he is
      in the credits at the end
   o. Strobe light when Laura is
      beneath the fan and Bob is
      talking to her.▲

Selections from the Twin Peaks Allusions List From Twin Peaks Online (www.twinpeaks.org)

Compiled by: DGP, Col Needham, HP Labs, Rocky Giovinazzo, Jason Snell, Dan Parmenter, Joakim Patterson, Rich Haller, Leslie D Zettergren, Lois Casaleggi & Barb Miller.
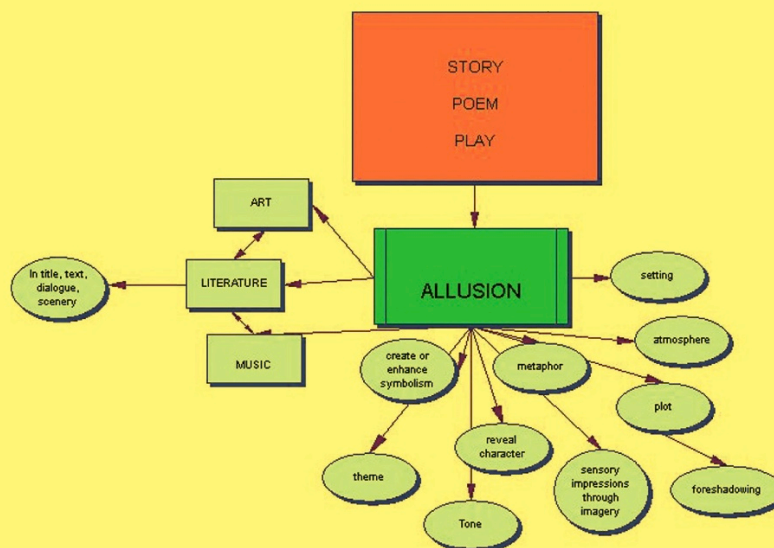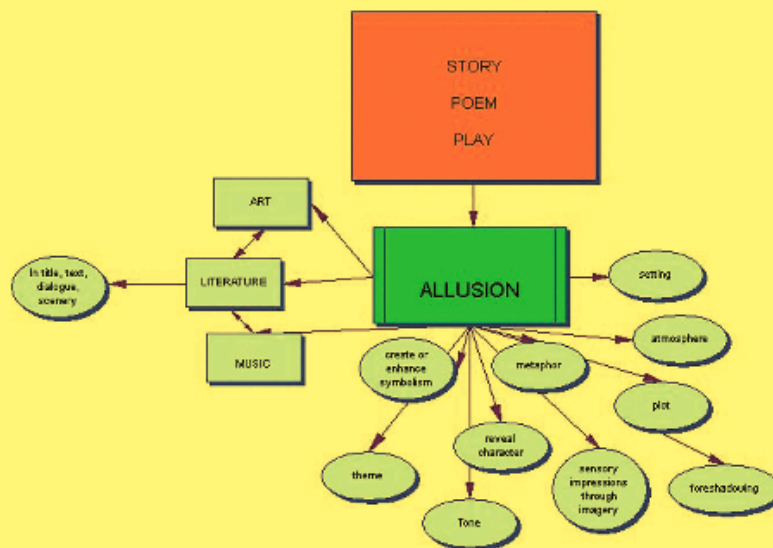
1.Twin Peaks

Blake Edward's 1962 thriller Experiments in Terror features Lee Remick as a bank clerk terrorized by a psycho into stealing from her employers. She lives in Twin Peaks (in San Francisco) and the psycho's name is Red Lynch!! Entertainment tonight ran two separate stories on Snoqualmie, WA and Twin Peaks, CA, both of which have grisly murders in their past.

2.Harry Truman

Not only in reference to the former U.S. President. The name of the man who lived near Spirit Lake under Mt. St. Helens and refused to move from his home despite the warning of volcanic eruption was named Harry Truman, as well.

3.Laura

In the 1944 movie Laura, a girl named

Selections from the Twin Peaks Allusions List From Twin Peaks Online (www.twinpeaks.org)

TWIN
TWIN
PEAKS

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**Interview with
Camela Raymond
page 1**

TWIN
TWIN
PEAKS

Twin Twin
Peaks
Production 6
Notes

*í*n 2002 Portland-based writer Camela Raymond gave a slide lecture about Twin Peaks and Northwest Identity. I asked Camela if I could interview her about this lecture and she agreed, but warned that she had scant memory of the talk. Though, based on the conversation below, it seems like Twin Peaks is the kind of show that can get stuck in a personÕs subconscious.

HELEN REED: Twin Peaks seems to me to be best remembered for it's representation of the Pacific Northwest and it's evocation of a Pacific Northwest mythology—probably heavily borrowing from some Native American mythologies.

From your perspective and memory, what are the most striking visual images and symbols from the series?

CAMELA RAYMOND: I have a terrible memory, so the images that come to mind are few and clichéd: The log lady, the dwarf, the woman with the eyepatch (in one show trying to silence a squeaky curtain track using cotton balls and Vaseline, if I remember correctly), Laura Palmer and her hazy perfection, Special Agent Dale Cooper and his eccentric intuition. Every character so completely and uniquely realized, like cartoon characters, hyper-real. The music by Angelo Badalamenti (so I Google) was as memorable and striking as anything, immense, longing, eter-

**Interview with
Camela Raymond
page 2**

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Production
Notes
6

nally mysterious and sad.

HR: Did the television series ever affect your interaction and interpretation with the Pacific Northwest landscape?

CR: I think just about any filmic representation of the PN landscape affects, well, at least my feelings about the landscape. These representations really don't occur that much. I think of Five Easy Pieces, The Shining, Gus Van Sant's regionally-based films, the films Kelly Reichardt has shot here (disclosure: my brother is her script-writing collaborator) and… Twin Peaks. Certainly other films and TV shows have been shot here, but seldom do they (or even some of those mentioned above) emphasize the landscape, or the built geography, as Twin Peaks did—or even purport, in terms of the imagined setting of the story, to take place here. Despite the unmistakably distinct appearance of this landscape, especially the rainforest parts that epitomize the native-born idea of the place, you just don't see the region depicted on the screen much, except as a cheap, anywhere backdrop. (No wonder they filmed The Road here.) But the Pacific NW is left out of history in general—it isn't much of a player in literature, either, for instance. Ken Kesey's sweeping depiction of the SW Oregon forest in Sometimes A Great Notion is what makes him this region's foremost literary icon—and a big part of what makes him a literary icon in general: it was unique. This isn't really answering the question, though, except to say that Twin Peaks affirms and intensifies my recognition of this place as distinctly my own in a way that few other media depictions or works of art have. What makes it so? The images of Doug firs, moss growing on fallen logs, and lost,

muddy towns where weathered totem poles and bonsai'd cedar trees share a frame with pickup trucks and diners? I don't know. I think it's as much about the framing as what is framed, in some ways. There is something distinctively oppressive, mysterious, and foreboding about the humid gigantism of this landscape, and something hilarious, lovable, and at times dangerous about the cranky outsiders who live here, all of which Lynch captured in the visual and aural aesthetic of Twin Peaks.

HR: Did you watch the series as it aired on primetime television? Did you have any kind of viewing ritual around the television show?

CR: I entered college in the fall of 1990, when Twin Peaks started airing. It was a weekly ritual for some of us in my dorm to gather around the set in the room next door to mine and watch. As the only Pacific Northwest resident in the room, indeed practically in the whole university (I went to college in Rhode Island), I felt a certain special pride of ownership/belonging. I don't know that I felt I was exactly the ideal viewer, as I wasn't a particularly hardcore David Lynch fan. But I did feel that my viewership had a certain, partial kind of authoritative status. And that, more important maybe, the show lent legitimacy to my status as a Pacific Northwest native, made me more than simply a hick in a student body comprised largely of rich New Yorkers and New Englanders, more than a representative of the land of Rajneeshpuram, chainsaw art, skinheads, and grunge, made me cool somehow, but also made my "heritage," ironically given the bizarre and unreal nature of the show, comprehensible somehow.♥

Appendix F:

Screen captures from Eija-Riitta Berliner-Mauer's web page

LinkExchange Member

What, exactly, interest me about the Berlin Wall?

The question that I think most people would like to get an answer to is what it is that signifies the Berlin Wall and other constructions which make me love and be attracted to them. I will try to explain it here..

With the Berlin Wall and some other constructions it is mainly what they look like. This is not as obvious and superficial as it sounds. For me to be attracted by a construction, it must be a construction with parallel lines, usually horizontal. I also find other manufactured things look good, as Bridges, Fences, Railroad Tracks, Gates... All these things have two things in common. They are rectangular, they have parallel lines, and all of them divide something. This is what physically attracts me.

The purpose of the construction is completely irrelevant in this connection. So for instance The Berlin Wall symbolizes communism and oppression to many people but not to me. I am not interested in politics. The Berlin Wall is my spouse, it is as simple as so. I also know that there are people who are attracted by gallows, because they are tools for execution. They are fascinated and excited for that reason only, while I am totally uninterested in executions.

Animism, fundamental condition of objectum-sexuality.

| Berlin Wall | Museum | Personal | My | | Deutscher | Svensk | Texte | Sexy
Sites   Pages   Pages   domains   Miscellaneous Text berlinermauer.se Text français   Fences
                                                                            berlin-wall.org

THE BERLIN WALL SOLUTION

Temporal displacement

BM 295

BM 295/292/32/blad180/1978

Photo & Copyright: EKLÖF-BERLINER-MAUER, Liden, Norrland (Sweden-North)

The Berlin Wall at Brandenburger Tor in June 1978.

As I have explained elsewhere 9th of November 1989 tragedy, the last few years have been very difficult for me since the attack on my spouse. Rather than continue like that, I have altered my consciousness using temporal displacement. This is a method I have used before to cope with other traumatic events. Let me explain as simplys as I can.

I believe that everything that has existed continues to exist at some time in the past, present or future. As the present and future are so painful for me, I have fixed my mind within the period 1961 - 1988. That is the time when my beloved Berlin Wall existed and (for me) still exists in his full glory. I have done this by erasing most of my memories outside that period, enabling me to co-exist with my spose in those happy times.

This technique is not easy, and there is a cost to me. In returning to that period, I have lost all but my deepest memories from 1988 onwards. However that is the price that I gladly pay for being reunited

63

Appendix G:

Exhibition documentation of *To Be Real*, Prefix Institute of Contemporary Art, 23 September – 27 November 2010

Figure 11: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid.
Althea Thauberger, *Le mort e la miseria (Death and Poverty)* (2008), video, 7 min.

Figure 12: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid.
Althea Thauberger, *Le mort e la miseria (Death and Poverty)* (2008), digital print mural.

Figure 13: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid. Lars Laumann, *Berlinmuren* (2008), video for projection, 28 min.

Figure 14: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid. Lars Laumann, *Berlinmuren* (2008), video for projection, 28 min.

Figure 15: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid. Helen Reed, *Twin Twin Peaks* (2008), video, posters, Production Notes and ephemera.

Figure 16: *To Be Real* at Prefix Institute of Contemporary Art, photo: Toni Hafkenscheid. Helen Reed, *Twin Twin Peaks* (2008), video, posters, Production Notes and ephemera.