



**School:** Bath School of Art

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**Project Title:** *Demonstrations*

**UOA:** 32: Art and Design: History, Practice and Theory

## 300-Word Statement

*Demonstrations* is a set of artist works that combines thirteen online videos with twelve live-art performances which 'trace' DIY actions using scores, video documentation, participation and event. Videos and live performances are used to 'record' politically ambiguous gestures invoking resistance and participation. Critically experimenting with online platforms that express creative, social, and political opinions, the videos appear on a dedicated YouTube channel called *Demonstrations*. Alongside this channel, the works are also presented live to audiences. The live performances reference the videos from the channel, using smartphones or other technology, while verbally and gesturally addressing audiences with ambiguous propositions: repeating 'you may or may not' wish to do this or that. Recordings of the live performances are then uploaded to the YouTube channel.

The research addresses two key questions. The first explores what might be called un-working in relation to common tropes of labour and disobedience. When trying mundane and ambiguous gestures does process in such irrecoverable works remain workable, or more specifically operative? Secondly, is 'recording' effective in works that seem ambiguous as to what 'may (or may not)' be done? These questions were investigated through a bodily method of tracing 'process' when struggling with resistance. To question process, a key phrase reoccurs in both the video subtitles and performed enunciations: 'you may, or may not, prefer... to do, or not do, this or that'. This approach resonates with work as something communally 'inoperative' (Blanchot, Nancy). The process becomes inoperative by thus tracing possibilities of community, online and in person, that seem impossibly open, incomplete, changing. Evolving between 2016 and 2020, the first four videos were presented at a solo exhibition on the website Skelf. Twelve performances were presented internationally, at artist-run galleries, such as Kosar Contemporary (UK), a university workshop in Tel-Aviv, and a residency in Latvia.