

Remediation and in the in-between: Notes and strategies for documentation.

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What is the truth? What is the real? How do we handle it when we are dealing with live events captured by a video or text as documentation?

The texts and videos documentation created in the artistic research *"The Physical Order of Power, study circle 1"*, are based on the use of *Remediation* and on the *'being In-between'*, as two main tools intersecting each other, trying to answer some of my questions.

Remediation is a playing with disappearing and transformation, to transform something (a performance, a text, a video, a lecture, etc) into another media, in order to produce another object. It has a relation to the original, but it's not documentation, in the classical understanding of a faithful replica. You want to stay with it but giving it another form, one can say: I am focusing on this or that content aspect (words, styles, meanings...) and then see what it produces when it enters, it is affected and transformed by another form. Hence, its disappearance from the original. Remediation is like giving it a second life.

What happens between the words is more important than each word. The place in between is also neither one thing, nor the other, a place yet to be occupied, lived, produced.

The present video documentation took place after several meetings between Mathias and I, discussing how to think a video documentation of a live performance. We consider these facts:

- The camera frame excludes the context and its relations.
- It is in itself a medium of impossible translation and remediation.
- It is delimited by its own doing and affected by its fast technical evolution.

So, we based our video proposals on the common shared understanding that a video documentation of a live performance is not to reproduce/represent the reality, since that is impossible, but to propose instead a new reality, a new 'performance' with new relations, thoughts and desires still listening to what the chosen media does and do to us. Our video editing proposes to the viewer, with humor, another landscape of thoughts, perspectives, relations, and imaginaries, independently from the intention of the makers, and from the origin of its departure.

In this 'unable to reproduce the real', of impossible translations from different medias, of multiple different choices, we use this venture to remediate all our research, from performance to writing and to moving images, with the possibilities that modern video editing technology offers us today. Furthermore, videos and text proposals, are living in a blur zone, as it lays between documentation and remediation, between the real, the medium, and the subject, neither one nor the other, as Bruno Latour writes: *The events of our mediated culture are constituted by combinations of subject, media, and objects, which do not exist in their segregated forms* (Bolter and Grusin, *Remediation*, 57-58)

Remediation and the in-between, leaves room for the autonomy of the subject, whether is in video documentation or other forms of transpositions between medias (performance to text, performance to video, text to performance, lectures to radio, Opera to video, etc) The combination of these tools in artistic production is one of the cards for autonomy to conceive the world anew. A question is which medium offers a more appropriate representation when it comes to post-documentation / archive? *This* is up to the artists to be defined, always changing according to what produces desires, and this is somehow equivalent to say, the artists chooses what, how to represent things, like citizens do when speaking of political representation, but with further use of power.