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Re-enacting Early Video Art as a Research Tool for Media Art Histories

Dr Laura Leuzzi
DJCAD, University of Dundee
l.leuzzi@dundee.ac.uk

Abstract

This paper will discuss re-enactment as a relevant tool for practice-based research to investigate pioneering video performances and video artworks from the 1970s and 1980s from a theoretical, art-historical and curatorial point of view. Since the early 2000s, the re-enactment of artists' performance has been growing as an art practice internationally and has been investigated in several studies and exhibitions. In this paper, I will propose that the re-enactment of early video artworks can open up critical analysis on the original work—its nature, form and content—as well as on collective and personal memory and mediation. Re-enactment becomes a research tool that investigates the nature of video which was at the time a relatively new medium. Re-enactment informs the research into the original piece, its documentation, the relationships between the artist and the body, the work and the viewer. It investigates the effects of analogue video over the viewer and the artist in comparison with the digital video employed in the re-enactment and its documentation. The paper will analyse case studies from the research projects REWIND, REWIND*Italia* and EWVA (European Women's Video Art in the 70s and 80s).

Keywords

Re-enactment, video art, performance

I hear and I forget. I see and I remember. I do and I understand
Chinese Proverb, often repeated by Bruno Munari

A key exhibition that marked the history of Italian video art is *Gennaio 70* [January '70] in Bologna, curated by the art historians and critics Renato Barilli, Tommaso Trini and Maurizio Calvesi. For that occasion, a collection of artists' video-recordings was commissioned. Today though, none of those experimental video pieces have been preserved and only few ephemera and written accounts can document this pioneering endeavour.

In 2012, at the REWIND*Italia*'s *Video Art in Italy 1968-1982* conference at MACRO—Museum of Contemporary Art of Rome—, Barilli suggested that a strategy to investigate the lost *Gennaio 70*'s video recordings could be to invite the same artists—including renowned names as Jannis Kounellis, Luca Maria Patella and Michelangelo Pistoletto—to remake the original video works.

Through the memories of those artists, it could be possible to retrace the work, to learn more about the original video recordings and possibly produce new ones. Although Barilli did not explicitly mention the word 're-enactment', much literature—as we will discuss in this paper—has been published on the definitions and differences among such practices of performing new versions. The argument he raised strongly resonates with an emerging tendency of re-enacting early video artworks today.

Starting from these premises and thoughts, I will discuss in this paper definitions, connections and the status of re-enactment in relation to early video performances and video artworks I researched during the Arts and Humanities Research Council funded research projects REWIND*Italia* and EWVA (DJCAD, University of Dundee), drawing parallels and differences with renowned works and theories of re-enactment of artists' performance and historical facts and examine selected cases of re-enactment to argue that this practice can be particularly relevant in the research of pioneering video artworks as well as to re-mediate them to new audiences and in different contexts.[1]

1 This selection of case studies is motivated by the author's direct involvement in these research projects as well as the familiarity with the REWIND project that allowed to gather data, documentation, opinions and testimonies which are discussed in the paper and support the theories and practices in question.

REWIND (2004- ongoing) and REWIND*Italia* (2011-2014) were led by the artist and academic Professor Stephen Partridge. EWVA European Women's Video Art in the 70s and 80s (2015-2017) was led by the artist and academic Professor Elaine Shemilt. Adam Lockhart was Media Archivist on all the projects.

Research context and literature

In the past two decades, the re-enactment of historical artists' performances and historical events has become an internationally growing practice. Several exhibitions and studies have been dedicated to the topic of re-enactment towards definitions, historical and theoretical contextualization and categorizations of this form. Most relevant exhibitions include *A Little Bit of History Repeated* curated by Jens Hoffmann (KunstWerke, Berlin, 2001); *Life, Once More: Forms of Reenactment in Contemporary Art,* curated by Sven Lüttiken (Witte de With, Rotterdam, 2005); *Playback: Simulierte Wirklichkeiten / Playback: Simulated Realities* curated by Sabine Himmelsbach (Edith-Russ-Haus für Medienkunst, Oldenburg, 2006), *RE:akt! Reconstruction, Re-enactment, Re-reporting* curated by Domenico Quaranta, Antonio Caronia and Janez Janša (Ljubljana, 2009).

An element though, that needs to be kept in mind is that the mentioned exhibitions and studies analysed different aspects of re-enactment: re-enactment of artists' performance (Quaranta 2014), artists re-enacting historical events, religious re-enactment and historical re-enactments. Although these practices present significant differences, from my perspective some elements can be fruitfully employed in the context of early video artworks' re-enactment.

A key artwork and exhibition that generated a lot of discussion and debate regarding the question of how an artist's performance as re-enactment can be defined is Marina Abramović's *Seven Easy Pieces* at the Guggenheim Museum, New York (2005). On that occasion Abramović re-enacted for seven hours six famous performance pieces from the 1960s and 1970s, including one of her own body of work plus a new work.

Due to its popularity, *Seven Easy Pieces* instigated debates and research among art historians, curators and critics around fundamental concepts on performativity, liveness, authenticity, authorship, memory, documentation and definitions of the term re-enactment, questioning in fact if *Seven Easy Pieces* really is a re-enactment. Many authors, for example, refer to it as "re-performances" (Santone 2008). Abramović remarked on her project:

> Due to the dire conditions of performance art documentation, these substitute media never did justice to the actual performances. The only real way to document a performance art piece is to re-perform the piece itself. (Abramović 2007: 11)

Commenting on the status of the work, the American feminist art historian and theorist Amelia Jones noted that *Seven Easy Pieces*—as framed today—"is not presented as critique of modernist structures of authorship" and is "viewed as a set of "original acts"' by Abramović herself, leading to a process of 'ratification and commodification' (Jones 2013: 7).

Significantly, re-enactment can be seen as an umbrella term that includes a vast range of practices in our culture and in the art field and is open to different taxonomies but also shows its differences with "simulation, reproduction, and repetition" as remarked by American curator Robert Blackson (2007: 29). Although Abramović's "loose" interpretation of the works clashes with her statements of wanting to reproduce the original performances exactly as they were, it embraces and explores the notion of re-enactment as "a creative act" (Blackson 2007: 40). Agreeing with this approach, we can open up re-enactment to a range of interpretative possibilities.

Regarding the point of faithfully reproducing the originals, Abramović explained her research methodology on more than one occasion: she researched the original performances through archival work and contacting and interviewing the artists to collect oral recollections and testimonies, viewed video documentation and film recordings, when available, in order to re-perform as close as possible to the originals and—using Abramović's own words—as "musical scores" (Abramović 2005: 11). This resonates with the role and importance of the 'script' in re-enactment—whether in the literal sense or not (Cook 2007: 136).

Abramović did not experience or attend the original performance pieces by artists such as Nauman, Acconci, VALIE EXPORT, Pane and Beuys and had to base her re-enactments on available testimonies and limited documentation (Santone 2008: 148). Her approach therefore is mediated by the documentation.

This rising interest for re-enactment of artists' performances can be linked to a renewed attention to performance as an art form in general that came to be in the early 2000s, both in the sense of producing new works and for historicizing early performance pieces (Quaranta 2009: 45; Jones 2012: 16-17).

In the last few years, several projects have been working on the recovery and historicization of early artists' video in Europe. Correspondingly, as happened for the performance, we can observe interesting cases of re-enactment from art projects which can be defined as video-performances or which included significant performative elements.

The importance of memory in these practices has been stressed by several authors (Blackson 2007: 36). For example, Cook identifies two models of re-enactment (in particular regarding the forms of the ritual and the documentary), where "memory is put under the microscope" (Cook 2007: 134). Considering both historical and artists' performance examples, re-enactment substantially engages with memory at multiple levels: personal, collective and the media memory.

The re-enactment of video performances or early videos that are characterised by a key performative aspect include by definition a mediatisation, e.g. as a form of video recording. Due to this specific characteristic it is interesting to examine how these practices engage with memory, starting by asking what the nature of the relationship between memory and forms of recording as video is.

On this matter, in his contextualisation and framing of re-enactment as a practice, the Dutch curator and art historian Sven Lütticken underlined that the video—as the photo—documentation for a performance can be deceitful and ambiguous and that when photos and videos of a performance are available, "a re-enactment will risk seeming like a sham, a poor substitute for the auratic images of the original event" (Lütticken 2005: 24).[2]

Examining an early video performance or a video that includes a key performative aspect, one might assume that the media memory of how the video was made is somewhat recorded and embedded in it and enquire then if the collective and personal memory—not captured on video—can be a key issue for creating a re-enactment of an early video piece. It is also necessary to enquire how useful, important or fruitful a re-enactment of the examined works can be or, to use Lütticken's words, whether it will be just a "poor substitute." We need to remember at this point that if as reminded by Blackson (2007), memory—as history—is a construct, 'a creative act', the memory embedded in the video constitutes a creative act as well. An early performative video artwork was a product of careful planning, research, editing (when available), rehearsals and the choice and style employed for the camera movement and shot. All these elements escape the eye or the camera and designate art historians and curators with the task to retrace the process based on oral and written recollections. Re-enactment can play a key role in practice-based research to investigate

2 Lütticken offers the example of the re-enactment of Vito Acconci's films and videos as soft porn movies in *Fresh Acconci* by Mike Kelley and Paul McCarthy in which a 'film re-enactment' act as a 'remake'.

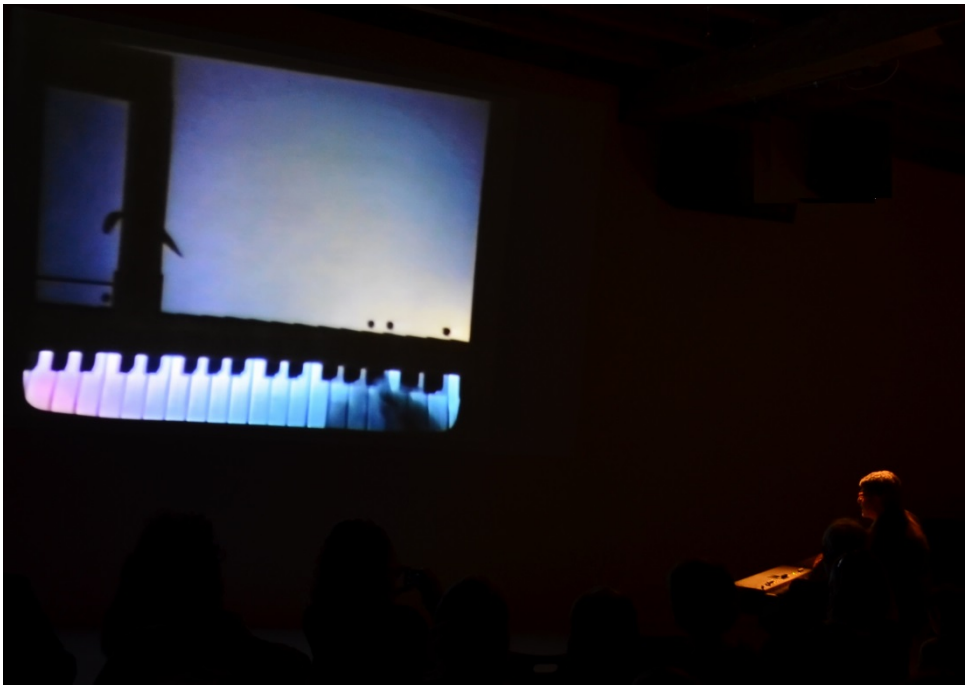

Figure 1. Claudio Ambrosini, *Videosonata* (from *Giorni* [Days]), VIDEOEX Festival, Kunstraum Walcheturm, Zurich, 2014. ©VIDEOEX Festival and REWIND*Italia*.

these works: to structurally decompose and recompose the piece, to include in the research multiple memories which both the original work and re-enactment generated and to re-mediate it in new forms and media. Re-enacting the work becomes a tool to collect, investigate and understand the re-emerged mental and physical memory of the video.

Videosonata: A case study from REWIND*Italia*

As part of REWIND*Italia*, Claudio Ambrosini was invited to re-enact his video performance *Videosonata* (1979) live at the VIDEOEX Festival in Zurich (Fig. 1, May 2014; Marangon 2004: 148) and at the CCA in Glasgow (December 2015). Ambrosini is an internationally renowned Italian musician and composer who experimented with video in the 1970s and early 80s with Cavallino Gallery in Venice. The original *Videosonata* was introduced in the video by the artist himself who explained that, in his performance, he aimed to replicate some of the video processes on the piano. In his mediation of the work, using a monitor and an electric piano, he wanted to re-create the "scanning" of the cathode ray tube, which with

an electronic brush passed the lines of the TV monitor. In the live version, Ambrosini enacted a similar strategy of mediation, by introducing the audience to *Videosonata* and commenting on the context and the analogue technology employed in the production of the original video artwork. Following this, he started to perform.

In *Videosonata*, Ambrosini scanned the piano keyboard with his right hand while with his left marked the musical notes which corresponded spatially to specific elements from the photo series *Giorni* (Days) that were visible on the monitor. *Giorni* is a series of photographs, shot by the artist on the roof of his flat in Venice employing the same framing on different days. Although the original video which was inspired by and emulated the cathode tube technology was originally shown on a monitor, the choice to project *Videosonata* on the wall both in Zurich and Glasgow allowed Ambrosini to literally confront and respond live to the original work. It also stimulated a higher engagement with the audience, creating an expanded version of the artwork. The two sounds, that of the past and that from today, dialogued and interlaced. The two temporal streams lived in the same time-frame and space: present and past live in the same temporal frame and created a palimpsest of sound and moving image.

This re-enactment was developed by the artist with the support of the curators of the event, Stephen Partridge and myself, and the Media Archivist Adam Lockhart. It was based on conversations and interviews employing a semi-structured questionnaire developed in REWIND*Italia* with the research team which could collect further documentation, oral recollections and data regarding the original work. The rehearsals became a crucial moment of research, while the artist dissected the work and as a researcher I could explore the re-enactment in its making and collect further oral testimonies.

As part of REWIND*Italia*, research was also conducted on Michele Sambin's re-enactment of his live video performance *Looking for listening* (1977). The work, produced for the first time by the Historical Archives of Contemporary Arts (ASAC), Venice Biennale, and commissioned by the historic video producer and founder of art/tapes/22, Maria Gloria Bicocchi, consisted of three subsequent recordings of Sambin playing and performing with his voice, the cello, the sax and the camera itself. Once the first recording was finished it was displayed on a monitor and used as a "score" to respond to the second recording, and so did the second recording for the third. Video allowed the artist to play an instrument in ensemble formed by other recorded versions of him playing. The final product

was a three-channel installation showing the three recordings on three monitors at the same time.

Looking for listening was re-performed live in Marseilles in 2013 and later in other venues including Galleria de' Foscherari in Bologna and *Artissima* in Turin, 2015. The re-enactment reproduced a similar strategy that was enacted in the original work: Sambin performed the third part live, responding to the two recordings from 1977. As in the original work the artist performed while facing two of his pre-recorded performances. In 2013, Sambin re-enacted the work in Marseilles as a live performance: he included the two original pre-recorded videos and re-enacted the third score live (Fig. 2).

A comprehensive documentation of the score, an analysis of the work, its recovery and re-enactment is available on the artist's website and in print (Parolo 2014). After the performance, *Looking for listening* was installed in the exhibition as a video installation with the two original videos and the one made during the live performance. In this way two timelines co-existed: the past and the present, marked by the use of b/w and colour and by the aging of the performer. Sambin also required cathode tube monitors and conformed the new video to the 4/3 aspect ratio.

Figure 2. Michele Sambin, *Looking for Listening*, 1977-2013, video installation, 26es Instants Vidéo numériques et poétiques-Friche La Belle de Mai, Marseille. ©Michele Sambin

Doppelgänger Redux: Re-enacting an early video performance under the eyes of an audience.

Based on the experience gathered with *Videosonata*, I pursued as a researcher and curator further the exploration of re-enactment of early artists' video as practice based research methodology during the EWVA project. In October 2016, I co-curated with Adam Lockhart *Doppelgänger Redux* (Figs. 3-4), a live re-enactment by Elaine Shemilt of her video performance *Doppelgänger* (1979-1981, fig. 5). The video was shot during a three-year residency at South Hill Park Art Centre where she had access to their well-equipped video facilities. After she moved to Scotland in 1983, Shemilt's early video production was discarded and the *Doppelgänger* video performance is one of the two still existing videotapes from her early production, recovered and digitised by the AHRC funded research project Rewind in 2011 after thirty years of oblivion (Leuzzi 2012). As a result of this, Shemilt has been kept at the margins of the video art history canon and until 2011 the available documentation on the work was limited to few archival traces.

Figures 3-4. Elaine Shemilt, *Doppelgänger Redux*, 2016. ©Photos: Elaine Shemilt and Orlando Myxx

Doppelgänger is an introspective video performance that reflects upon structures of representation of the body and construction of the self. The video is composed as a performance-to-camera, in which the artist, facing a mirror and sitting with her back to the camera, puts make up on her face and then with that same make-up, draws a self-portrait/*doppelgänger* on the mirror. Ultimately, this fictitious *doppelgänger* replaces her in the final scene, facing the viewer. The performance is alternated with sequences featuring Shemilt's photographs and prints. In order to reproduce this structure, *Doppelgänger Redux* employed a mix of a live performance, and some slides and soundtracks from the original *Doppelgänger*.

The re-enactment was based on the collection and reassessment of documentation and oral recollections gathered through a number of semi-structured interviews with the artist—drawn from the questionnaire employed as research method in EWVA—and further information that emerged during the rehearsals when the artist's memory was stimulated by re-enacting the performance, the medium and further curatorial conversations.

Figure 5. Elaine Shemilt, *Doppelgänger*, 1979-81, still from video.

Therefore, in this case, the re-enactment allowed open critical reflection and assessment both on the form and content of the historical piece, which as mentioned had been marginalised and scarcely researched by both historians and curators, and allowed to investigate the artwork and nature of the medium itself more closely which was relatively new at the time.

In the video, Shemilt seems to draw her self-portrait based on her reflection on the mirror. Instead, the live re-enactment uncovered that the artist took advantage of a fundamental component of early video technology: the video feedback that allowed the artist an enhanced control of the shot. The feedback was one of the "perks" of early video equipment and was considered a key feature in many theoretical analysis of the medium (including, for example, Rosalind Krauss' renowned *Video: The Aesthetics of Narcissism*, 1976).

During the shooting of the original *Doppelgänger*, the feedback was streamed by a monitor placed at a 90-degree angle to the reflecting surface so it was visible in one of its angles: after this technical explanation, it is easier to notice for the viewer that in *Doppelgänger* Shemilt is constantly looking to the left, to draw her self-portrait based on the reflection of the feedback at the corner of the mirror.

In *Doppelgänger Redux*, it was not possible to use the same early video equipment that was used in *Doppelgänger*, which was shot on a then very popular format of analogue recording videocassette, the U-MATIC, and included the use of a cathode tube monitor. In agreement with the artist, it was decided to employ an LCD screen, which streamed live from a video camera: in this way the operating principles of an obsolete system were basically reproduced with contemporary technology (similarly Ihlein 2013).[3]

The feed from the camera was also projected on the wall. This close up on Shemilt's face and gestures allowed the audience an enhanced sense of intimacy and involvement. This confirmed data collected for example in research and surveys about the National Theatre Live where a performance is streamed live in a cinema remotely (Walmsley 2014), and that for the element of the projection/close up is comparable – in my view – to our case. The clash between colour images of the feed and images in b/w from the original video and the projections marked the passage of time.

3 In 2009 the artist was invited to re-stage the video work *Monitor* as part of the symposium Expanded Cinema: Activating The Space Of Reception (17 - 19 April 2009), Starr Auditorium, Tate Modern. A live version was also performed at the National Review of Live Art in 2010 at Tramway and The Arches in Glasgow.

Cook also comments on the key aspect of adapting the re-enactment from "one medium to another" and defines these as forms of "translation" —in the case of *Doppelgänger Redux*, and in *Videosonata*—from a mediatised to a live performance that generates a subsequent transmission of past to the new audience (2007: 136). In this case, this was a precise artistic and curatorial strategy to enable an enhanced audience's engagement and emotional involvement. Furthermore, the inclusion in *Visions in the Nunnery* festival program, curated by video artists Cinzia Cremona and Tessa Garland, aimed to reach different generations and contexts, and stimulate a dialogue and transgenerational cross-fertilisation with performances by artists from younger generations by exploring themes as feminism, gender and the body.

Ultimately, the process of how the video was made was revealed live to the audience, a process that was originally hidden in the video. This revelation enhanced a sense of intimacy and sealed a silent pact between the artist and the viewer. On the role of the audience, Jennifer Allen wrote:

> The presence of witnesses (in re-enactment) guarantees that something complete has taken place, even if the re-enactment strays in its portrayal of the original event. What is reproduced is not only a series of past occurrences but also an experience of duration. (2005: 185)

Employing Allen's terminology, the audience became witness to an action which retains its primary quality of authenticity and lives within a time that in the case of *Doppelgänger Redux* is doubled and characterised by repetition (concept discussed in Cook 2007: 137)—by the way of showing first the original video and then the re-enactment.

Another element that emerged as fundamental in the re-enactment of these video performances is mimicry, a concept outlined by Roger Caillois in *Les jeux et les hommes. Le masque et la vertige* (1958). This term comes from the zoological vocabulary and refers to insects' mimesis. Callois used it to describe phenomena of interpretation of role, empathy and identification particularly in games. In *Doppelgänger Redux* fox example, we had two cases of mimicry: the one of the artist, who was challenged to re-enact, re-perform and re-interpret her own performance; and the one of the audience that is compelled to identify with the performer. Regarding the artist's mimicry, we held some rehearsals to allow Elaine to successfully re-perform the piece: repetition is one of the key elements of re-enactment and, as mentioned, was also a fundamental feature in early

video art as—not being able to edit—artists needed to rehearse before shooting. Therefore, *Doppelgänger Redux* addressed and replicated a fundamental strategy employed in the early video practice.

For *Doppelgänger Redux*, the re-enactment created a new performance artwork that is at the same time independent and affiliated to the original video artwork and expands it in time and space. The performance was also documented on video and an edited version of the recording—which mixed the feedback from the camera and a recording shot at the back of the room—was made available online to stimulate future research and assessment of the work.

Both *Videosonata* in Zurich, and the CCA and *Doppelgänger Redux* were also stimulated by re-enactments in which the REWIND research team was previously involved and that constituted an initial inspiration and source of materials.

In April 2009 the British video art pioneer and researcher, Stephen Partridge re-enacted his early video artwork *Monitor* at Tate Modern in London.[4] *Monitor* is a pioneering video artwork recovered during the REWIND research project that was first shown at the seminal exhibition *The Video Show*, Serpentine Gallery in 1975 and is one of Partridge's most iconic works. In 2014/5 Tate Britain acquired *Monitor* and the work is now presented as part of *BP Walk through British Art* in a video installation that include a plinth (of a model similar to the one that Partridge has been using for display of *Monitor* since the 1990s and a monitor similar to the one used in the video).[5] Partridge simulates the video feedback by the way of recording a sequence in which he performs and moves a small cathode tube monitor and then shows it on the same monitor, re-performing the same sequence. He repeats this action several times, creating the effect of a video within a video.

In 2009 Partridge presented the work for the first time as a live performance, and entitled the re-enactment *Monitor Live!* (Fig. 6-7): with a small monitor similar to the one used in the original video Partridge re-enacted the sequence of gestures from the video, creating a new level in the *mise en abyme* (Leuzzi 2016), enhancing this very aspect of the work.

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4 In 2009 the artist was invited to re-stage the video work *Monitor* as part of the symposium *Expanded Cinema: Activating The Space Of Reception* (17 - 19 April 2009), Starr Auditorium, Tate Modern London. A live version was also performed at the National Review of Live Art in 2010 at Tramway and The Arches in Glasgow.

5 Several displays of the work can be viewed at http://www.rewind.ac.uk/partridge/pages2/MON.htm (accessed 29 January 2018).


Figures 6-7. Stephen Partridge, *Monitor Live!*, 2009. ©Stephen Partridge

Like in *Doppelgänger Redux*, the audience was shown the performance in a big projection that allowed exploring the work more closely. The colours of the live performance that clashed with the images on the monitor in black and white and the aged hands of the artist mark the passage of time.

Also, this re-enactment remarkably influenced the interpretation and assessment of the original *Monitor* for the artist himself and art critique. In fact, *Monitor* was described by several authors and critics as a sculptural piece, stressing the importance of its investigation into the specificity of the medium and interpreting the piece as a self-reflection upon video (Calcutt [1998] 2009: 39). On this particular issue, Partridge commented:

> The re-enactment was very interesting for me: for the first time, maybe surprisingly I saw how performative the work was from the very beginning, rather than just a very structural and formally didactic piece. The anachronistic use of colour and video projection added a further dimension, and my presence as an older person added a further layer of poignancy. The work seemed to be opened up to new interpretation and audiences. (Leuzzi 2016: 229)

Furthermore, the re-enactment expanded on a key feature of the original *Monitor*: repetition. In fact, the video itself—as mentioned beforehand—is composed of a number of iterations of the same sequence and—as declared by the artist on several occasions—many rehearsals were necessary to achieve perfect synchronisation between the live action and the recording. The live re-enactment has stimulated other people to re-perform *Monitor*, reaching new audiences on the World Wide Web and exploring contemporary technology.[6]

6 See f. ex. https://www.youtube.com/watch?v=DV6bR-49qt0 (accessed 27 January 2018).

Another element, which emerged during REWIND, is using re-enactment as educational tool. In 2014, *TV21 project* (DJCAD, University of Dundee) led by Adam Lockhart and Sandie Jamieson, involved young people (aged 16-19) creating their own video interventions influenced by the REWIND collection. An exercise part of *TV21* gave the participants the chance—under Lockhart's supervision—to explore an iconic early British video artwork from the REWIND Collection (*Trialogue* by David Critchley, 1977) and understand how the old medium and the new medium worked. In this case, the re-enactment—to use again Cook's concepts—enabled the transmission of how the medium worked and the how contemporary technology can be employed to simulate it.

Conclusion

It is interesting to remark that re-enactments by Shemilt, Partridge, Ambrosini and Sambin all originated from research and a re-organisation of archival material from the original works and therefore became research tools. The re-enactment can be considered a stepping-stone in the research process and was stimulated by a new interest in early video art that has emerged in the past ten years in Europe. In the case of *Videosonata* and *Doppelgänger Redux*, from my own curatorial and research perspective, re-enactment denotes an effective research tool, enabling to investigate the original piece, its documentation and memory. Besides uncovering rare images, ephemera and documents in the artists' archive, it gave the possibility to gather oral recollections and visual documents during the rehearsals, the live performance and the feedback after its enactment and incorporate them into the conservation and mediation of the work. It allowed exploring the physical and conceptual relations between the artist and their body, the medium and the viewer, as well as the effects of the old "original" medium and the medium of the re-enactment (that can be the original medium or a contemporary one) on the work and on the audience. Therefore, from this perspective, I believe re-enacting early video performative artworks opens possibilities in the future to investigate further marginalised and lost works and to subtract them from oblivion.

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