Documenting a performance artwork is about capturing a moment. In that moment, lots of things happen at once. Many of these things are intangible, particularly when electronic and digital media is involved. How do we capture these? And what is their importance? Conventional art documentation follows certain methods and standards where the physical 'unique' aspects of artworks are given prime importance. Performance art challenges these established ways of documenting because the "original" is replaced by the notion of "identity". How do we represent an identity of an artwork?

Transparency allows the multiple layers of understanding in a mediated performance artwork to exist without need for hierarchy. Each layer of documentation regards an aspect of the performance in isolation.

Printed on translucent plastic sheets, the layers of information produce a readable code that support simultaneously technical and subjective approaches to documentation:

X SPACE + TIME
X AUDIENCE
X TECHNICAL DESCRIPTION
X PERFORMANCE DESCRIPTION
X ARTISTS
X ASSOCIATIONS

Location of performance: Stedelijk Museum

Museumplein 10, Amsterdam

Teijin Auditorium

Time of performance: 1 October 2015

19:30 -20:00

Length of performance: 22 minutes

mezzanine (projection & sound technicians)

exit / entrance

Joan

screen
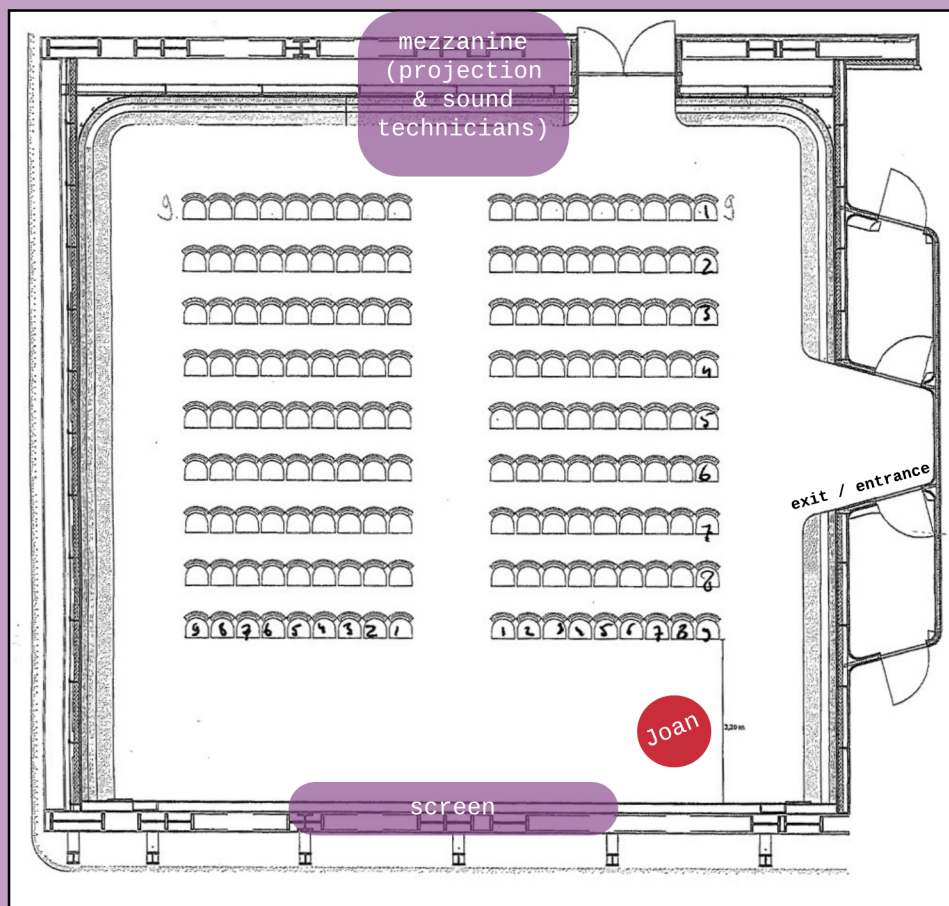
Perceptions of time & space

The performance takes place in the Teijin Auditorum of the Stedelijk Museum. This auditorium has no windows, the walls are white and the floor is a dark shade of gray. The shape of the space is trapezoidal, the two opposite walls widening toward the ceiling, and is commonly referred to as "the Bathtub."

On the eastern wall is the exit/entrance. 144 chairs are lined up in rows facing the southern wall, which is perpendicular to the floor. The other three walls slope toward the ceiling and are lined by benches to offer additional seating. There is a pathway that divides the rows of chairs in two [see floor plan]. The pathway is centred relative to the screen ahead.

There is no stage, but enough room to suggest one. Joan is facing the audience standing behind a white podium, with her Macbook laptop on top. The screen of the laptop faces away from the audience.

There is a mezzanine above and behind the audience, which houses the projection and sound equipment and the Stedelijk's technicians.

When the audience has entered the space feels "full" or crowded. Even before all the chairs are filled, people from the audience took place on the benches on the back of the room. Some people stand in the niche near the exit/entrance. Some enter after the performance has started.

The temperature of the room is comfortable and there are no discernable odors.

TEIJIN AUDITORIUM

13 x 13 meters

Seated capacity 200

Completed 2012
(Designed by Bentham Crouwel architects)

This Page Contains...
JODI

01 OCTOBER 2015
STEDELIJK MUSEUM AMSTERDAM, TEIJIN AUDITORIUM

DOCUMENTATION:
M. Bower & N. van Doren

STATISTICS

160	attendance
15	visible smartphones during entrance
1	selfie
2	mobile phone calls received in audience
13%	photos taken at once, 3' into performance
6	audience members over 35 years of age performance-documentors present with registration equipment (camera / go-pro / laptops / recording devices)

TICKET PRICE

Adults:	€17,50 (Museum entry + 2,50)
Students:	€10, - (Museum entry + 2,50)

Museumcard/Teachers/ICOM/Stadspas/IAmsterdamcard/HollandPass/Members:
€2,50

My girlfriend is in amsterdam and she reallyy wants to check your performance tonight, but this is happening::

SELECT A TIME ON OCTOBER 1, 2015

time slot	Available seats
19:30 to 21:30	0 of 160

@STEDELIJK   @_joid #NETART   #JODI

Audience is a vital part of in any act of performance art. They witness and interpret the art work at the time of creation. Every member of the audience comes in with their own set of expectations, experiences and socio-cultural background.

The audience might document the performance for personal reasons, and share it with others: offline or online. Alternatively, it will remain a memory: the most personal and private form of documentation.

The audience links together the time prior, during and after an event. Prior, They let others know about the event, during what it *is* like, and after: what it *was* like. Their experience of the evening and the performance might be effected by who they were with, who they talked to, what they did before, and what they did after. All these variable influences makes it near to impossible to judge 'an audience'.

The Stedelijk Museum Amsterdam sold 160 tickets and offered 144 chairs + extra seating at the back of the Teijin Auditorium.

INTERFACE NOSTALGIA
a growing barrier formed over time between the look and feel of a piece of technology and our ability to see beyond its association with its time

This phenomenon is affected by the personal experience of the audience. Frequent use of graphical user interfaces and familiarity with changing digital technologies can mitigate the limitations brought on by INTERFACE NOSTALGIA.

Level of audience tech-savviness: HIGH

The frequent public use of smartphones and majority presence of "digital natives" asks to consider:

What does a high level of tech-savviness add to an understanding of the performance? As technology improves and becomes more intuitive and streamlined, the appearance of extreme "glitches" is in constant flux. Could digital converts in fact be more familiar with glitch than tech-savvy born-digitals?

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JODI

01 OCTOBER 2015
STEDELIJK MUSEUM AMSTERDAM, TEIJIN AUDITORIUM
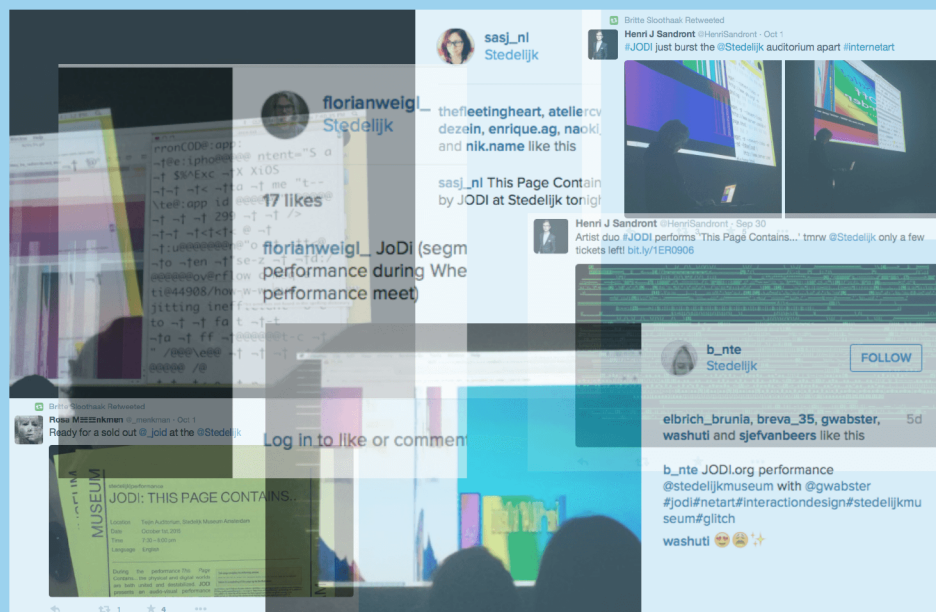
DOCUMENTATION:
M. Bower & N. van Doren

ENCODED

Software
 - Operating system: OSX
 - Applications: Firefox browser, plaintext processor

Data
- a folder "crtm"
- a txt document "erco"
- a txt document "wgetcommand"
- a txt document "wget command (autosaved)"
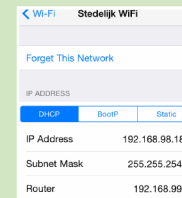- "may_be_redistributed...s copy"

NETWORKED

Programs are written by JODI
Programs are stored locally
Programs are run locally

Wi-Fi receiver is turned on

Museum offers free Wi-Fi

PERFORMED

- Performer manipulates code live

- Performer navigates between .txt files, browser windows, and material stored locally

- Manipulated and altered code produces visual and audible effects reproduced through the projector and speakers

- As the performance progresses, the performer's interventions become less frequent

INSTALLED

Macbook Pro
Output resolution   1366x768 pixels
Output color space   RGB-PC
Output aspect ratio   16:9

Pulse2 PLS350 switcher
Image scaled to   1920x1080

EIKI EIP UHS100 Projector
Native resolution   1920x1200
Native aspect ratio   16:10
Color profile   Bright
(minor adjustments to contrast, brightness, and color)

Screen
Image projected directly onto wall, painted white
Height from floor   approx. 1.30 meters

Lighting
Room is darkened
Spotlights hung from ceiling rig

Audio
4 speakers hung from ceiling rig

20151001_JODIThisPageContains_Stedelijk-audio.mp3

20151001_JODIThisPageContains_Stedelijk-video.mp4

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JODI

01 OCTOBER 2015
STEDELIJK MUSEUM AMSTERDAM, TEIJIN AUDITORIUM

DOCUMENTATION:
M. Bower & N. van Doren

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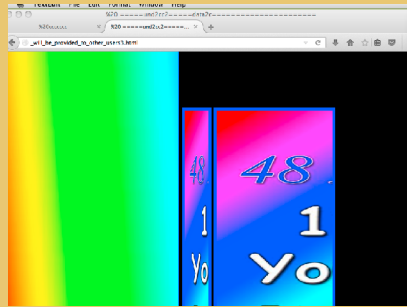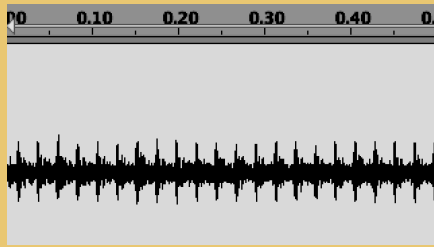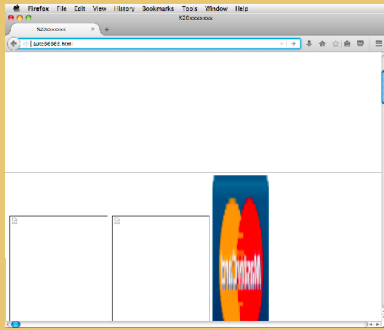

```
wget -E -H -k -K -p
wget -erobots=off --no-
parent --wait=3 --limit-
rate=20K -r -p -U "Mozilla/
4.0 (compatible; MSIE 7.0;
Windows NT 5.1)" -A
htm,html,css,js,json,gif,jpe
g,jpg,bmp http://
www.server.com/
wget -E -H -k -K -p -
erobots=off --recursive --
no-clobber --page-requisites
--html-extension --convert-
links --restrict-file-
```
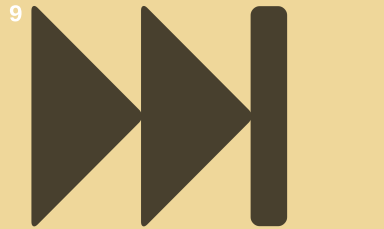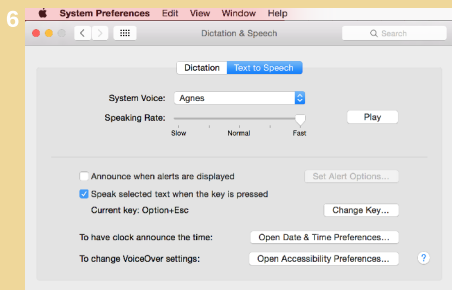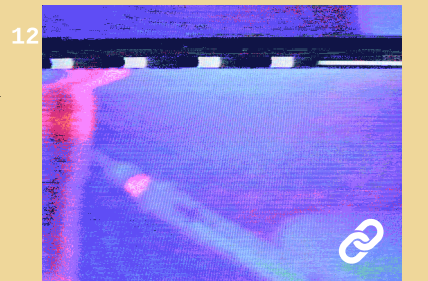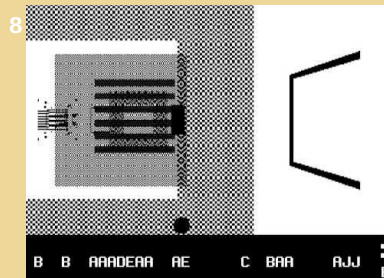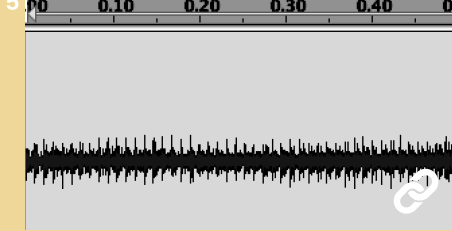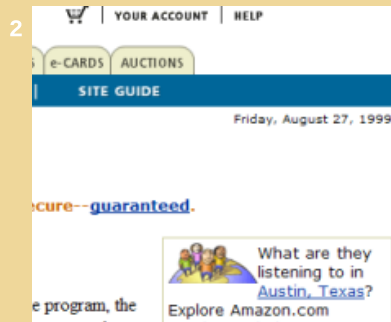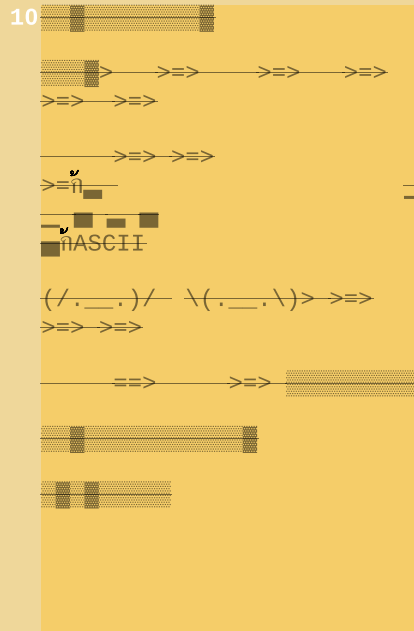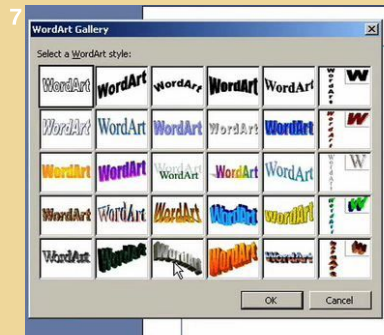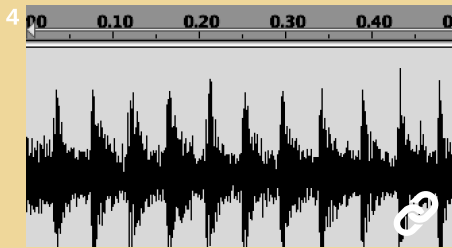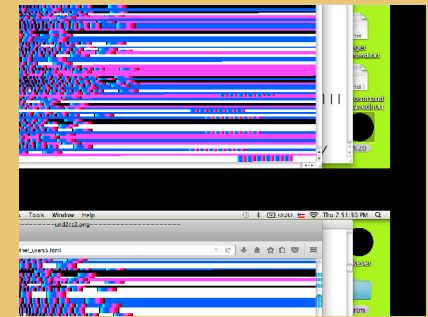
1. Paypal payment page
2. 1999-era Amazon homepage
3. [Defunct] Web 1.0 style AltaVista homepage
4. Waveform of a jackhammer
5. Waveform of a tattoo gun
6. Mac OSX Text to-Speech function
7. Microsoft Word WordArt gallery
8. SOD by Jodi
9. "Fast-forward"
10. ASCII art
11. Still from Joan Jonas's "Vertical Roll" (1972)
12. Analogue video sync error

THIS PAGE CONTAINS...
JODI

01 OCTOBER 2015
STEDELIJK MUSEUM AMSTERDAM, TEIJIN AUDITORIUM

DOCUMENTATION:
M. BOWER & N. VAN DOREN

Joan Heemskerk performs the piece "This Page Contains" on a Macbook Pro. The display of her PC is projected on a large screen behind her. Joan focuses on the laptop and glimpses at the projection screen only a couple of times. The audience can follow her actions by watching the movements of the cursor on-screen.

At the start of the performance, OSX desktop with a lime green background shows the following documents:
 - folder "crtm"
 - .txt document "erco"
 - .txt document "erco(Autosaved)"
 - .txt document "wgetcommand"
 - .txt document "wgetcommand(Autosaved)"
 2 black circular desktop icons:
   - "#Reset"
   - "%2O"
 - shortcut to Firefox browser
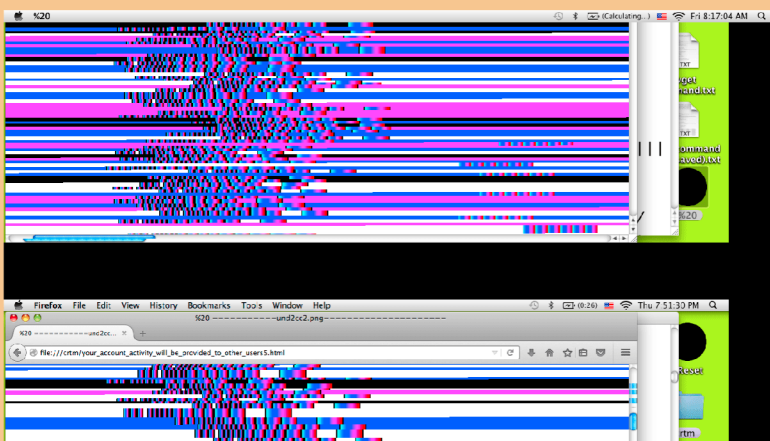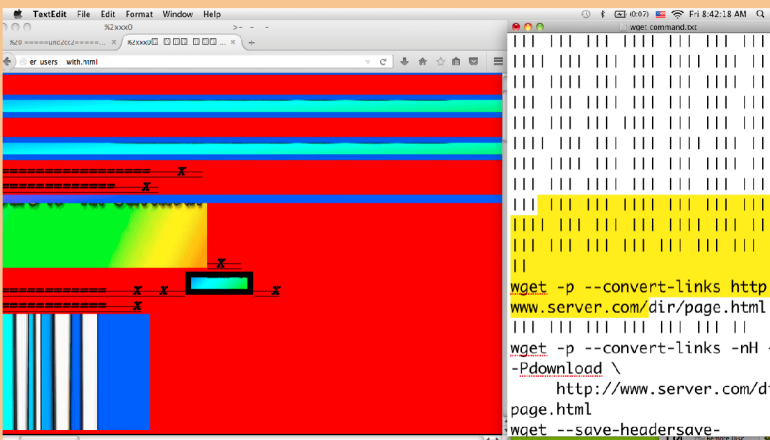 - "may_be_redistributed...s copy"
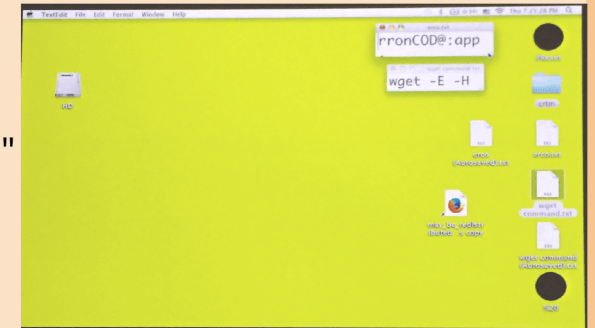
The performance begins when Joan runs an HTML file in the browser.

As Joan hovers over and highlights parts of the HTML text, the computer's text-to-speech accessibility function speaks it aloud. Joan alters the text by copying and pasting different parts in the text document, seemingly at random. The computer-automated voice apparently cannot keep up with Joan's simultaneous actions and commands, making the voice sound like mechanical blips or gibberish. At times the voice is silent but never more than 5 seconds. Some reoccurring words are: copy, align, page, select, slash, paste, individual letters like "c", twitter, and google.

For the first 9 minutes of the performance, this computer-automated voice is the only sound. After that, OS-error sounds occur occasionally. 16 minutes into the performance, more disturbing noises are heard: loud low-amp sounds and a kind of repetitive hammering sound.

Throughout the performance, the screen glitches in unexpected ways, for example momentarily losing color, parts of the screen becoming "stuck," and the whole screen rolling down from above. Eventually the computer freezes, and the computer has crashed.

THIS PAGE CONTAINS...
JODI

01 OCTOBER 2015
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DOCUMENTATION:
M. BOWER & N. VAN DOREN

ARTIST BIOGRAPHY

Joan Heemskerk (1968) and Dirk Paesmans (1965)
together form JODI, or jodi.org, an artistic duo
living and working in Dordrecht (NL). JODI was
known for pioneering internet art during the
1990s, and since then has acquired an important
position in digital avant-garde art both
nationally and internationally. Their work
developed from photography and video to
websites, software and computer technology. In
2008, the Stedelijk presented their work
Untitled Game in the exhibition Deep Screen Art
in Digital Culture, consisting of a game based
on the code of the well-known game Quake.
Recently they were awarded the Prix NetArt 2014
for their web works and their installation
My%Desktop (2002) was acquired by the MoMA in
2015.

One of the ways to obtain authentic, content-related and
technical information on the performance "This Page Con-
tains…" was to interview the artists who created them. We
asked Joan Heemskerk and Dirk Paesmans some questions via
email that could give us more insight into their concept,
practice and the technical realization of the performance.
_JODI's responses can found on the other pink card.

Interview questions

1. Could you briefly explain what you did during the performance? what
type of programs / programming language were used

2. What version of OSX was running on the computer? Would it be
possible to perform this work on a different system?

3. Would the hardware of the computer effect the visuals, speed or
behaviours seen during the performance?

4. Were you working online or offline during the performance?

5. How did you prepare for the performance?

6. Is there a certain set of steps you follow in order to crash the
computer? How do you know when the computer will crash? Could it have
taken longer/shorter?

7. Have you performed this work before? If so where?

8. What technical parts are essential to preserve if you would want to
perform this work again? (source code / software / operating system?)

8. What are your thoughts on the space you performed the work? Would
you have preferred a different set-up?

9. Did anything unexpected happen during the performance?

10. Parts of the visuals reminded us of 1990's web aesthetics (colours
/ credit card images)

is there a reason why you worked with these aesthetics for this
performance?

11. What are your thoughts on the audience? Was their presence
important to you? Or was it more about the personal relationship
between interface and user (Joan)?

12. What kind of records do you keep of your own performances? What
role do you think it serves and what do you use it for?

From: JODI
Date: 15 October 2015 at 04:45:15 GMT+2
To: Nina van Doren
Subject: Re: Performance Documentatie Stedelijk Interview vragen n.a.v
This Page Contains

1. Could you briefly explain what you did during the performance?
what type of programs / programming language were used
oss.jodi.org/ download %20 app
%20local .html in Firefox browser
Textedit / TXT to Speech

2. What version of OSX was running on the computer? Would it be possible to perform this work on a different system?
OSX 10.6.8

3. Would the hardware of the computer effect the visuals, speed or behaviours seen during the performance?
yes

4. Were you working online or offline during the
offline ;)

5. How did you prepare for the performance?
k asjhd.la ;kjdkj qe'pqoeo ooiiiioie oieiowoei
IQIW
ooiiiioie oieiowoei
woeioqwieoiwqoeio
iqwoiqoeoqweo oqweoieo qI[O

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                            IQ   OQ  QOW  IQWI[I   Qw oqiw
                            [O | IW | IOW |  WQI   oqiwooioiw
                            WO | O | [ | OIEEOE   owowooiw p
                                             OO PO
```

6. Is there a certain set of steps you follow in order to crash the computer?(This question is related to timing. How do you know when the computer will crash? Could it have taken longer/shorter?)
%20 app is a %desktop image crasher

7. Have you performed this work before? If so where?
Internetionale Rotterdam   ooiiiioie oieiowoei | [O | IW | IOW | WQI |
oqiwooioiw
woeioqwieoiwqoeio | WO | O | [| OIEEOE | owowooiw p
iqwoiqoeoqweo oqweoieo qI[O | OO PO

8. What technical parts are essential to preserve if you would want to perform this work again? (source code / software / operating system?)
%20 APP + HTML FILES + TEXT files /txt to speech)   ooiiiioie oieiowoei | [O | IW | IOW | WQI
oqiwooioiw
woeioqwieoiwqoeio | WO | O | [| OIEEOE | owowooiw p
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IMPRESSIONS: | ooiiiioie oieiowoei | [O | IW | IOW | WQI | oqiwooioiw |
oqiwooioiw
woeioqwieoiwqoeio | WO | O | [| OIEEOE | owowooiw p
iqwoiqoeoqweo oqweoieo qI[O | OO PO

8. What are your thoughts on the space you performed the work? Would you have preferred a different set-up?
(~No seating | ooiiiioie oieiowoei | [O | IW | IOW | WQI | oqiwooioiw |
woeioqwieoiwqoeio | WO | O | [| OIEEOE | owowooiw p
iqwoiqoeoqweo oqweoieo qI[O | OO PO

9. Did anything unexpected happen during the performance?
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on.. BITRTYUIORRENTno on.. BITRTYUIORRENTno on.. BITRTYUIORRENTno on..
BITRTYUIORRENTno on.. BITRTYUIORRENTno on.. BITRTYUIORRENTno on..
(repeated lines of BITRTYUIORRENTno on..)
oqiwooioiw
woeioqwieoiwqoeio | WO | O | [| OIEEOE | owowooiw p

10. Parts of the visuals reminded us of 1990's web aesthetics (colour / credit card images)
Is there a reason why you worked with these aesthetics for this performance?

11. What are your thoughts on the audience? Was their presence important to you? Or was it more about the personal relationship between interface and user (Joan)?

12. What kind of records do you keep of your own performances? What role do you think it serves and what do you use it for?

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DOCUMENTATION:
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