

Clélia Barbut

Temporal Drag – Scores for Memory Reflections on an Interview with Christina Kubisch

1. “Louder”

Sound 1. + Sound 1b.

In the patio of the Musée des beaux-arts in Rennes, Christina Kubisch is listening to “Weekend en musique le Samedi”, a radio programme on the Biennale de Paris in October 1982. She then uses the MP3 player, which is made available to the public in a corner of the museum’s patio where her exhibition, *Échos magnétiques*, is presented. This player, connected to a headset, is hung on the wall and covered by a small black box; the track in question is the fourteenth and final track in a playlist composed of pieces from different music albums that the artist has produced.² The file is difficult to find because visitors do not have access to the MP3 controls and therefore cannot decide which track they listen to. The ability to listen to it depends firstly on the probability that the track will be playing when you arrive at the player. In addition, the output volume is quite low – as Christina Kubisch points out, it should be possible to increase the volume, to set it “louder”. However, as Damien Simon states, “It isn’t possible”, either, to affect the sound output volume because “we screwed everything down”.

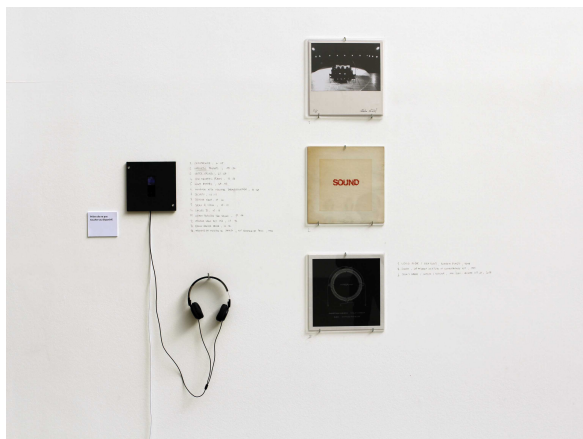


Fig. 01: Photograph of the exhibition *Échos magnétiques*, Musée des beaux-arts de Rennes, 2019, photo: A. Zeitz.

An almost inaudible file, which documents a work presenting sounds that cannot be heard with the naked ear: beyond the analogy, this situation provides an unusual introduction to the tenuousness of the sources that sound and oral archives represent for the writing of art history.



Fig. 02: Christina Kubisch, *Listen to the Walls*, Martina Franca, 1981 BIENN.Z0224 (diapositive). Fonds Biennale de Paris, 1959–1985; INHA–collection Archives de la critique d’art.

The program “Weekend en musique le Samedi” accompanies an (anonymous) journalist’s walk through the twelfth Biennale de Paris. He first visits the Musée d’art moderne de la Ville de Paris in the “Voix et son” section, presented by Monique Veaute, one of the curators of this section, where he discovers the works of Yeni and Nan, two Venezuelan artists. He then moves to the Roquette space directed by Jacques Dongy, where Christina Kubisch introduces the installation “Écouter les murs” (1982). The work was presented twice in France that year, once for the Biennale de Paris and once for the Symposium international d’art performance organized by Hubert Besacier and Orlan at the Goethe Institute in Lyon; it was also presented the previous year at a festival in Martina Franca in

Italy, from which the photographs are taken. At that time, Christina Kubisch was attempting to capture and transmit electromagnetic fields inaudible to the naked ear. She then studied classical music (flute, piano) and composition, contemporary music, electronic music and art in Hamburg, Graz, Zurich and Milan respectively. In this last city, during her training in electronic music, she discovered the principle of electromagnetic induction, which she uses in "Écouter les murs". These are electromagnetic fields picked up in the Roquette district of Paris, which Christina Kubisch makes audible and which visitors can listen to by walking along the walls of the space by means of the small cubic boxes she has placed there; each cable produces different sounds, and each visitor therefore composes their own listening as they move around and approach the wall. While the photograph taken in Martina Franca isolates and abstracts their circular lines, those documenting the installation in the Roquette space show their alignment along the edges of the space: walls, column walls, stairs. It is this installation that Christina Kubisch comments on in the excerpt from the radio show transcribed here. This sound archive was recently released as part of the *Échos magnétiques* exhibition at the Musée des beaux-arts in Rennes, where our interview was held. The exhibition, which looked back on the artist's trajectory, highlighted the fact that this work marks a transition between a performative period in the 1970s and the sound installations she developed from the 1980s onwards. After a break of several decades, Christina Kubisch has now resumed the performance with *Spectral Cities*, a series of electromagnetic concerts started in 2006 with Peter Kutin and Florian Kindlinger.

"What do you want?" is the first sentence uttered by Christina Kubisch: that is, a question about my possible expectations, on the basis of which she will direct her story. She proposes to compose based on the answer I will give her. This contingency with regard to the other's discourse applies in general to the narratives collected in interviews: the stories told are composed. This gesture of composition interests me here because it invites us to consider, at the risk of the oxymoron, written forms of orality. Composition affects the content of the story but also the form of the voice, to which Christina Kubisch pays close attention during

the interview. For example, we stopped recording after 30 minutes or so at her request, because she was experiencing a slight hoarseness. The quality of the voice is treated with care and any imperfections are avoided.

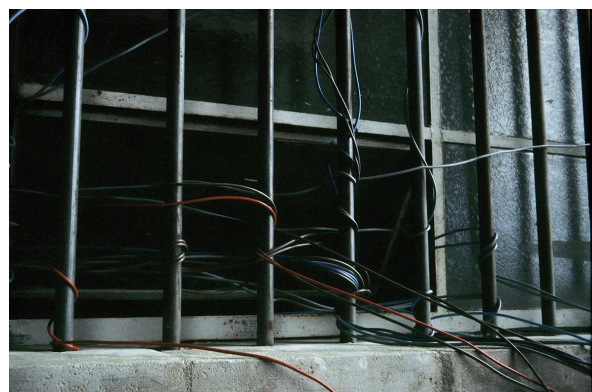


Fig. 03+04: Christina Kubisch, *Listen to the Walls*, (photographs), Biennale de Paris, Espace Roquette, 1982, © Christina Kubisch Archives, Courtesy of Christina Kubisch.

One of the challenges of the reflection presented here is to question these compositional effects at work

in forms often associated with spontaneity such as performance and orality. It is indeed customary to oppose the values associated with the living and improvisation on one side, and writing and repetition on the other. This opposition has structured the historiography of performative practices since the 1960s: on one hand, there are works located in the realm of reality, incarnated, taken in real time and in an eventness; and, on the other hand, photographs, notations, documents that are located around or outside an event and that do not share the same texture as it.³ It also more generally structures the relationship between the discipline of history and oral tradition, in which the latter is resolutely placed on the side of otherness.⁴ In the field of art history, for a few years now several historians have been proposing to question the lability between these axiological poles. With their works, and drawing on the scores and narrations produced by Christina Kubisch around her performances in the 1970s, I suggest that the initiatives for transmitting performative works generate specific, non-linear historiographical motifs. Their properties are rather those of “dissensus” and “friction”⁵ and they have a specific “nervosity”⁶; and it is in this sense that I suggest that they can be described as *temporal drags*.⁷



Fig. 05: Christina Kubisch, *Emergency Solos*, “Weekend” (photograph), 1974–75, © Christina Kubisch Archives, Courtesy of Christina Kubisch.

As I read through the excerpts from this interview, I am also interested in what it feels like to simultaneously call upon written and oral sources, while I am in the process of producing the latter.

2. “To get the most out of myself by breath”

Sound 2.

During the 1970s and until the early 1980s, Christina Kubisch produced a series of performances and regularly participated in events centred around this emerging practice. During our discussion she refers to two series in particular: *Emergency Solos* (1974–75), a series for flute and objects, and *Two and Two* (1975–76). *Two and Two* was conceived and performed with Fabrizio Plessi, an artist born in 1940 who lives and works in Venice, with whom Christina Kubisch collaborated between 1973 and 1980. The piece, first performed in Como in 1976, is made up of four sequences: “Air”, “Fire”, “Earth” and “Water”. It focuses on the combinations between sounds from classical musical instruments (the accordion, the flute again, a metronome) and sounds produced by everyday and unusual objects (a water jet, a vibrator, a fan).⁸ The sequence she referred to during the interview, “Water”, consists of playing a jet of water on a steel drum, itself placed in a plastic pool, while an electronic metronome set to its fastest pulse is moved in circles around a microphone (Fig. 10). The scores on graph paper that accompany the action describe the movements of the metronome and those of the water jet, drawn in a circle (Fig. 9). “Water” is played by “phases”, drawn and described by numerical formulas that describe a process of “circular accumulation”. The formulas specify the possible paths of the jet and the shape of the circles, “inner” or “outer”, on the drum pan. This performance is oriented around the alloy between the two sounds, the water on the metal and the beat of the metronome, and the series plays on the hybridization between organic and instrumental body and the resulting material and sonic metamorphoses.

During the interview Christina Kubisch mentioned the version of *Two and Two* performed as part of the *Musica Nova* festival in 1977 at the Kunsthalle in Kiel. In particular, she remembers an anecdote: there was a hole in the pool and the water flowed out in an uncontrolled manner; she commented with amusement on

her surprise, and the wrath of the museum. Her remarks therefore focus initially on an unfortunate and funny circumstance rather than on the formal or aesthetic characteristics of the work. While anecdotal in appearance, the water leak gives a light tone to the story, while at the same time directing it towards the fortuitous outflows. It is also tinged by the more serious tone of the sensations associated with performing alongside other artists then engaged in performance such as Gina Pane and Marina Abramovic, and in particular by the “impression” left by the blood often appearing in the latter’s works. The story proposed by Christina Kubisch is therefore immediately traversed by fluids – water, blood – as well as by movements – evacuations, overflows – that characterize them.

The *Emergency Solos* series is composed of the sequences “Private Piece”, “Erotika”, “Break”, “Variation on a Classical Theme”, “Weekend”, “Stille Nacht” and “It’s so Touchy”. These are small pieces that Christina Kubisch composes and performs, in which she plays the flute with different unusual and everyday objects such as boxing gloves or a condom. In *Christina Kubisch Works 74/75*,⁹ each sequence is described by a spread composed of a few black-and-white photographs on the right, and a text with indications in English and Italian on the left. Each sequence consists of a repeating exercise. “Weekend” is written for headless flute and gas mask, and here are the indications related to it:

“Remove the filter from the mask and adjust the mask to your face. Insert the tube of the flute vertically into the mask opening, so that the air can only enter through the tube. Begin to breathe. In exhaling produce a light sound (position of hands: low “C”), using the opening of the tube like a trumpet.

During this process the breathing sequence will speed up and you will involuntarily produce increasingly congested sounds.

Continue until you’re physically exhausted.”¹⁰

In the photograph attached to these indications Christina Kubisch, with the lower part of her face covered by a gas mask and her eyes closed, is playing a vertical flute. The image is highly contrasted and the

grain of the photograph is thick, so that almost the entire right-hand section is in semi-darkness except for a lock of hair, an eyelid and a few fingers. The spectral appearance of the silhouette and the closed eyes give it a floating and dreamlike presence, while the imposing shape of the mask suggests that the air may be toxic, and the possibility of choking.

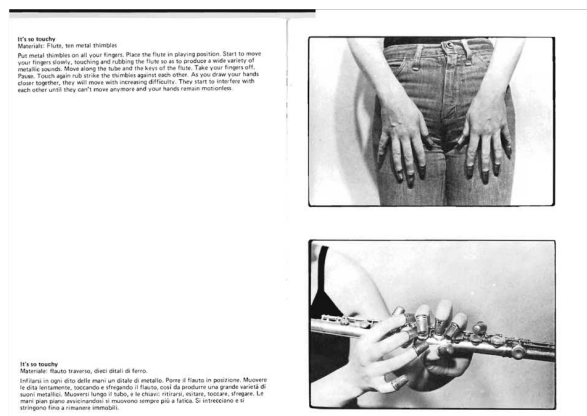
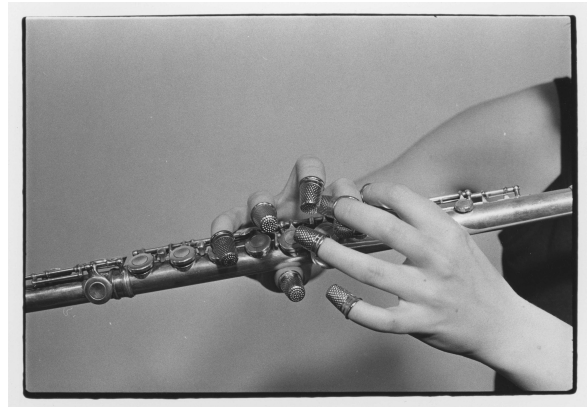


Fig. 06+07: Christina Kubisch, *Emergency Solos*. “It’s so Touchy” (photograph + notation), © Christina Kubisch Archives, Courtesy of Christina Kubisch.

“It’s so touchy” is written for flute and ten thimbles. The text indicates:

“Put metal thimbles on all your fingers. Place the flute in playing position. Start to move your fingers slowly, touching and rubbing the flute so as to produce a wide variety of metallic sounds. Move along the tube and the keys of the flute. Take your fingers off. Pause. Touch again rub strike the thimbles against each other. As you draw your hands closer together, they will move

with increasing difficulty. They start to interfere with each other until they can't move anymore and your hands remain motionless.”¹¹

This text is accompanied by two photographs: one framed around the hips of the artist, who is wearing jeans, with the top of the image running along the belt, both hands placed flat on the top of the thighs encircling the lower abdomen; a thimble is placed at the tip of each finger. The second photograph shows a naked right arm, shoulder wearing a black strap, hands around the flute and thimbled fingers. In the centre, the silver metal of the instrument's keys clashes with the perforated metal surface of the thimbles. *Emergency Solos* are sensual pieces that highlight the delicacy of fingerings and rubbing gestures, the texture of the breath, the eroticism of the contact with the instrument. While the semantics of the objects used, sometimes discreet like thimbles but often more explicit, also invite us to think about the forms of obstacles that classical music, its learning and practice, create.

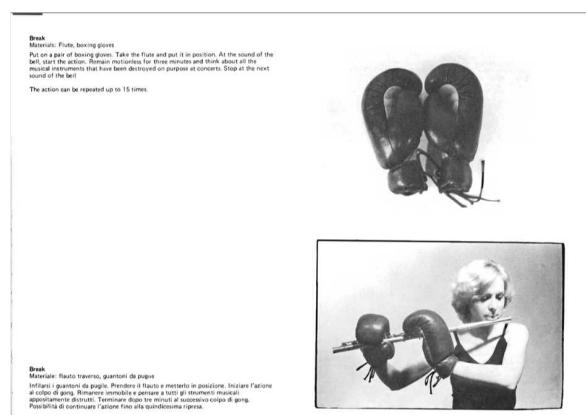


During our exchange, the memory and story of *Two and Two* and *Emergency Solos* led Christina Kubisch to describe them as “a very direct experience”. In response to my question about her memories of performance in the 1970s, she tries to recall what would be specific to performative practice: it is about “being there with your own body and mind”. After several silences during which she searches for words to try to explain this to me, she changes language from French to English to clarify what she means by “direct”: “an overall experience”, “going beyond”, “to the edge”. These terms describe a type of total experience, an

experience that is on the edge or beyond a certain limit that seems above all physical – she strongly emphasized her “exhaustion”. Finally, it is the fact of making music, with a wind instrument, and more precisely the relationship to the breath that determines the performative engagement in her story. We can see the importance of breathing in “Weekend” in particular, which consists in going to the end of one’s breathing capacities, until exhaustion – a term that comes up again in the narrative of the interview and in the score. Breathless, to her very limits, that is what the expression with which she translates these performative sensations can mean and which concludes her reflection on this subject: “To get the most out of myself by breath”.

This conception of the breath, as well as the subject of fluids, allows Christina Kubisch to describe works through their formal presence at the same time as qualifying more generally what performance means to her. Flow and exhaustion appear in her account as both material and semantic motives. This is why I suggest that the oral narrative has an ability to define the works in an interlacing or ambiguous period of transition, between the past character of the situations described and the actuality of the emotions through which they are expressed. It is this performative property that is referred to here with the concept of *temporal drag*, i.e. as a form of tense temporality.

Fig. 08+09: Christina Kubisch, *Emergency Solos*, “Break” (photograph + notation), © Christina Kubisch Archives, Courtesy of Christina Kubisch.



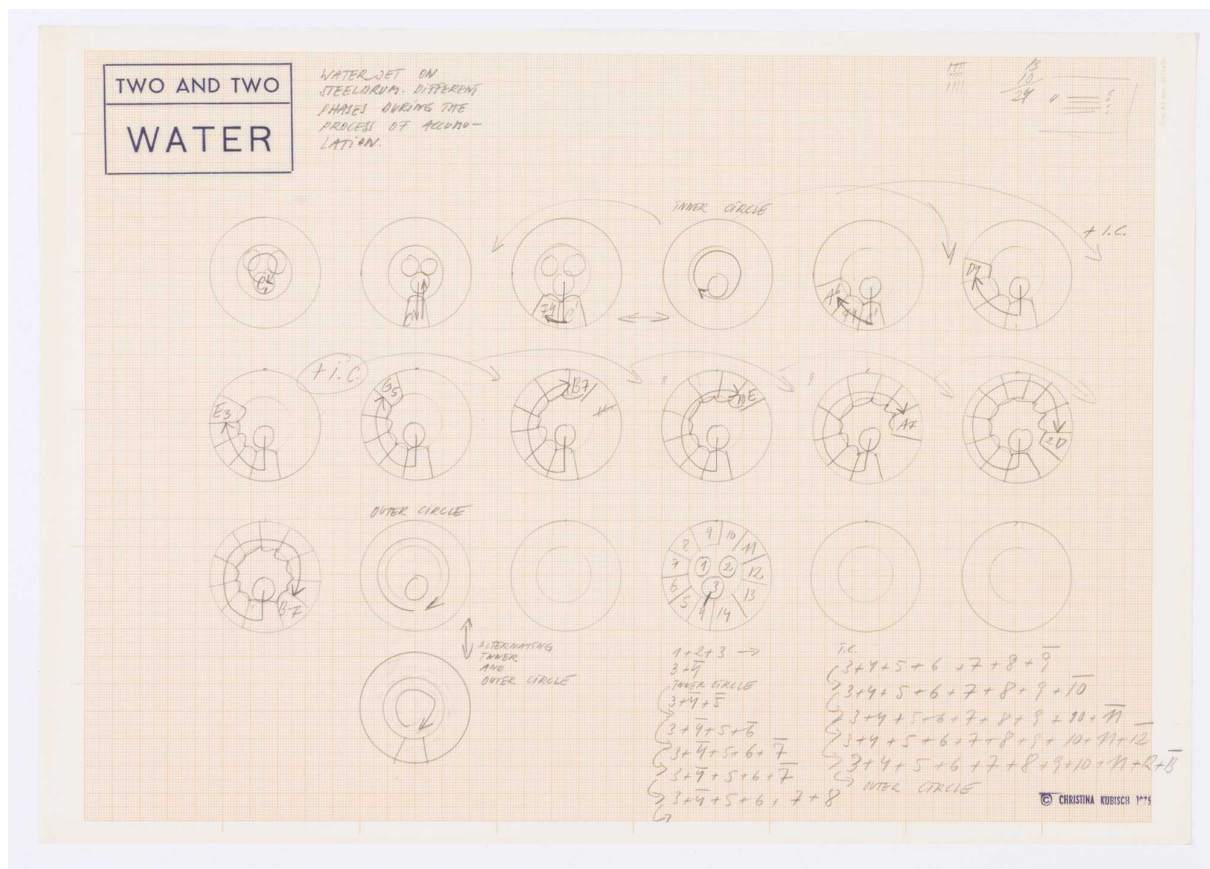


Fig. 09: Christina Kubisch and Fabrizio Plessi, *Two and Two*, "Water" (score), 1975–76, © Christina Kubisch Archives, Courtesy of Christina Kubisch.

3. "There is always a score": traces of futures

A part of our conversation was also devoted to the subject of documents and archives. While I was asking her about the qualities of this live experience, Christina Kubisch pointed out that her approach is defined by a "structure", a "composition" or a "journey". It differentiates it from that of *free jazz*, suggesting that it should be defined by a greater share of freedom. Apart from the direct aspect and physical sensations that characterize live performance, her vision of performance is therefore also defined by the organization, writing or direction that pre-exist and also survive it. These gestures have materials that are documents, which are undoubtedly an integral part of her performative approach: "there is always a score".

The archives of Christina Kubisch, for the 1970s, were recently acquired by the Akademie der Künste in Berlin.¹² The archive consists of a set of 3.8 linear metres, extending over a chronology from 1964 to

2014, focusing on the performances of the 1970s. Sheet music, instructions and performance sketches; manuscripts, letters and notes; invoices and contracts, lists of materials; slides and photographs; articles relating to the artist's work. These various documentary materials bear witness to the realization of the works but also to their conception, production and reception. During the interview, Christina Kubisch returned to the process by which she had to search for, select and organize the documents to constitute this collection, which she first formulated as an almost unnatural process: she immediately stated that she "did not want to!", and that working with the Akademie der Künste "forced" her to do so. The search for and organization of the documents, she says, involves looking at "what is in the past", sorting and organizing forgotten and disordered traces. However, while underlining the painful nature of the process, she also points out its virtues: first, it allowed her to find documents she had forgotten and to reconsider old works in detail. Then, it had the effect of activating a memory that she is not used to calling upon because her attention is, she

says, generally turned towards the future. In addition to these effects, which concern her own relationship to the temporality of her work, she also highlights the more general historiographical consequences of archiving. First of all, conservation very simply avoids the disappearance and ensures the durability of ephemeral pieces. Then, the varied set of documents that make up the archive of a performance or installation makes it possible to leave a complete score at the disposal of future potential performers, guaranteeing the possibility of it being reprised from a set of elements and criteria defined by the artist herself. Thus, the storage of documents relating to an installation or performance does not only disrupt its deletion, it also makes it possible to reconstruct it and thus creates the conditions for its transmission. It makes it possible to bypass the forgetting of the work and opens avenues for its circulation.

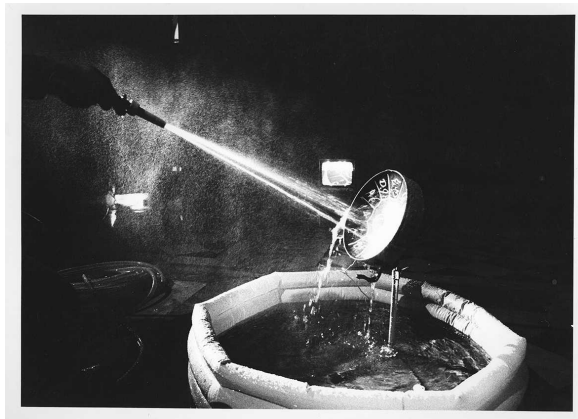


Fig. 10: Christina Kubisch and Fabrizio Plessi, *Two and Two*, "Water" (photograph), 1975–76, © Christina Kubisch Archives, Courtesy of Christina Kubisch.

4. Temporal drags

The archiving process as Christina Kubisch states it, influences the temporality of the works in two directions: on the one hand it brings back into the present works that were no longer solicited by her memory; on the other hand, it makes possible futures for them. It is in this sense that archives can be said to function as scores for memory: that of a bygone era but also that of a future era. These ideas have consequences on the ways in which performance can be studied,

thought and understood, particularly because they invite us to welcome, in terms of methods and tools, an entanglement of the temporalities and materialities of the works. This effect of entanglement has been commented on in recent years by historians interested in performance and its historiography. Anne Bénichou, who questions the document's relationship with the history of performance and contemporary art, explains the value of the notion of score by adding the notion of "script" and also, further on, that of "notation":

"As scripts, they [the scores] establish chains of interpretation and translation that allow the passage between heterogeneous universes (performance, image, text) and whose temporal regime is that of anachronism since it is a question of constantly rewriting the work in the present, by recreating it."¹³

Beyond its updating function, the score is defined by the possibility of being replayed. It has its own temporal regime, that of anachronism, since its very function is to displace the time of the work. Anne Bénichou further emphasizes that this type of document is not only the trace of a past event, but also the "virtualization of a future event"¹⁴: it is this double property, between testimony and virtualization, between repetition and fiction, that makes it possible to formulate the score as a trace of the future.

When viewed through and from its traces, performance therefore takes on an essentially composite temporal and material status, also referred to here and in the history of performance by the term "temporal drag". This term was initially coined by Elizabeth Freeman, who wondered about queer forms of temporality, in the sense of vulnerable and precarious. Analyzing the approaches of contemporary artists who develop artistic modes of identification with figures or movements of the 1970s,¹⁵ she describes these tactics as anachronistic reiteration: "I'd like to call this temporal drag, with all the associations the word drag has with retrogression, delay, and the pull of the past on the present."¹⁶

Elizabeth Freeman underlines the semantic relationship of the word "drag" with regression, which is

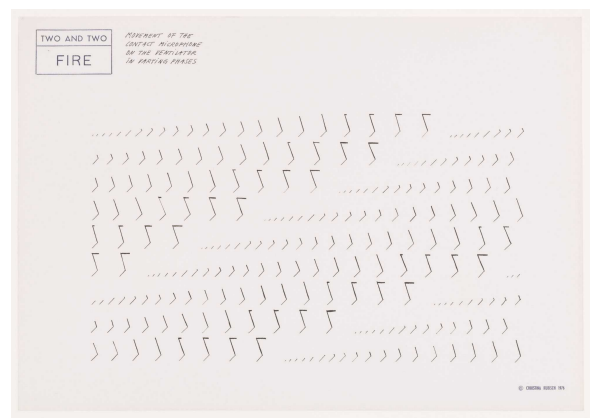
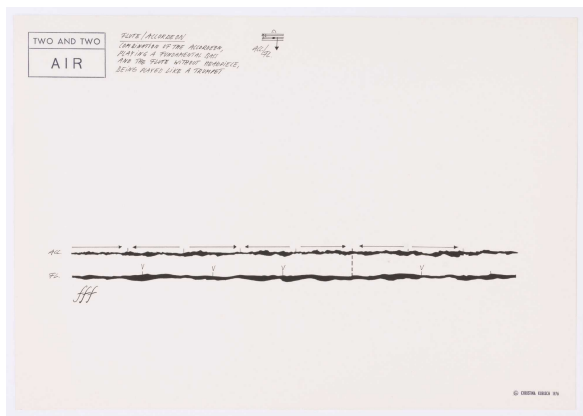
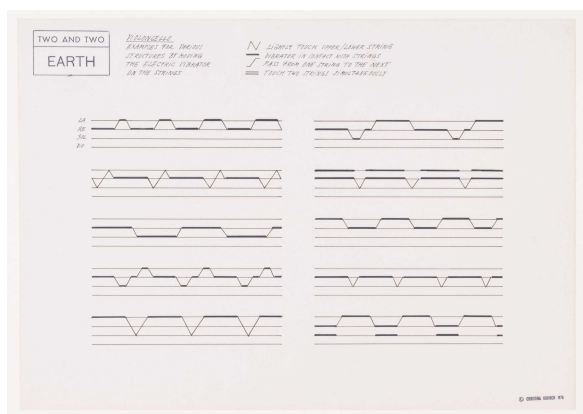


Fig. 11+13: Christina Kubisch and Fabrizio Plessi, *Two and Two*, "Air", "Earth", "Fire" (scores), 1975–76, © Christina Kubisch Archives, Courtesy of Christina Kubisch.

something that would tend towards the past, like a movement of looking back; she suggests a link with the notion of delay that evokes a deferred time; and finally she formulates a gesture of traction, from the past to the present. With the phrase *Temporal Drag*, it is first of all a question of applying a physicality and a movement to temporality; then it is a question of calling for reciprocal returns between past and present and finally, of suggesting forms of disguise of time. *Temporal Drag* is a conceptual motif adapted to precarious lives, a way to practice incarnate historical writing, in order to develop an approach that Freeman elsewhere calls "erotohistoriography": "Against pain and loss, erotohistoriography posits the value of surprise, of pleasurable interruptions and momentary fulfillments from elsewhere, other times."¹⁷

Fig. 12: Christina Kubisch and Fabrizio Plessi, *Two and Two*, "Earth" (score), 1975–76, © Christina Kubisch Archives, Courtesy of Christina Kubisch.



Extending Freeman's reflections and questioning the many artistic forms of identification diverted from the mythical figure of Salome, the artist Renate Lorenz suggests talking about transtemporal drag and calls for a "heterochrony" or a "chronopolitical intervention"¹⁸. She solicits this anachronistic conception of temporality in order to move the historiographic enunciation from a finite or frozen object, such as a subject or an identity, to more troubled elements such as deferral, deviation or entanglement.

The concept of *Temporal Drag* as I use it here also implies undoing the temporality from the linearity with which it is often understood, and considering that it can follow oblique trajectories. This is what historian Rebecca Schneider suggests with regard to performance reenactments, positing that they make time return diagonally or in zigzag patterns. Alongside her, I suggest that collecting oral accounts about past performance is, in the same way as a reenactment, a way of "touching time":

"The explicit replay of a time-based art troubles the prerogatives of singular artists, the assumptions of forward-marching time, and the frontier-driven development of capital that – like a great perspective machine – invest in the linear geometry of vanishing points. Touching time against itself, by bringing time again and again out of joint into theatrical, even anamorphic, relief presents the real, the actual, the raw and the

true as, precisely, the zigzagging, diagonal, and crookedly imprecise returns of time.”¹⁹

In the continuity of these reflections, I suggest that the *Temporal Drag* motif makes it possible to tie together the performative and historical gesture, because it integrates these tensions and their irresolution: between organic and scriptural matter, between forward and backward. Finally, the purpose of this article is also to suggest that the oral archive plays a particularly representative, significant and virtuous role in thinking about these issues. The files disseminated in this article, taken from the interview with Christina Kubisch, are intended to give a sonic body to the concept of temporal drag. For it is clear from the writing exercise that concludes here that punctuation – laughter, silence, exclamation or suspension marks – is unable to fully express the joy and sighs that are nevertheless heard in the sound excerpts. The performance for Christina Kubisch is this composite object of which we have seen that the breath, for example, is an essential element. Mobilizing oral testimony in the writing of art history is a way of making visible the repetitions, erasures, gaps and displacements made by narratives. The different affects expressed by Christina Kubisch during the interview are not reflected in the documents – the photographs and scores speak of the works differently. Producing oral archives and making them appear as historical sources is a methodological way of dealing with this essential fold between the body and the document, between the voice and its written translations, between the audible and the readable, between the tools of narrative and the realities it pursues. Such sources encourage and finally invite the writing of history to be as close as possible to its object when, in the case of performances and sound installations, it is so fragile, changing and evasive.

Sound Files

The sound excerpts embedded in this text stem from Christina Kubisch's interview with Clélia Barbut in the Musée des beaux-arts de Rennes on February the 15th 2019. The sound "Weekend en musique" can be found in the archives of the Institut National de l'Audio-visuel.

Endnotes

1. *Échos magnétiques* from 15 February to 15 April 2019 at the Musée des beaux-arts de Rennes, curated by Damien Simon and Anne Zeitz, in collaboration with Clélia Barbut. This exhibition included a series of archival documents tracing Christina Kubisch's trajectory since the 1960s and a contemporary installation entitled *Cloud*, also made of cables and based on electromagnetic induction.
2. *On Air* (Die Schachtel, 2004), *Licht Himmel* (Gasometer Oberhausen, 2006), *Magnetic Flights* (Important Records, 2011), *Dichte Wolken* (CD Edition Museum Ostwall, 2012), *Unter Grund* (with Eckehard Güther, Gruenrecorder, 2016), *The Secret Life of the Inaudible* (with Annea Lockwood, Gruenrecorder, 2018).
3. See Anne Bénichou (ed.), *Recréer / scripter. Mémoire et transmission des œuvres performatives et chorégraphiques contemporaines* (Dijon: Les Presses du Réel, 2015); Amelia Jones and Adrian Heathfield (eds.), *Perform, Repeat, Record, Live Art in History* (Chicago: University of Chicago Press, 2012); Janig Begoc, Nathalie Boulouch and Elvan Zabunyan (eds.), *La Performance: entre archives et pratiques contemporaines* (Rennes: Presses Universitaires de Rennes, 2010); Philip Auslander, *Liveness. Performance in a Mediatized Culture* (New York, London: Routledge, 2008); Amelia Jones, *Body Art: Performing the Subject* (Minneapolis, London: University of Minnesota Press, 1998); Peggy Phelan, *Unmarked. The Politics of Performance* (London, New York: Routledge, 1993).
4. See the third part of Michel de Certeau, *L'écriture de l'histoire* (Paris: Gallimard, 2002), p. 245–335; or Arlette Farge, *Essai pour une histoire des voix au dix-huitième siècle* (Paris: Bayard, 2009).
5. See Anne Bénichou (ed.), *Ouvrir le document. Enjeux et pratiques de la documentation dans les arts visuels contemporains* (Dijon: Les Presses du Réel, 2010); Bénichou (ed.), *Recréer / scripter*.
6. Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactments* (London: Routledge, 2011), p. 27.
7. See Elizabeth Freeman, *Time Binds. Queer Temporalities, Queer Histories* (Durham: Duke University Press, 2010); Renate Lorenz, Pauline Boudry and Renate Lorenz: *Temporal Drag* (Ostfildern: Hatje Cantz, 2011).
8. Christina Kubisch, *Electrical Drawings* (Heidelberg: Kehrer Verlag, 2008).
9. *Christina Kubisch Works 74/75* (Milan: Giancarlo Politi Editore, 1977).
10. *Ibid.*
11. *Ibid.*
12. The description and inventory of Christina Kubisch's archival holdings can be found in the online database of the Akademie der Künste: <<https://archiv.adk.de/bigobjekt/35015>>.
13. Anne Bénichou, "Marina Abramović : The Artist Is[Tele]Present. Les nouveaux horizons photographiques de la (re)performance", *Intermedialités*, 17 (2011).
14. *Ibid.*
15. Her interests include Sharon Hayes' *In the Near Future* performance series (2009), and Elisabeth Subrin's *Shulie* video (1997). Freeman, *Time Binds*, p. 59–85.
16. Elizabeth Freeman, "Time Binds, or, Erotohistoriography", *Social Text*, 23/84–85 (Fall-Winter 2005), p. 64.
17. *Ibid.*, p. 59.
18. In Oscar Wilde, Alla Nazimova, Yvonne Rainer, Wu Tsang, Renate Lorenz, *Art queer: une théorie freak* (Paris: B 42, 2018), p. 116.
19. Schneider, *Performing Remains*, p. 16.

Translated from French by Marc Feustel

Abstract

Focused on Christina Kubisch's performance art works in the 1970s, the article gives an account of Kubisch's interview with Clélia Barbut, recorded during the artist's exhibition at the Musée des beaux-arts de Rennes, *Échos magnétiques*, in spring 2019. It also aims at questioning the intertwining of oral narratives and material mediums like scripts photographs, stating with Kubisch that "there is always a score". Relying

both on her memories and documentation of the works, three of Kubisch's performative pieces from the 1970s are analysed: *Emergency Solos* (1974–75), *Two and Two* (1975–76), and "Écouter les murs" (1981–82). Several themes are characteristic in her approach, like flood or exhaustion, and the article questions how these resonate in art history, arguing that performance art entangled archives invite us to make use of "temporal drags".

Author

An art historian and sociologist, Clélia Barbut is associate researcher at EA Histoire et Critique des Arts, Université Rennes 2, where she also teaches in the Art History Department. After a PhD on the emergence of performance art in the 1970s in France and the

United States, she turned to performance art documentation and archives. She now works on methodological and historiographical issues raised by the uses of archives in contemporary art history, and her research questions the modes of transmission and memory, using feminist and affective epistemologies. She is in the process of producing a series of interviews about performance art. She is currently a postdoctoral researcher at Le Générateur in Gentilly, funded by the Fondation de France.

Titel

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